

TEN CENTS

VARIETY

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PRICE TEN CENTS.



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ALICE LLOYD AND
TILDEN FOUNDATION,
1913

Vol. XXIX. No. 1.

NEW YORK CITY, FRIDAY, DECEMBER 6, 1912.

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VAUDEVILLE DEAL RUMORED WITH WM. MORRIS AT HEAD

Annexation of New House at Detroit and Disposal of Interest in William Morris, Inc., for Reported Sum of \$150,000 Give Rise to Story. Morris Non-Committal

A rumor that has kept within close confines for some time past became stronger this week when it leaked out William Morris had disposed of his one-third interest in William Morris, Inc., to Marcus Loew and Felix Isman for the reported sum of \$150,000.

The rumor has been to the effect that Morris since the season started, has been quietly preparing to have a vaudeville circuit of his own. The start is said to be the new Washington-Detroit theatre at Detroit, lately acquired by Mr. Morris and with policy announced as concert or lyceum.

The monied interests behind the Detroit property are also said to be ready to back him in his present promotion. It has been hinted Morris can secure the cooperation of the Shuberts in any vaudeville scheme he may become concerned in.

The sale of his third interest in a corporation that has one piece of property (American theatre, New York) returning an annual profit of between \$125,000 and \$140,000 or more indicates to people who know Morris that he wanted once more to be thoroughly independent in his future movements.

When the rumor as repeated in certain quarters this week was given to Mr. Morris in the form of a question by a VARIETY representative, he first asked where it had come from, and immediately added "it is just a story." Mr. Morris confirmed, however, the report of the sale.

Morris' private attorney, Jerome Wilzin, has been with him for several hours each day lately. Mr. Wilzin has seldom been seen around the Morris office, according to one of the staff there, except when something in the way of a new theatre or "deal" was imminent.

Whatever project in the vaudeville line Morris may be working upon will probably not be known before the forthcoming return engagement of Harry Lauder gets fully under way. Mr. Lauder opens his fifth season at the Casino, New York, Dec. 23. Lauder remains there one week. Another Morris star shortly due is Sirota, who will first appear in New York for this tour at Kessler's Second avenue theatre for a morning service Jan. 11, not again singing here until he gives a concert, March 23, at the Hippodrome. "The Blindness of Virtue" at the Studbaker, Chicago, and the Annette Kellermann show (which has been playing to between \$900 and \$1,200 a performance on the one-nighters) are the other Morris enterprises.

Morris retained one-third of the William Morris, Inc., stock when that corporation was given over to the direction of Mr. Loew. Other properties then held by the company (such as the American Music Hall, Chicago and Plaza, New York), have been disposed of, the American, New York, playing Loew vaudeville, remaining its sole income maker. The American has made from \$2,200 to \$3,500 weekly in profit the year around since holding "pop" vaudeville. The proceeds of the house, and other revenues of the corporation received since Morris passed his company over, have been applied to the settlement of the Morris Co. indebtedness. The company relieved of liability was about to become a dividend payer for the three partners, when negotiations were opened for Morris to sell his share to Messrs. Loew and Isman. Mr. Morris had a similar interest in the Loew Circuit booking office until he left that agency to open his own office.

HAS SITE, WANTS TENANT FOR ALICE LLOYD.

If a responsible tenant can be secured Edward Margolies and Lew Fields, who control a plot of ground on West 46th street, adjoining the Fulton, will erect thereon the largest combination playhouse in New York. The plot is 275x100 feet and a house can be delivered for an annual rental of \$75,000.

MANAGERS' PRIVATE ELEVATOR.

If the United Booking Offices succeeds in subletting the sixth floor of the Putnam building it is their intention to move bag and baggage to the then New Palace theatre building about Jan. 1.

The new offices have been specially designed with a view to providing a private elevator and secret entrance for managers.

UNDERSTUDY AS "PROPS."

Arthur Shaw, who scored the individual hit of "The Yellow Jacket" at the Fulton in the role of the property man, was taken ill a few days ago. A player of a minor character in the piece was hurriedly impressed into the part, and has continued, pending Mr. Shaw's recovery.

JOSEPHINE BROWN'S SKETCH BAD

Josephine Brown, late leading lady for William Gillette, tried out a sketch at Proctor's, Newark, Monday afternoon and was cancelled after the first show, the playlet being unworthy.

A new sketch is being written by Bayard Veiller, on the strength of which her New York time in the Keith houses is being held for dates in the immediate future.

\$3, NEW YEAR'S EVE.

Most of the legitimate houses in New York have decided to raise the price of orchestra seats for New Year's Eve to \$3 this year. Heretofore they considered themselves fortunate to get \$2.50, but the \$3 rate will be pretty generally adhered to this year.

Woods, Frazee & Lederer tried the \$3 scale at the New Amsterdam with "Madame Sherry" two years ago and played to \$3,900 in one performance on that occasion.

An offer for Alice Lloyd to reappear in vaudeville has been tendered by Gus McCune of the Fifth Avenue theatre. The figure set by the manager for Miss Lloyd to spend the week before Christmas at his house as the feature attraction is \$2,000.

\$2,500 has been named by Miss Lloyd as the inducement that will bring her back to the twice daily. She closes her second season in "Little Miss Fix-It" at Syracuse this week.

BIG BILLS AT NEWARK.

Newark, Dec. 4.

A policy of big and long bills without so much attention paid to the importance of the headline will mark a new policy at Proctor's theatre here, commencing Christmas week.

"WEEK BEFORE" CLOSINGS.

The customary large number of "lay offs" over the period of the week before Christmas or earlier, is carded for this season, as in others.

There may be a number of theatres that will lock their doors somewhat earlier than usual this season, waiting for the week with Xmas in it to arrive.

IDEA FOR PATRICK.

One of the agents in the Putnam Building has been making overtures to Albert T. Patrick, the recently pardoned man who was convicted of the murder of William Marsh Rice. The idea of the booking representative is to have Mr. Patrick deliver a lecture on "The Little Green Door," illustrated with moving pictures.

Up to date the agent has been unable to report much progress.

\$600,000 TORONTO HOUSE.

Toronto, Dec. 4.

Buffalo theatrical promoters will invest \$600,000 in a new vaudeville theatre on Queen and Richmond streets. The parcel known as the Orr property fronts 100 ft. on Queen street and is valued at \$3,000 a front foot. The Richmond street frontage is 80 feet, valued at \$2,000 a foot.

The building contract will be given to the Orr Bros., who will have an interest in the enterprise.

ENGLISH PRODUCTION OF "LAW" WILL BE MADE BY A. H. WOODS

Pays Bonus of \$15,000 For Foreign Rights. George Edwards Said to Have Defaulted Upon His Agreement. "Within the Law" Will Be Put on at the Adelphi, London, With an All Star English Cast.

The London production of Bayard Veiller's "Within the Law" will be made by A. H. Woods, and not George Edwards, as previously announced. Mr. Woods is said to have paid \$15,000 as a bonus for the English stage rights to the piece now at the Eltinge, New York.

Mr. Edwards secured an option on the English rights, agreeing to pay an advance of \$10,000. No bonus was asked from him. It is reported he has defaulted in his agreement. Woods, who owns a one-quarter interest in the show, put in a bid for himself.

Mr. Woods and Lee Shubert will sail for London next month. While in London Woods will engage an all-star cast of English players and arrange to present the show at the Adelphi Theatre.

"FRANZISKA" WORTH WHILE.

(Special Cable to VARIETY.)

Berlin, Dec. 4.

Frank Wedekind's drama "Franziska," much commented on at its first night at Munich, seems to be a play worth while looking into.

CONSTANCE DREVER PLAYING.

(Special Cable to VARIETY.)

London, Dec. 4.

Constance Drever is now in Gertie Millar's part in "Gypsy Love" at Daly's theatre.

IMPROBABLE AMALGAMATION.

(Special Cable to VARIETY.)

London, Dec. 4.

A Moss-Stoll reamalgamation is being talked of, but it is improbable.

OTTO BRAHAM DEAD.

(Special Cable to VARIETY.)

Berlin, Dec. 4.

Otto Braham, director of the Lessing theatre, one of Germany's foremost dramatic producers and an Ibsenite and Gerhart Hauptman pioneer, is dead.

VAUDEVILLE AT LUNA.

(Special Cable to VARIETY.)

Paris, Dec. 4.

The Paris Luna Park, still under the direction of H. Akoun, will remain open this winter, if business warrants, with a vaudeville program in a "music hall" now being transformed. There will be 1,000 seats, and a large promenade.

REVIVAL FOR GAP.

(Special Cable to VARIETY.)

Paris, Dec. 4.

Gemier will revive Emile Fabre's "La Vie Publique" at the Theatre Antoine to-morrow night. It was given at this house some years ago, and met with

success, and it is hoped that it will now fill the gap caused by the withdrawal of "Credulities" and the production of a new work.

PRODUCING TILLER'S BALLET.

(Special Cable to VARIETY.)

Paris, Dec. 4.

The Alhambra will produce Tiller's ballet "Lovely Lucerne" Dec. 16 at the house.

SUBSTITUTED CHINESE ACT.

(Special Cable to VARIETY.)

Paris, Dec. 4.

"The Shanghai Eight," announced for the Alhambra Dec. 1, were in no condition to open owing to the incompleteness of the act.

The management brought another Chinese troupe, "Pekin Mysteries," from Berlin, which opened Dec. 2.

EDDINGER OUT OF "666."

(Special Cable to VARIETY.)

London, Dec. 4.

Wallace Eddinger is leaving the cast of "Officer 666" and will be replaced by A. E. Mathew.

SCOTCH SKETCH.

(Special Cable to VARIETY.)

London, Dec. 4.

"The Visit of the King," a Scottish sketch, produced at the Palace Monday, is nicely written but not startling. "Bunty" actors are being used for its interpretation.

DEC. BILLS IN BERLIN.

(Special Cable to VARIETY.)

The December bills show many American acts and all are doing very well.

The Wintergarten has Fred. St. Onge and Miss Efesto in their bicycle act; the Zanfrettas, equilibrists, Shelvey Boys, contortionists, and Weiland, the juggler.

Wintergarten's special attraction is the famous Parisian Cinema actor, Max Linder, in his sketch, "Pediculist by Love." He is a big hit, drawing the crowds and keeping the audience in continual laughter. His company of three ably supports him.

Sahary-Djeli, the dancer, is also well liked and much applauded. Schwartz Bros., in "The Broken Mirror," get many laughs. Jeanette Denarber, with her balloon, well received. Lipinski's Dogs and the "Sunshine Girls," finish with Shadow Dance.

Apollo has Mallia and Bart and Charles Montrell; Gross Berlin, Mazuz and Mazette; Circus Schumann, Maxim.

GUITRY REVUE PERHAPS OFF.

(Special Cable to VARIETY.)

Paris, Dec. 4.

It is possible the revue by Sacha Guitry at the Folies Bergere, next March, may not see the light at this house.

Sacha is booked to write and appear in a revue at the Folies Bergere, with a minimum of 100 nights, at \$193 per show, in March, 1913. A rumor says this contract may be cancelled by mutual consent.

"ARGYLE CASE" IN ENGLAND.

(Special Cable to VARIETY.)

London, Dec. 4.

Charles Frohman has the English rights to Detective Burns' play, "The Argyle Case," being done in America by Robert Hilliard.

SIR HERBERT COMING IN.

(Special Cable to VARIETY.)

London, Dec. 4.

Sir Herbert Beerbohm-Tree sailed Nov. 30 on the Caronia in search of material to succeed "Drake," which has been a big success. He may possibly select "Disraeli" and will also have a glance at "The Daughter of Heaven."

"THE TIDE" OPENING DEC. 14.

(Special Cable to VARIETY.)

London, Dec. 4.

"The Tide," a play by MacDonal Hastings, opens at the Queen's theatre Dec. 14.

ISADORA DUNCAN COMING.

(Special Cable to VARIETY.)

Paris, Dec. 4.

The exponent of Greek gestures, Isadora Duncan, has engaged for a tour in the United States, during April and May, 1913, during which time her Paris theatre will be under way.

PAULINE IN LONDON.

(Special Cable to VARIETY.)

London, Dec. 4.

Pauline opened very big at the Palladium Monday.

BAGGAGE LOST EN ROUTE.

(Special Cable to VARIETY.)

Berlin, Dec. 4.

Rice, Elmer and Tom could not open at the Wintergarten Dec. 1, as their baggage was lost en route from Vienna. Marinelli's office and Director Steiner are helping them to recover it and will hold the railroad company responsible for damages.

NEW OPERA-BOUFFE.

(Special Cable to VARIETY.)

Paris, Dec. 4.

The Folies Dramatique theatre mounted Nov. 29 a new opera-bouffe, entitled "L'Arriere petite-fille de Mme. Angot," fairly received by the populace which frequent the old house.

Mme. Cocyte holds the best role in this work, which is more of a revue than anything else. It was written by Mauprey, the accompanying music being mainly airs from the famous comic opera of Charles Lecocq, "La Fille de Madame Angot."

WALLER DOING BUSINESS.

The Lewis Waller-Madge Titheridge combination playing in "A Butterfly on the Wheel" on the one-nighters is doing business. It is understood to be Mr. Waller's personal enterprise. Although the English actor is chafing under the banishment to the road, he is probably feeling better of late since reading the box office statements.

A new play is what Waller wants, however, and he is looking to the Shuberts as the source of supply, for another try at the New Yorkers.

Belle Davis reached New York Saturday, coming from England. The same day she left for Chicago to visit her mother, who has been ill. Miss Davis sailed again for the other side Dec. 4 on the Celtic.



JOE MANDOT, JULIAN ELTINGE AND JIM FLYNN

A snapshot taken at Jack Doyle's training camp at Los Angeles, of Julian Eltinge "holding up" Joe Mandot and Jim Flynn. Eltinge called at the training quarters with Jack Curley, to see the boys work before their respective battles. Just to show he was in good condition himself, Julian did a little live weight lifting.

WELLS' SOUTHERN CIRCUIT WILL TRY NEW POP POLICY

Taking on Tabloid Musical Comedies, Leaving the Family Department of United Booking Offices. Small Time Bureau Also Loses Harlem House and Has Five Upstate Theatres Booked By It Close Down Just Before Thanksgiving

Tabloid musical comedies are to take the place of pop vaudeville on the Jake Wells circuit. Two offerings have already been put in the field and if the experiment turns out successfully, a total of a dozen organizations will be thrown together.

This policy goes into effect immediately, and is the result of the failure of pop vaudeville booked into the southern chain of theatres by the United Booking Offices Family Department.

Ollie Mack and Co. left New York Monday night, to open next week in Knoxville, Tenn. Mack carries eighteen people and the company will give a condensed version of "Casey Jones." The other piece which is in preparation is "Finnigan's Ball."

It is planned to cut the pieces down to eighty minutes net in running time, which means that there will be an almost unbroken succession of musical numbers, with comedy intervals only long enough to permit costume changes.

The entertainments will be divided into three acts, separated by moving pictures. One show will be given in the afternoon and two at night, and the admission scale will remain at 15 and 25 cents.

Wells buys the shows outright at an upset price. The manager likewise pays railroad fares, printing bills, and furnishes the production, including scenery and costumes. All the organizer undertakes is to pay salaries. For this he receives a fixed sum per week. The management of the theatre chain contracts to pay fares to the opening stand and return the company to New York. Each contract guarantees a tour of twelve weeks.

It is understood Wilmer & Vincent, another of the smaller associates of the United Booking Offices, are watching the experiment with a good deal of interest, and if it turns out profitable will put it in effect in their vaudeville houses.

Something like this policy was the subject of experiment in a portion of the territory booked by the Western Vaudeville Managers' Association. Reports from that section indicated the trial was satisfactory. Wells investigated the scheme's results in the middle west before trying it out as a substitute for pop vaudeville.

The Family Department suffered another loss last week when the new Lafayette at 7th avenue and 131st street (Harlem) shifted its bookings to the Loew-Sullivan-Considine agency. The joint bookers furnished the house with a show for the final half of last week. The Lafayette has been opened but a short while, starting with the

U. B. O. pop vaudeville. The theatre is located six blocks above Loew's 7th Avenue.

It is also said that last week, between Monday and Wednesday (just before Thanksgiving) the Family Department lost five houses in the upper part of New York state.

TINNEY IN NEW SHOW.

Frank Tinney, featured with "A Winsome Widow," which closed in Washington Saturday night, is back in New York. He will not be idle long, as the blackfaced comedian may be assigned to one of K. & E.'s new productions.

CHRIS' SPLIT WEEK.

South Norwalk, Conn., Dec. 4. Hoyt's Opera House here, now operated by Chris O. Brown, will soon have a sister theatre in the new Empress at Danbury, to "split the week" with it.

Chas. Griffin, of Danbury, is building the Empress for Mr. Brown's tenancy. It seats 1,460 and will be in readiness about Feb. 1.

COMING BACK EAST.

Chicago, Dec. 4. Two of Lew Fields' vaudeville acts, "The Barbershop" and "The Delicatessen" will return east next month. "The Barbershop" will stop over for a week (Jan. 13) to play at Akron.

PRUDENTIAL JOINING LOEW.

It was agreed this week that the Prudential Vaudeville agency shall join the Loew-Sullivan-Considine office Jan. 1, moving into it, with Carl Anderson continuing as the representative head of the Prudential in the new quarters.

The Prudential has about twenty houses, some of the higher small time type among them.

RATS' CLUBHOUSE OPENING.

The new clubhouse of the White Rats Actors' Union will be formally dedicated tomorrow (Saturday) evening by a housewarming.

The clubhouse is on 46th street, a few doors west of the present quarters of the Rats.

COMBINED CIRCUS ACTS.

Cleveland, Dec. 4. Acts with Spellman-Robinson's circus are Siegrist and Silbon Troupe; Robinson's Elephants; Lunette Sisters; Hercules' Troupe; Robinson's Horses; Sutherland Sisters; Willimine Hammann; Delmore and Oneida; Barlow, Jack and Barlow; The Ledgitts; Dolly Julian; Riley, Barr and Riley; Morrissini's Animals; Capt. Winston's Seals, eight clowns and concert band.

TALBOT AFTER HIPPODROMES.

St. Louis, Dec. 4. Frank Talbot, whose 10-cent Hippodrome here has been a financial success, is in the field for all the theatres of large capacity he can secure on lease. His idea is to extend his holdings until he has a consecutive chain of Hippodromes from Chicago to New Orleans. He has already secured the Winter Garden in the latter city and will take possession Dec. 22. With the Hip here and the Great Northern lately secured in Chicago, Talbot already has the corners of his triangle fixed.

Dave Russell, a former lieutenant of John Havlin, is now on the road as a "scout" looking up leases on behalf of Talbot.

The policy will be the presentation of animal acts and circus numbers, running mostly to dumb turns.

New Orleans, Dec. 4.

Lew Rose, Sol Meyers and J. J. Holland have leased the Winter Garden and will open it with a vaudeville policy, playing ten acts.

The house will be renamed the Hippodrome, following closely along the lines of the St. Louis Hippodrome. It opens Dec. 22, with Lew Rose as manager. Winter Garden's seating capacity is 2,500.

Stock burlesque will continue at the Greenwall. T. W. Dinkins has signed Katherine and Violet Pearl to join the organization in the Crescent City. They left New York Monday. With them went Leo Pardello, Galvan and "The Tasmanian Tiger," three wrestlers who will make an athletic trio meeting all comers on the mat.

Omaha, Dec. 4.

Omaha is to have a new theatre costing \$60,000, to be built by A. T. Brandeis, called the Hippodrome, and operated by O. T. Crawford and Manager Johnson of the Gayety. The site is Douglas and 18th streets, facing the new \$1,000,000 hotel. Hippodrome vaudeville will be the policy according to present plans.

THANKSGIVING NOT SO GOOD.

"Thanksgiving Week" did not prove the little bonanza it has in previous years of box office records in the show business. While business on the holiday was up to its customary form, managers are complaining the week as a whole merely rounded up as a normal one, in the total of receipts.

SAILINGS.

The sailings for the week arranged through the Paul Tausig Steamship Agency at 104 East 14th street, New York, are: Nov. 30, Dorothy Richmond, Ben Harris, Reinhold Weise (Washington); Dec. 7, The Van der Koors (Carmania).

Incoming, from Bremen, Dec. 7, Gerson's Midgets (Buelow).

BUYS PENN CO. CATALOG.

The song prints of the William Penn Co. have been purchased by Jos. W. Stern & Co., which takes in all the new compositions of Gene Buck and Dave Sampter.

Stern & Co. have also placed Clarice Manning's catalog on their books.

TRAINOR GETS A NEW HEARING.

Justice Greenbaum, Special Term, Supreme Court, has granted a reargument of the application of Val Trainor for a mandamus compelling his reinstatement in the White Rats Actors' Union.

Guy T. Murray, attorney for Trainor, argued that Justice Greenbaum had erred in his interpretation of the corporation laws when he ruled that the Rats had been within their rights in trying Trainor before by a board of less than the number required under the General Corporation Law. He declared that the W. R. A. U. did not come under the classification of membership corporations as provided in the law upon which the court had denied Trainor's application originally.

The court also grants permission to the Rats counsel to file an opposition memorandum.

LEACH CROSS CAREFUL.

Willie Hammerstein discussed Monday with Leach Cross, the fighter, a proposal for the pugilist to play Hammerstein's week of Dec. 16, and asked that a salary be set. Before doing so, Leachey went inside and counted the seats.

Which recalls that on one occasion when Cross was matched for a fight in a certain sporting club on a percentage basis he visited the auditorium several days in advance, with a tape measure, figured up the floor space and demanded that additional seats be placed around the ring.

'FITZ,' ULTIMATUM.

Bob Fitzsimons, vaudeville actor, has delivered his ultimatum to the booking authorities. In a letter received in New York this week, Fitz declared that he had commissioned Hal Reid to write him a three-act drama, and that if vaudeville bookings were not forthcoming immediately, he would hurry the work, organize a dramatic organization of his own and leave vaudeville flat.

MIXED BROOKLYN SITUATION.

The Broadway, Brooklyn, section has more vaudeville through the opening of the Halsey theatre at Halsey street and Saratoga avenue last week. It is booked by the Family Department of the United Booking Offices. The new house is managed by Saxe Bros., who also conduct the 116th street theatre.

The Halsey theatre seats 2,400 people. It is located in the same neighborhood where stand the Shubert (Loew), Bushwick (Keith), and De Kalb (Cunningham & Flugelman), all playing programs of acts at pop prices.

LEVEY IN SACRAMENTO.

Sacramento, Cal., Dec. 4. Bert Levey's theatre, the Diepenbrock, opened here Monday night with every promise of public support. Mr. Levey and a party of friends attended the initial performance.

The opening bill included Toona Indian Opera Co., Martinez and Martinez, Ed. Dale, Pitsor and Daye, Harry Bardel, May Nannery and Co.

The house until recently held the Orpheum Circuit shows for two days weekly.

DISCUSS TRIPLE ALLIANCE AT BILLPOSTERS' CONVENTION

**Union Billers Consider Feasibility of Forming Federation
With Stage Hands and Musicians. Elect P. F.
Murphy, Chicago, New President. Windy
City Gets 1913 Meeting.**

With President Walter Gazzolo of St. Louis present in person to conduct the meetings, the fifth convention of the International Bill Posters and Billers of America was held from Monday until Thursday in one of the lodge meeting rooms in the Unity building at 341 W. 47th street.

One hundred and seventy-five delegates were present when the convention was called to order. Two came from San Francisco, two from Seattle. In fact, there were representations on the roll from all parts of the United States and Canada.

Charles Abrams, President of New York Local No. 2, made an address of welcome and in turn International President Gazzolo made some preliminary remarks.

The convention was then treated to two splendid addresses by Charles C. Shay, President of the International Alliance of Theatrical Stage Employes, and William J. McAndrews, general organizer of the Tobacco Workers' Union.

Mr. Shay was listened to attentively as he dwelt at some length on the benefits to be derived from a triple alliance of the stage hands, the musicians and the bill posters.

Tuesday was given over mostly to unfinished business with a discussion of a number of matters of minor importance. Wednesday the convention cleaned up nearly all its business, heard committee reports and elected officers.

The committee on resolutions comprised the following: Thomas Reynolds, Chicago, chairman; P. A. Tighe, Cincinnati; John Wilds, New York; Paul Davis, Springfield, Mass.; Patrick Connors, Philadelphia.

The Grievance Committee consisted of William McCarthy, Brooklyn, chairman; Fred Poppo, New York and Wally Walters, Chicago.

On the Credentials Committee were Bert Wheeler, Cleveland; Chas. L. Lampton, Peoria, Ill., and George Thompson, Cincinnati.

The principal speaker at the Tuesday session was Julius Johnston, of the Johnston, Meyers & Marks Co., who is an active member of the Chicago local of the bill-posters. His talk received the closest attention imaginable. Johnston's company has just closed a ten million sheet contract with the American Tobacco Co. to be distributed by union posters and billers throughout the year.

The various committees were named, each ordered to report by Wednesday. Leon Reeves, who headed the circus committee last year, was assigned to duty on the press committee. The circus committee had no working scale to submit to the convention this

year. The committee, at the last session, settled upon a scale of wages which all the circus men later signed and which has another year to run.

Charles Abrams, president, and William McCarthy, secretary, were at the convention to extend the glad hand in behalf of the New York local No. 2.

The billposters voted to have the 1913 Convention in Chicago, the date being the first week in each December. Just before final adjournment Wednesday, at 4 o'clock, the following officers were elected: President, Patrick F. Murphy, Chicago, Local No. 1; first vice-president, Charles Hamilton, Scranton (No. 39); second vice-president, J. Wilds, New York (No. 2); third vice-president, Patrick Tighe, Cincinnati (No. 11); fourth vice-president, Oscar Lindholm, St. Louis (No. 5); fifth vice-president, Charles L. Lampton, Peoria, Ill. (No. 47); sixth vice-president, William Hill, Montreal (No. 38); seventh vice-president, C. Hines, Detroit (No. 42); international secretary, William McCarthy, New York (No. 2); treasurer, Harry F. Jones, Philadelphia (No. 4); sergeant-at-arms, James Casant, Chicago (No. 1).

The Board of Trustees was named as follows: William McCarthy, Brooklyn (No. 33), chairman, (three years' term); Thomas Noonan, Boston (No. 17), two years; Fred Flaudreau, Newark (No. 18), one year.

Walter F. Gazzolo of St. Louis, president for the past two years, goes as delegate to the next American Federation of Labor.

Just before adjournment the convention devoted some time to a general discussion for the betterment of trades unions in general. The delegates were of unanimous opinion that all posters, billers, stage hands and union musicians should patronize union products.

CONVENTION NOTES.

The Boston Local (No. 77) was one of the liveliest of visiting delegations. In it were A. T. Noonan, D. F. Messing, Walter Nugent and William Watson. Richard Armstrong, a member of the executive board, was also with the Hultees. Messing is a brother of Sam Messing, the booking agent. He says his brother is recovering from a severe attack of rheumatism and will return to New York shortly.

Albany, Cohoes and Troy are governed by one local. The convention delegate was James Mackey.

Thomas McLarney, Wilkes-Barre (No. 37), and Charles Hamilton, Scranton (No. 39), are the respective advertising agents for the Poll houses in their native towns.

Oscar Lindholm, president of St. Louis Local No. 5, saw the sights of Broadway between sessions.

P. F. Murphy, of Chicago Local (No. 1) was one of the biggest men physically and every other way at the convention.

Paul Davis, the Springfield, Mass., delegate, with the Poll house for several years, is now with the Court Square and Gilmore theatres. He will stay over for the 8-day bicycle race at Madison Square.

BRISTOL O. H. BURNS.

Bristol, Conn., Dec. 4.

The Bristol Opera House was completely destroyed by fire at 2 o'clock this morning. A total loss of \$35,000 was incurred as there was no insurance. The house was playing vaudeville and five reels of pictures.

Valli and Valli, who came from Australia seven weeks ago, lost everything.

The Bristol O. H. management has arranged to continue its vaudeville shows at Red Men's Hall.

DEGNON TRAVELLING SOUTH.

George H. Degnon, on the road with Miller Bros.' "101 Ranch," and later in Chicago, sails next Saturday for South America. He will be gone some time, visiting Colon and other points on the Panama Canal, prospecting.

Degnon may be assigned to official duty with the new wild west Charles Arlington and Fred Beckman are framing up for next season.

HOLCOMB UNITES "VICE-VERSA."

Willard Holcomb's perennial comedy sketch "Her Last Rehearsal," starts out shortly on its 13th year in vaudeville. Edward N. Hoyt has been engaged for the "old legit" role formerly played by the late Lewis McCord.

Mr. Holcomb has in preparation a new sketch built along robust comedy lines and called "Vice-Versa," which the big time managers have expressed a desire to see tried out.

NEWSPAPERMAN'S OPERA.

Allan Lowe, newspaper man, moving picture actor and librettist has written the book of a new comic opera, entitled "The Dream Maiden," the music to which was composed by Andreas Dippel, of the Metropolitan, who controls the piece.

Lillian Burkhardt has joined the Golden Gate Comic Opera Co., now playing in western vaudeville.



The only act of its kind in existence,
CUCKOO AND LAURA
the talking Birds who have set the world
astir.

Speaking three different languages. Answering questions, after command. Conversing with one another, and singing English and French songs. Now headlining on the Loew Time, New York.

NIXON-NIRDLINGER BUYS SITE.

Philadelphia, Dec. 4.

The sale of three more lots on Maplewood avenue, Germantown, to F. S. Nixon-Nirdlinger was recorded here today. By acquiring this property, the Nixon-Nirdlinger interests land a most desirable square plot on which N.-N. will build a new Colonial theatre.

TWO STARS IN CHICAGO.

Chicago, Dec. 4.

The Majestic, with Bernhardt headlining, is selling out at every performance this week, the prices for all seats on the main floor being one dollar. The Palace, with Ethel Barrymore (return engagement in vaudeville in Chicago), is doing a fair business.

The Majestic has 700 more seats than the Palace.

CHANGE IN HAMILTON.

Hamilton, O., Dec. 4.

The Streeter-Bryant Stock Co. suddenly terminated what was to have been an indefinite engagement at Smith's theatre.

The Grand will resume vaudeville Dec. 23.

STARTING IN WINNIPEG.

Winnipeg, Dec. 4.

Ground is to be broken on the new Pantages theatre here before Christmas, it is announced. Pantages purchased the site some weeks ago. The new house will seat between 1,600 and 1,800.

HARRIS' PATTI NOTION.

It has leaked out that Ben Harris' secret mission to Europe, ostensibly to secure novelty acts for his proposed Sandow vaudeville aggregation, is in reality to persuade Adelina Patti to make another tour of the United States.

LOTTIE MAYER.

This week's front page is adorned by pictures of Lottie Mayer, an aquatic artiste, now playing her first eastern engagements in six years. Miss Mayer is one of the most skillful divers ever seen here and is besides an exceedingly pretty woman, with a peculiarly attractive and pleasing personality. And, what is more, she possesses a sweet singing voice, utilized to good effect.

Miss Mayer's act differs in many respects from other diving offerings. It is augmented by a handsome stage setting and a specially constructed tank, which serves to suitably equip the stage picture.

Last week at the McKinley Square theatre, New York, Miss Mayer as the feature attraction, received the credit for breaking all records for receipts in the house.

The New York Theatrical Protective Union No. 1, allied with the I. A. T. S. E., is adding to its roster each month, and now there are 125 names on the list of applicants. The union claims that 1,000 of its member are employed in New York and that there are 200 Alliance men, belonging to outside unions, who are working on local stages.

114 THEATRES BUILDING IN AND AROUND CHICAGO

O. L. Hall Gathers Statistics on New Theatrical Operations in Windytown. 100 Intended for Pop Vaudeville and Pictures. Much Money Represented.

Chicago, Dec. 4.

O. L. Hall, dramatic editor of the journal, who is up on the statistics of theatres in Chicago, has discovered that there are now under construction in Chicago just 114 theatres. They will have a seating capacity of about 70,000, which will make a playhouse for each 3,000 people or thereabouts in Chicago.

The cost of these theatres will be over \$2,000,000. There are forty picture houses in the list which will cost from \$25,000 to \$30,000, and sixty which will cost in the neighborhood of \$10,000.

TOO SMALL FOR TRUNKS.

New Orleans, Dec. 4.

New Orleans boasts a small time theatre with the smallest of small stages. Artists carrying trunks are not booked as they (the trunks) interfere with the scenery. A plain, ordinary pebble is used for a set rock.

Last week a hand-balancing act played the house, and the management was compelled to remove the skylight in order that the top-mounter might extend himself.

RITCHIE TURNING THEM AWAY.

San Francisco, Dec. 4.

As a result of his win over Ad Wolgast Thanksgiving Day, Willie Ritchie is filling an engagement at the Empress this week. \$1,500 is said to be his salary. Ritchie is extremely popular here, and the Empress is doing a turnaway business.

TOMMY QUIGLEY WEDS.

Chicago, Dec. 4.

Thomas J. Quigley, manager for M. Witmark & Co., was married Nov. 27 to Elnora Fowler Robnett at Crown Point, Ind. The wedding was a surprise to the theatrical colony and was something in the nature of an elopement.

Mr. and Mrs. Quigley will make their home at the La Salle Hotel.

PUBILLONES IN HAVANA.

The Pubillones Circus, which has been several months in the "jungle" of Cuba, came into Havana this week, opening at the Payret theatre. It will remain under that roof for a month at least. Several American turns joined for the engagement in the city, among the number being Charlie Robbins, son of Frank Robbins, the circus proprietor of Jersey City. Young Robbins has a high school act and a jumping horse.

POP IN ALBANY'S COLONIAL.

Albany, N. Y., Dec. 4.

The new Colonial, built at a cost of \$100,000, starts Dec. 23 with a policy of pop vaudeville booked by Walter

Plimmer. The house is under the management of O. H. Stacey, of the Knickerbocker Athletic Club, this city. It has seating capacity for 1,600. Six acts and two reels of moving pictures will be given three times a day.

Mr. Plimmer returned from a trip upstate this week bringing with him contracts for four new booking connections. They are the Majestic, Troy and three Proctor's (not F. F. Proctor) houses located in North Troy, Mechanicsville and Saratoga.

WILLIAMS IN TOWN.

Percy G. Williams has closed up his country home at East Islip, Long Island, and moved into town for the winter. He has engaged an apartment at the Knickerbocker Hotel. The holes in his private golf links are plugged up, but as soon as the ice melts he will return to East Islip, if not before.

ACROBAT KILLED.

Mail advices from Europe this week stated that Stelling, of Stelling and Revell, was killed Nov. 18 at the Melini theatre, Hanover, by breaking his neck while at practice on the stage of the theatre.

Stelling and Revell were English acrobats, who had appeared over here.

THE BERNHARDT SHOW.

The Mme. Bernhardt road show, under the direction of Martin Beck, which plays the Majestic, Chicago, next week, will be made up of six acts and pictures.

The running order of the acts is as follows: McMahon, Diamond and Clemence, Josie Heather, Saranof, "And They Lived Happy Ever After," Charles and Fanny Van, Mme. Bernhardt, pictures.

DELAY ON MT. MORRIS.

There has been some delay in the completion of the new Mt. Morris theatre, at Fifth avenue and 116th street, due for opening Dec. 1. It is being erected by the Ancient Order of Hibernians for Manager Edelstein, who is financed in the enterprise by Max Kobre, a wealthy Canal street banker.

The Hibernian society is allowing the lessee \$72 a day during the delay in construction, with the expectation that the house will be ready for occupancy Jan. 1.

The lease is for sixty years at an annual rental of \$35,000, plus taxes and insurance after the first five years. The theatre has a seating capacity of 1,600, made up of orchestra and two balconies.

CONSOLIDATED SEPARATES.

The Consolidated Booking Offices separated this week, when M. R. Sheedy, one of the circuits formerly booking through the agency, removed to his former suite at 1402 Broadway.

Cunningham & Flugelman and Moss & Brill remain in the offices at the Fitzgerald Building, continuing under the agency name of the Consolidated. They also have a working understanding with the Miles Circuit, although C. H. Miles has resigned as president of the Consolidated. Mr. Miles will make it his New York address, but centre his booking activities with Walter Keefe's Theatre Booking Corporation in Chicago, as he has done for several seasons.

The parting between the principal circuits of the Consolidated has been long predicted as a certainty. There was a wide dissimilarity in methods of operating between the several booking men that indicated a break from the outset. The circuits booked greatly differed in character and complexion of programs, with some of the Consolidated houses in sections without active competition while other houses located in large cities had keen opposition. This led to a condition where the prices for acts could not always be mutually agreed upon between the respective circuits.

The Moss & Brill-Cunningham & Flugelman Circuits, which have steadily remained together as a unit on booking, will place two new houses of the Moss & Brill firm on their books later in the month. The Jefferson on East 14th street, is expected to open Dec. 21, with the Hamilton at 146th street and Broadway, due to start the second half of the same week, the two houses "splitting." This will give the Moss-Flugelman association six large big small time theatres in Greater New York, with a couple of more in view for the spring.

The Sheedy Circuit has from fifteen to twenty houses on its books, from Boston through New England. The new Boland theatre at Taunton, Mass., opening Jan. 1, will be a Sheedy-booked house. It seats 1,200.

At the separation Monday, each circuit claimed the booking for the new Lenox theatre, which was to have given its first show yesterday. The house is situated at Lenox avenue and 111th street, managed by Punch & Tanzman.

Ben Piermont, for some time a booker in the Sheedy office, will enter the Consolidated agency within a short time, in sole charge of the Moss & Brill and Cunningham & Flugelman sheets. James Sheedy remains with his father.

McGIVENEY IN A PLAY.

Owen McGivenev, now on the Orpheum time, will be seen in a new play by Cosmo Hamilton, author of "The Blindness of Virtue."

McGivenev plays New York vaudeville early next fall and then follows up with his debut in America in a protean play.

The report of the wedding Sept. 9 last, of June Imes, as printed in VARIETY Nov. 22, was correct.

NEW BUILDINGS.

Reports of new building operations in New York and the east generally continue to show great activity, especially in the construction of the smaller picture houses. This week shows new projects involving almost \$200,000 in this style of construction.

Samuel Augenblick & Co. is having plans prepared by W. B. Levitan, 20 West 31st street, for a two-story moving picture theatre at Second avenue and 8th street, the cost to be \$20,000.

The Kerlock Realty & Construction Co., 63 Park Row, proposes to build at Amsterdam avenue and 180th street a one-story picture house and stores at a cost of \$12,000. The house will be 100 by 50 feet in the ground plan.

The Bronx is to have a new one likewise. Goldner & Goldberg, 391 East 149th street, are taking bids on a \$30,000 structure to be put up on the north side of 180th street east of Daly avenue.

Joseph L. Feibleman, 738 Broad street, Newark, has let contracts for the construction of an \$18,000 one-story building to house a moving picture show at Bloomfield and Summer avenues, Newark, N. J.

Plans have been filed for the following picture houses, previously announced in VARIETY:

C. B. Brun, Manhattan, \$10,000.

E. S. Teven, Bronx, \$8,000.

Jos. Compo, Bronx, \$2,000.

Wheeling, Dec. 4.

Plans have been announced for the construction here of a \$250,000 theatre at 14th and Market streets, a site now covered by the Bijou lunch room, Orpheum theatre and Ungerleider cafe. F. H. Lange, who owns the property, is one of the theatre promoters. Others interested are Lou Gutman, Samuel Ungerleider, Claude Rogers and D. C. Kurner.

The old Orpheum and other buildings on the property will be torn down next May.

Pop vaudeville from the United Booking Offices is given as the policy.

Quite recently Marcus Loew visited this city.

Local capital is behind the new theatre to be built on Fourth street, Union Hill. When completed it will seat 1,200. No policy has been determined. The two young men behind the project will choose between stock and vaudeville. Work on the foundation starts Jan. 1.

Chicago, Dec. 4.

Last week it was announced the old Lincoln theatre in North Clark street would be remodelled and improved at a cost of \$25,000. A permit has been granted for a \$40,000 house at Kimbark avenue, north of East 63d street, and another one for a \$20,000 house at 813-815 West Taylor street.

I AM
Making a Speech
At Every Performance
AT THE Union Square THIS WEEK
Adeline Francis
The Graphophone Girl

"MAKING PROCTOR THE GOAT" HAS ANOTHER CHAPTER PUT ON

Fifth Avenue Loses its Headliner for this Week. Will Appear at the Colonial Next Week. The Case of Mrs. Curtis Burnley, Debutante in Vaudeville. What E. F. Albee Barked.

Mrs. Curtis Burnley, an entertainer to New York's "400," will make her first vaudeville appearance next week at B. F. Keith's Colonial, New York. She was engaged and billed to play F. F. Proctor's Fifth Avenue this week, but Monday she did not appear.

The whys and wherefores of the non-appearance at the Proctor house and the debut at the Keith theatre are said to constitute another chapter in the affairs of the United Booking Offices under the caption of "Making Proctor the Goat."

There is no contradiction the Proctor house first had Mrs. Curtis Burnley under agreement, and entered a "slip" in the U. B. O. three weeks before the Keith people discovered they wanted her. Previously the Keith crowd had turned a cold shoulder to offers of Mrs. Curtis Burnley's services.

E. F. Albee, general manager for Keith and of the U. B. O., is living at the Plaza Hotel over the winter. The hotel's manager is Alfred Railing, who is also Mrs. Curtis Burnley's husband. Following the usual maneuvers incident to a vaudeville booking for a debutante Mr. Railing, according to the story, approached Mr. Albee in the hotel lobby and thanked him for placing his wife in vaudeville. "Don't know anything about it," barked Albee. "Where is she going to play?" "At Keith's Fifth Avenue theatre," replied Mr. Railing.

"There is no Keith's Fifth Avenue theatre" Albee is said to have barked once more, "and if she does appear there, you can make up your mind she is through with vaudeville," although the U. B. O.'s general manager must know Mr. Proctor is the vice president of the United Booking Offices and books his houses through that agency.

Mr. Railing is reported to have sought his agent, and was met with a reply the engagement for the Fifth Avenue would have to be kept, regardless of any consequences. Following the conversation of Albee with the manager of the Plaza, the Keith faction in the U. B. O. suddenly discovered it intended giving a "Society Week" (later abandoned) at the Colonial, and that Mrs. Curtis Burnley was necessary to the elite program.

What happened afterward is shadowy. The Fifth Avenue had Mrs. Curtis Burnley's name out for ten days preceding the date of her announced appearance. A few days before she was due, the Proctor management was informed no selection had been made from her repertoire of 300 numbers for an act requiring four or five selections, and insufficient time was left to make a choice. Mrs. Curtis Burnley found herself unable to open at the Fifth Avenue. The Proctor's had by that time become aware of the Colonial date for the society entertainer.

The fact that the Proctor "slip" for her had been filed nearly three weeks before was duly brought to the attention of those who should know, but it is said

F. F. Proctor decided he would not make his stand upon this case, and at the last moment held over "Madame ?" at the Fifth Avenue for this week.

The currently agitated talk among the vaudeville managers and agents at present is not how long Proctor can afford to stand for the things he has been handed in the U. B. O. since defeating his former partner, Keith, in the courts, but how long he will stand for it. Each time an occurrence like the Curtis-Burnley matter becomes known, rumors again crop up of a Proctor and Poli combination among the U. B. O. circuits.

S. Z. Poli has been in New York several times within the past month. He is reported worried over his big time vaudeville houses in New England, which are not at present experiencing the prosperity that has attended them in past seasons.

MAKES CHING PROPOSITION.

It was reported about early in the week that the United Booking Offices officials are to have Ching Ling Foo open at the Colonial instead of at Hammerstein's, offering to take the act under the personal direction of one of the "Keith men" in the office, provided the direction of Ching's tour over here be given entirely into his hands.

It is well known among the vaudeville managers that Hammerstein's has a contract for twenty-five weeks with Ching. The Colonial and Hammerstein's are both booked through the U. B. O.

BERT LESLIE RUNNING.

Owing to a later decision reached that a lay member cannot hold active office in the Vaudeville Comedy Club, Jos. M. Schenck withdrew from the ticket he was petitioned to head for the election of officers for 1913.

Sunday afternoon at the special meeting of the Board of Control there was presented a ticket, led by Bert Leslie, the present incumbent of the office of president. Mr. Leslie consented to run again for the office, after much pressure had been brought to bear upon him to do so. Francis Morey is named as secretary on the Leslie ticket.

The hearing on the charges preferred against the editor of VARIETY through the Board of Control, for publishing an article detrimental to the welfare of the club, was held Sunday afternoon. The accused appeared and gave testimony. The charges were dismissed, with a resolution of censure.

HARRY TIGHE ON SMALL TIME.

Another "big time" vaudeville act slipped over to the "small time" Monday, when Harry Tighe and Edith Clifford opened at the American Music Hall, booked by the Sullivan-Considine-Loew agency.

NEW VAUDEVILLE CO.

A new vaudeville theatre holding and booking company was formed this week. In it are interested John J. Collins, Joe Sullivan and William D. Eppstein, a western man of wealth.

The company is starting operations with the Monticello theatre, Jersey City, the now building Hippodrome (seating 2,500) at Perth Amboy, and have about closed for the possession of a theatre in Newark, also another in Philadelphia.

The new Franklin theatre, in the Harlem section, when completed, will be added to the books of the company.

The concern has been titled the John J. Collins Amusement Co. It will be a general agency, booking theatres wherever located, with Mr. Collins its president and general manager, Mr. Sullivan vice-president, Mr. Eppstein secretary and treasurer.

Mr. Collins was connected with the Fred C. Whitney Producing Co. until the present proposition presented itself, when he decided the theatre-booking company more advantageous. The Producing Co. will be dissolved. The Collins Amusement Co. has its offices on the tenth floor of the Fitzgerald Building.

The Monticello starts Dec. 9 with vaudeville, under the direction of the Amusement Co., with a bill booked from its office.

TAYLOR'S HALF MILLION CO.

Philadelphia, Dec. 4.

A company was formed this week, to be called the General Amusement Co., and have a capital stock of \$500,000.

It is for another theatre proposition M. W. Taylor has in view. Mr. Taylor will be vice-president and general manager of the corporation, when organized.

"BLACKLIST" RUMORS.

Rumors were about this week that the United Booking Offices was on the eve of issuing "blacklist" orders against small time. Nothing definite had been done by the agency for the big time vaudeville houses up to Wednesday other than its usual objection against acts playing in houses not booked by it.

The story seems to have had its foundation in a foreign act playing under an assumed name in a New York small timer last week being informed unless it discontinued the engagement immediately, its route in the bigger houses would be canceled. The act came over here to appear in the west. While waiting for the opening date, it accepted contracts in a couple of small time houses.

There doesn't seem to be much doubt left in the minds of the vaudeville people that the U. B. O. will issue "blacklist" instructions very shortly, either making them pronounced or doing so sub rosa. The agency is driven to it as a last resort, it is said. The officials of the U. B. O. are blaming the small timers for the meagreness of the patronage in the Keith New York vaudeville theatres. This, with the spreading growth and strength of the "small time," has made bigger booking men somewhat finicky, if not really cranky.

The new Audubon theatre of William Fox has met with tremendous success since its recent opening, contrary to the expectations even of the management. The Academy of Music is also doing a large business, while its Sunday concert (booked direct last Sunday) filled the big Academy to capacity the same as when the Sunday bills were secured through the U. B. O.

At the Academy for the last half of this week are Herman Lieb & Co., Hart and Johnson, Bell Boy Trio, Pringle and Allen, Creighton Sisters, 3 Gamons, Williams and Weston, Redway and Lawrence, Jenks, Roth and White.

It is reported about also that the Loew and Fox Circuits are prepared to present a solid front to the big agency if acts playing for them are "blacklisted." It is also said that the smaller circuits in that event will take the offensive in the fight that must follow.

TROUBLE WITH COLORED CO.

New Orleans, Dec. 4.

J. A. Brown, manager of the Temple, was arraigned yesterday before the federal authorities, charged with using the mails illegally. He furnished a bond for trial.

The complainant is John Rucker, manager of the Rucker Musical Comedy Co., a colored troupe, who alleges that he was lured here by Brown on the understanding that \$260 had been deposited in a New Orleans bank as a guarantee for the company's salaries.

The Rucker troupe played four weeks at the Temple. The management contends Rucker was advanced \$75, besides a remittance of \$300 to bring the organization here from Philadelphia, and that on arriving two of the principals were missing.



EDNA LUBY

As featured at the Majestic Theatre, Chicago, after a remarkably successful tour of the Orpheum Circuit. This week, heading Poli's Theatre, Washington, D. C.

VARIETY

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EDWARD G. KENDREW

BERLIN
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E. A. LEVY

ADVERTISEMENTS.

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The "Broadway Jones" road show opens Dec. 16.

"Get-Rich-Quick-Wallingford" now on tour is playing the Stair & Havlin Circuit.

Gladis Corriell (Gilroy and Corriell) after an illness, will resume her stage work at Allentown, Pa., Dec. 9.

Mrs. Sig Wachter, wife of the agent, was taken to a hospital last week to undergo a serious operation.

The other night in Hammerstein's lobby twenty-five "regulars" were present at one time.

The Western Company of "Wallingford" closes in Dallas, Tex., the coming Saturday night.

Sydney Jarvis is back in his old role with Cohan & Harris' "The Little Millionaire," now playing in Chicago.

Mrs. Lealie Carter resumes her stage work the last of the month under John Cort's direction in a repertory of plays.

Joe Boganny's "China" troupe, now playing in England, has been booked to open on the Sullivan-Considine Circuit Feb. 2.

Mason Peters, the promoter of the Wilson Theatrical League, will spend Christmas with home folks in Kansas City.

Hart and Johnson sail for Europe the end of the month, opening in Liverpool Jan. 6, to be followed by a run at the London Hippodrome.

Jack Belgrave, on the Coast for several years, has come to New York. He may accept an offer to play with one of Oliver Morosco's new pieces.

Mrs. Frank Jones, formerly Grace Begar, of the Begar sisters, presented her husband with a nine pound boy Nov. 26.

Carrie Grinnell (Grinnell and Henry) is the mother of a girl.

Josephine Davis, after eight months abroad, has returned to New York. She will open in a fortnight in a new single act.

Robert Lee Allen, featured as Bob Blake for fifteen weeks with "The Traveling Salesman" on the road, has returned to New York.

A talking-moving picture device is being promoted by officers of the United Booking Offices, who have been working upon the scheme for some time.

The debut of "The Graphophone Girl" at the Union Square this week, was announced by the sending out of cards through the mails to managers and agents.

Inez Ragan, reputed the prettiest ingenue on the Pacific Coast is in New York. She has her choice between several legitimate offers and a stock company lead.

Edna Archer Crawford, with the Eddie Foy show, "Over the River," for two weeks, is leaving because she does not claim to be a musical comedy actress.

The new Greenwood (Miss.) theatre will be opened Jan. 16 with Adelaide Thurston in "The Love Affair" as the first attraction booked in by the J. J. Coleman Circuit.

R. G. Knowles, under R. E. Johnston's direction and by arrangement with the Shuberts, gave the first of five travel talks at the Casino Sunday night. The subject was "China."

Edwin Milton Royle is at the Harry H. Frazee office daily now engaging people for the latter's production of his play, "The Unwritten Law," which comes out in about a month.

Dan Hennessy returned to the chief's desk in the Family Department of the United Booking Offices Tuesday. He has been in French Lick for a month or so, returning in fine fettle.

Harrison Hunter was signed this week as Mrs. Leslie Carter's leading man in her forthcoming tour in repertory under John Cort's management.

"The Deceiver," a dramatization of O. Henry's short story by Donald C. Stuart, was tried out at Grand Papiers successfully last week by Norman Hackett and company.

Ben Toy, manager of Ben Toy's musical comedy company, wishes to deny the report his show is to be condensed for vaudeville. The company is now playing in Pennsylvania.

John T. Murray, who played one of the leads in the John Cort production of "C. O. D.," accompanied by his wife, has gone to California to join the Vitagraph picture company.

Mary E. Cunard left for Chicago Tuesday, where she will join "The Gamblers," playing the principal feminine role until the show strikes the one-nighters. Next week it is at St. Louis and then goes to Kansas City.

Dainty Marie, a feature with T. W. Dinkins' "Yankee Doodle Girls," was taken ill last week and forced to retire temporarily from the company.

Willette Whittaker is preparing a singing act for herself in vaudeville. Miss Whittaker may discard the harp playing. She was formerly of Hill and Whittaker. Wilber Hill will represent the new act.

"The New Sin," which has been doing poor business since taking to the road, closed Saturday night in Schenectady. The show may be reorganized and sent back on the road after Christmas.

Frank Robbins has taken up his winter home at the St. James Hotel, St. Louis. The Robbins circus is wintering in that town. The elephants and camels are working indoor engagements.

At Colomba, ten miles north of Benton Harbor, Mich., an explosion in a picture show Nov. 26 destroyed a block of buildings and injured a number of persons. Joseph Humphrey, picture operator, suffered serious burns. The loss is estimated at \$25,000.

Joseph P. Donegan, manager of the Century theatre, Kansas City, and Charles Finberg, advance man for "The Big Review," were injured in a collision between a street car and an automobile. They were thrown from the machine. Both will recover.

Katherine Silver (Mrs. William Gray, of Silver and Gray) was seriously injured a few days ago at Johnstown, Pa., by falling down an elevator shaft in the Globe theatre building. She was removed to her home in Muncie, Ind.

Reine Davies, who is temporarily playing the leading role in the "No. 1" "Madame Sherry," has received a route from the U. B. O. for her single act, opening at the Orpheum, Brooklyn, Jan. 13, with the Colonial, Alhambra and Bronx to follow.

Vaudevillians playing at Seattle last week got together at the Germania Cafe and had an International Supper Party. Galetti Picchiani and Ceaser Rivoli represented Italy; Mignonette Kokin and Lillie Rivoli, England; Gavin and Platt, America; Lind, Sweden, and Stepphena Lind, France.

The W. S. Harkins company, which is playing some former New York successes on its West Indies tour, left Hamilton, Bermuda, Dec. 1 for an eight-day boat ride to Barbadoes, 1,200 miles south of Hamilton. Fred B. Lorraine is doing the advance work for Harkins.

Nat Nazarro is not going to accept time at the Winter Garden, Berlin, as his present Orpheum tour treatment has made this side of the pond look too good for another season.

"The Earl and the Girl," book by William Le Barron, lyrics by Gene Buck, and music by Dave Sampter, is a new girl act Jesse Lasky will put in vaudeville, opening next week in Worcester. There will be eight girls and two "imported" English Johnnies in support of Jeanette Childs and a juvenile lead.

The manager of a large combination theatre in Brooklyn found it expedient last week to peremptorily discharge his assistant treasurer, gallery ticket seller and both the orchestra and gallery ticket takers. He is not desirous of proving theft for fear that he might be held liable by the various attractions that have played his house.

The Billy (Swede) Hall company was in a wreck on the New York Central at Hoffman, N. Y., last Sunday morning. Hod Weston, the Halls and Jennie Colborn were thrown from their berths. Mrs. Hall was slightly injured. The N. Y. Central agent settled with her before the train reached its next stop.

"A Good Little Devil," the fairy play David Belasco is producing, will have its first performance Dec. 12, at the Broad Street theatre, Philadelphia. It opens Jan. 8 at the Republic, New York. Christmas night at the Belasco theatre Belasco will present his new comedy, "Years of Discretion," now playing at Powers', Chicago.

Marie Pettis, who was engaged for the road production of "The Greyhound," abandoned by Wagenhals & Kemper before sent on tour, is confined to her apartments in the Hotel Bristol with a broken toe. Miss Pettis was moving around in the dark when she encountered a piece of furniture which fractured a bone in her right foot.

Hamilton, Gregory & Freeman, attorneys, 100 Broadway, New York, are making an effort to locate Mrs. Viola Bancroft, who was a witness at the time the late John T. Burke's will was filed. Burke (who died Nov. 9) and Mrs. Bancroft played together in the same company. Harwood Walsh, of "Under Southern Skies," was also a witness of the will. The lawyers are arranging to settle the estate.

James L. Barry, the labor union booking agent, organized a Thanksgiving show for the inmates of Reformatory and Penitentiary on Hart's Island last week. The same show was repeated in both places. Lew Morton and Barry acted as stage managers. In the bill were John J. Sheppard, Johnny and Billy Burke, Ambrose Jefferies, Trainor and Hunt, Miss Gibson, Kimball and Lewis, George W. Reynolds, Frank and Sadie Harrigan and Co., Baby Kimball, John Donovan, Francis Elliott, Tom Kelly and Keene. Superintendent Moore entertained the artists.

SOME FIGURES AND FACTS DIRECT FROM CHAS. FROHMAN

Doesn't Agree With Common Impression. New York is Theatrically Glutted. Adolph Zukor, the Interesting Figure in Show Business Just Now. Frazee Longacre Theatre Sale Doesn't Go Through.

By LEANDER RICHARDSON

"We hear a vast quantity of talk," said Charles Frohman yesterday, "concerning the glut of theatres in New York, and the consequent certainty that everybody is going to be ruined in a few minutes. But, as a matter of fact, New York leads the world this year in the matter of great stage successes. In Paris there have been just two hits, and in London three, while in Germany there have been none at all.

"One of the Paris successes is by Guitry, and is at the Varieties. It is a comedy, and of purely local value. The other is by Callivet and de Fleris, the authors of 'Love Watches' and 'Decorating Clementine.' This also is of no importance excepting in France. The London hits are 'The Turning Point,' at the St. James' theatre, 'The Doormat,' by Hubert Henry Davies, with Gerald du Maurier and Marie Lohr, at Wyndham's, and 'Rosalind,' the fifty minutes' play by Barrie. 'The Turning Point' I am making ready to produce here under the title, 'The Spy.' 'Rosalind' I also shall produce shortly, with two other Barrie plays.

"As against this record for all Europe, see what has happened in New York. 'The Yellow Jacket,' which is not much talked of, had \$626 the night after Thanksgiving, and has been running along on that basis, making a little money. Billie Burke, in 'The Mind The Paint Girl,' at the Lyceum, has had an average of \$10,000 a week since the opening, and will stay until after New Year's, going then to the largest cities. We cannot play this attraction in the second places, on account of the large expense. It requires sixty persons.

"John Drew did a big business with 'The Perplexed Husband.' 'Belle Donna' is drawing \$1,500 and \$1,600 a night at the Empire, and the Wednesday matinees always are \$1,600 or better. This play will last Mme. Nazimova for two years at least. A lot of its drawing power is due to the success of the novel. We found that out in Trenton, where we made the production to two and one-half times as much money as we had there last year.

"'Oh, Oh, Delphine,' at the Knickerbocker, is drawing all the people the house can hold. The statement I have on my desk this morning shows \$2,074.75 as the night's takings. The capacity of the Globe theatre is \$2,000, but the receipts usually are \$2,100 or more. 'Milestones,' at the Liberty, is sure to continue through the entire season, which tells its own story. 'The Count of Luxembourg' has drawn splendid receipts at the New Am-

sterdam, and will remain there until early in January. It is a curious fact that in this state of things an author of Augustus Thomas' distinction should have had two failures inside two months in the same theatre—but so it goes. Mrs. Fiske is doing very well indeed at the Hudson—not a sensational business, but a good one. 'Within the Law,' at the Eltinge, is having immense patronage.

"Of course, I am not as intimately informed about the other New York theatres as the ones I have mentioned, but I know in a general way what they are doing, and I am well aware that some great successes have been made."

Of these the writer is in a position to speak with some authority. In the case of 'The Whip,' at the Manhattan Opera House, it is entirely within the facts to say that no melodrama ever has been presented in America with anything like the success that has fallen to this one. The actual figures for last week were \$21,090. On Thanksgiving day the matinee drew \$2,800, and the night show \$3,000.

At the Hippodrome, "Under Many Flags" has beaten out all previous records, and, as everybody knows, some of these have been enormous. The Winter Garden has not done so well with Gertrude Hoffman's present entertainment, but in a theatre of ordinary dimensions the business would be regarded as large, at that.

"Little Women," at the Playhouse, is sure to stay all season, and nobody would be in the least surprised if it were to go straight through next summer. "The Merry Countess," at the Casino, has had very large receipts, and if it were less costly to run might be kept here profitably for many weeks to come.

"Fanny's First Play," at the Comedy, is one more of the attractions that surely will stay through to hot weather. "Ready Money" did finely at Maxine Elliott's until quite recently. Weber and Fields and their new music hall are bound to have an important profit for some time, though it does not look quite so rosy for the hotels, which loaded up to the muzzle for "Roly Poly." William Collier is having at the Forty-eighth Street theatre his best New York season in years.

Both of Mr. Belasco's theatres have housed real success this year—not turning people away, but showing a good, healthy profit. George M. Cohan, in "Broadway Jones," is one of the best bets anywhere along the white light trail. Both the afternoon and night bills at the Little

Theatre are as successful as the limitations of the audience room will permit.

Any way you look at it, you must join Mr. Frohman in declaring the present New York season really marvellous.

"I think," he said, as I was coming away, "the condition is due mostly to the fact that we have the livest managers in the world. They have learned better than any others how to handle their failures—and there is a great deal in knowing this. In Europe, when a manager meets a reverse, he begins to figure on what to do next year. In New York he starts looking for a new attraction for next Monday night."

As to Picture Plays.

The most interesting figure in the moving picture world at present is Adolph Zukor, who has developed the newest phase of that industry in the proposition to induce actors of real importance to play before the camera in their best known roles, and thus become permanent figures in the public eye, where otherwise they would pass out either through advanced years or death.

Mr. Zukor is the president of the Famous Film Company, devoted to this pursuit, and Daniel Frohman is the managing director. I found Mr. Zukor sitting behind his flat top desk in the Times Building, a slender, pale faced man, with large, snapping black eyes and collected demeanor.

"We now have fourteen stars signed up for these pictures," said he, "and will have as many as we can handle when it becomes apparent to them that the pictures are not going to interfere with their drawing capacity on the stage. We have indeed encountered very little opposition from the actors and actresses. Our most determined opponents are the producing and theatre managers, who seem to think we are engaged in an endeavor to encroach upon their territory.

"Mrs. Fiske will be the first to pose for us in our new studio, which occupies an entire floor over a downtown armory, with a glass roof over all. Mrs. Fiske will play 'Becky Sharp' as the first piece in the repertoire we expect to produce for her. Shortly, James K. Hackett will present 'The Prisoner of Zenda' for us, and afterward Mr. Faversham will make a production in our studio. In this place we have a floor space of 100x600 feet, with a complete equipment of traps, and everything else, down to a tank for water scenes.

"Getting up a pictorial reproduction of a piece like 'The Prisoner of Zenda' is much more of a task than most persons would imagine. It requires 84 scenes to carry the story in pictorial form. Most of these will be made in the studio, but we shall have to go to Florida for garden and park scenes, in order to secure the tropical atmosphere. We also have to build everything solidly. We cannot take pictures from scenery such as is used in stage productions, for a single movement, wrinkling the set, would destroy the effect.

"For instance, you take the railway collision scene in 'The Whip.' To do that with any sense of illusion we should have to bring a real engine out of the mouth of a real tunnel, and drive it into a real car so constructed that it would fall to pieces under the impact. Canvas, steam, red-fire and 'props' serve their purpose perfectly in the stage representation of

this effect. but they would be absurd in a picture production. Whether we do 'The Whip' or not, has not been decided, but if we do, it will take us at least three months to make the picture."

"Do you think," I asked, "the moving picture business is going to have a permanently deterrent effect upon the theatres?"

"Not at all," responded Mr. Zukor decisively. "In the first place, we can produce only plays of spectacle and action in the pictures. For example, the process would be fine for 'The Whip,' but for 'Bought and Paid For' it would be an absolute failure. Then, too, everybody who has a taste or desire for seeing real human beings conveying their emotions by voice and action will continue to patronize plays as heretofore. To say that this will not happen is equivalent to the assertion that persons who own a talking machine will lose their taste for grand opera as sung at the Metropolitan or any other great establishment devoted to this art."

Mr. Zukor remarked casually that there were about 11,000 moving picture houses in the United States, and that some were appealing to people who did not have to consider the matter of price when paying for their amusements. He said that in the instance of certain houses in New York and other cities it was not at all uncommon to see from twenty-five to thirty private automobiles lined up along the sidewalk after every performance.

In Her Father's Footsteps.

Alice Brady, the very attractive and gifted daughter of William A. Brady, is playing Meg in "Little Women" at the Playhouse, as, of course, pretty much everybody knows. The other evening Miss Brady was called upon at short notice to show that she had inherited from her father other gifts than that of acting.

The occasion was a benefit performance of "Little Women" given by a charitable institution, the directors of which thought it was necessary that some one should make an announcement before the curtain, stating the amount of profit, and giving thanks to those who had participated in the task of making the occasion successful. A lively hunt ensued to find some one equal to the occasion, and finally somebody suggested that in the absence of her father, who was away from the city at the time, Miss Brady should do the talking.

She never had attempted such a thing in all her young life, and it required a lot of coaxing to induce her to try, but she finally consented, and made a very pretty little speech, winning quite as much applause as though she had been an orator by profession for many more years than those of her life.

Negotiations off.

The negotiations between H. H. Frazee and Philip Bartholomae toward the proposed acquisition of the Longacre theatre by the author of "Over Night" and "Little Miss Brown," are permanently off. Mr. Bartholomae made a final offer of \$400,000 for the theatre, to be delivered to him free and clear, with the proviso that "Fine Feathers" should be the opening production.

Mr. Frazee, however, could not see his way clear to a delivery, and since that time has come to a rupture with his contractor, to the end that mechanics' liens for a large amount have been filed against

the structure, and work has stopped for the moment. It turns out in connection with these matters that Mr. Frazee is not alone in the ownership of "Fine Feathers," as most people had supposed.

Lawrence Wheat, a member of the cast, holds a twenty-five per cent. interest, for which he paid a handsome bonus, and L. Lawrence Weber is the possessor of a similar share. The Cort Theatre Company, of Chicago, in which Mr. Frazee is a majority stockholder, is his partner in the remaining portion of "Fine Feathers."

Mr. Frazee doubtless will overcome his present complications, which are quite common among men engaged in building operations, and in no sense a reflection upon their responsibility or business sagacity.

Fine for Broadhurst.

George Broadhurst, who sailed yesterday for England on the White Star steamer Celtic, probably took away with him a thorough saturation of Thanksgiving, or at least he should have done so, in view of what Thanksgiving week had accomplished for him.

Mr. Broadhurst's royalties from "Bought and Paid For" for that week, together with his interest in the profits, and in the 48th Street theatre, not to mention his share of the royalties in another play in which he was a secret collaborator, footed up something more than \$7,000.

This goes to show that the native playwright is not always the neglected and downtrodden creature we have seen him painted. To be sure, Mr. Broadhurst was not born in this country, but he came when he was sixteen years old, so that anything he knows about writing plays has been acquired in America.

His present voyage is undertaken for the purpose of superintending the London production of "Bought and Paid For," which goes into rehearsal immediately.

Why It Stopped.

There has been considerable random guessing as to just why "A Winsome Widow," after its long and prosperous run at the Moulin Rouge, should not have been made to pay when taken upon the road. The fact seems to be that the principal feature of the production, the ice-skating scene—which made a sensation on Broadway—proved to be impracticable when the piece went upon its travels.

It was made use of in Chicago, but had to be discarded thereafter, even though the management had provided a duplicate apparatus to be installed in the various theatres considerably ahead of the arrival of the company.

Mr. Lederer's Music Play.

George W. Lederer has a new play with a musical setting, which is said to be of the same general order as "The Climax," which was so successful here and elsewhere a few seasons ago. There is no resemblance in the plots of the two works, but they appear to be in the same class, and the composer of the score of the Lederer piece also composed the music for "The Climax."

He is Joseph C. Breil, and his work in the earlier production aroused widespread interest. In the new piece there are three women and one man, and, as Mr. Lederer remarked, if it isn't the worst failure ever known it will be a success from the point of view of profit. With a cast of the dimensions described it must be one thing or the other.

Heading off Fox.

The Keith interests are said to be bidding in a determined fashion for the new picture and vaudeville theatre that is to stand at the northeast corner of Broadway and 103d street. It is felt at Keith headquarters that William Fox is getting an altogether too strong hold upon that section of the city, with his various houses, including the Riverside, which draws audiences wonderfully equal for their size and quality.

When Mr. Fox's new house next door to the Riverside is completed, and he installs his big stock company on its stage at popular prices, he naturally will be in a very desirable position.

The Keith people feel that a remarkably inviting section of the theatrical pie in New York has been slipping away from them, and that they are willing to dig deep in order to reclaim a part of it.

Some Random Notes.

One of the phenomena of theatricals is to be found in the fact that Detroit this year is quite the best week stand in the whole of America. It used to be one of the worst, and the complete reversal of form probably is due to the enormous automobile manufacturing industry centered at Detroit and employing a tremendous number of well paid skilled mechanics.

"A Butterfly on the Wheel," with Lewis Waller and Madge Titheradge at the head of the cast, is doing a tremendous business on the road.

Robert Hilliard, with his new detective Burns play, called the "Argyle Case," will be the next attraction at the Criterion theatre. The "Argyle Case" has been a sensational hit on the road, and is regarded as quite the best thing Mr. Hilliard has done in his professional career.

Mrs. Joseph R. Grismer died Wednesday morning, after a lingering illness which steadily sapped her vitality. As Phoebe Davies, Mrs. Grismer for years was one of the best known actresses in the country. She originated the principal role in "Way Down East," and was associated with that immensely successful drama for many seasons. Before that she had been one of the best paying and best liked stars in the Pacific Coast territory.



ETHEL WHITESIDE
In Vaudeville
With her Picks.

TO DISCOURAGE LITIGATION.

Following the decision of Justice Holt in the matter of Abraham Goldknopf's suit against David Belasco on a claim of infringement, Mr. Belasco made public a letter addressed to himself by the Society of American Dramatists and Composers, in which the suggestion is made that the attention of the Bar Association be called to the manner in which a certain class of lawyers go into court with trifling cases of this sort.

In deciding the suit Justice Holt said:

"There is nothing to prove, or to suggest, such a comparison of the two plays, that 'The Woman' was copied from 'Tainted Philanthropy' or that any part of one was taken from any part of the other. There is nothing to indicate that either the words, the ideas or the plot of the defendant's play was suggested by the complainant's play. I see no ground whatever that one infringed the copyright of the other in any particular. There should be a decree for the defendant, dismissing the bill on the merits, with costs."

GUS THOMAS BREAKS RULE.

Augustus Thomas is about to depart from his former hard and fast rule about reading other authors' manuscripts. In fact, he has already done so, agreeing to rewrite Eugene Presbrey's play, "The Other Man," produced earlier in the season by Cohan & Harris at Atlantic City and withdrawn as not suitable in the shape it was then in.

AFTER THE ADOLPHUS.

Los Angeles, Dec. 4.

Hazel Douglass (Mrs. Robert Fargo) left the Adolphus company suddenly last week. This act is said to be the climax of domestic difficulties. Manager Fargo is at present away on a trip to Hanford, Cal. Mrs. Fargo's home, which may result in a reconciliation.

It is rumored that a change is to be made at the Adolphus. It is said that Elmer Workman, who formerly had an interest, and E. A. Fischer have become associated and have an eye on the house with a view to securing it, improving the acoustics (now a great drawback), and opening with a big musical show.

"SPEED LIMIT" GOING FAST.

Boston, Dec. 4.

A. H. Woods' production of "Exceeding the Speed Limit," with Carter De Haven in the stellar role, opened at the Colonial Monday night to \$800. Tuesday the receipts jumped to \$1,100, with every prospect of a successful engagement.

LOVING CUP TO STAR.

Chicago, Dec. 4.

The members of the chorus in "The Siren" presented Julia Sanderson with a loving cup last Thursday at the Chicago Opera House. This is the third season this company has been together.

Miss Sanderson left Saturday to join the company which is playing "The Sunshine Girl."

MUSIC HALL CO. UNCHANGED.

There will be no immediate change in the important members of the Weber & Fields stock company at the Music Hall, according to the members of the firm. While it was reported Nora Bayes and Jack Norworth would shortly leave the show, it was stated to a VARIETY representative this week that they were expected to remain there until New Year's. It is also said Norworth and Bayes have arranged to return to vaudeville, opening at the Orpheum, Brooklyn, Jan. 6.

Blanche Ring and Irene Franklin were mentioned as successors to Mias Bayes at the Music Hall, where business is reported keeping up to a point rendering worry unnecessary.

Clifton Crawford has affixed his signature to a contract for engagement at Weber & Fields' Music Hall. Edgar Smith is engaged in writing a part for him and Crawford will commence rehearsals at once. He will not, however, join the organization before the first of the year.

BALKED AT SOUVENIR.

At the premiere of Trentini in "The Firefly" at the Lyric Monday evening, there was a slight "set-to" between the critic for a daily paper and the management.

The newspaperman complained that he was unable to secure a program without purchasing one for ten cents and felt that this was an imposition. Before he was supplied with one he did not hesitate to express himself forcibly on the subject.

After everything was adjusted the matter was put up to Lee Shubert, who declared that every seat was supplied with a regular program and that the charge of ten cents was for a souvenir one. He added that if the newspaper reviewer's feelings had been so ruffled as to interfere with his writing an unbiased criticism of the attraction, he would be barred from all the Shubert theatres thereafter.

The critic's review was very favorable.

MANAGER ARRESTED.

New Orleans, Dec. 4.

Albert Videla, formerly manager of the Constantino Opera Company, has been arrested by local detectives, charged with forgery alleged to have been committed on the Hibernia Bank of this city.

MACHUGH, ILL.

Augustin MacHugh, author of "Officer 666," is seriously ill at his home on Central Park West. His physician has diagnosed his case as "auto-intoxication, with threatened typhoid."

ENGAGED FOR "GERALDINE."

Leona Stephens, who retired recently from "Over the River" (Eddie Foy), has been engaged for "Frisolous Geraldine," the Joe Howard vehicle, which opens in Chicago, Dec. 16.

F. Ziegfeld is still fixing up the "Folies" show at the Moulin Rouge, and some new comedy bits are being added. Amorita Kelly, of the "Winsome Widow" show, which closed Saturday night, joined the company Monday.

SHOWS IN AND OUT OF B'WAY CLOSING AFTER THANKSGIVING

"What Ails You?" Going to Storehouse. **"Louisiana Lou"** Coming Off. **"Elijah"** Finally Winds Up. **"Girl Who Dared"** and **"Fatal Wedding"** Also.

"What Ails You?" Rupert Hughes new "calisthenic farce" which Henry W. Savage produced at the Criterion goes into the storehouse Saturday night.

"The Argyle Case," with Robert Hilliard as the star, is slated as the next attraction at the Criterion, opening there Christmas week.

Dec. 16 a special matinee will be given by Charles Frohman of a new play in four acts, "Chains." The show will be put on permanently if it makes any impression.

"LOUISIANA LOU" COMING OFF. Baltimore, Dec. 4.

"Louisiana Lou," playing here this week, closes its tour at the end of its engagement in Washington next week.

"ELIJAH" FINALLY STOPS.

Rochester, N. Y., Dec. 4. The Majestic Opera Co. in "Elijah," which had a series of financial mishaps along the line of the New York Central, and nearly expired at Syracuse, recovered sufficiently to reach Geneva, near here, Thanksgiving, when the show finally passed away.

"GIRL WHO DARED" CEASES.

Chicago, Dec. 4. "The Girl Who Dared," a musical comedy that has been playing smaller time in the middle west ceased Saturday.

The players returned to Chicago early this week.

"FATAL WEDDING" STOPS.

St. Louis, Dec. 4. "The Fatal Wedding" is over. It is the show put out by Dave Marion for Sam Dessauer to manage, starting off on the Weber pop circuit. The company closed here Saturday, marking the ending also of the pop circuit for the present.

WHITNEY SHOW ENDS.

The Fred C. Whitney vaudeville road show, starting on the one-nighters two weeks ago, closed Thanksgiving night at Gloversville, N. Y.

GAVE LONG NOTICE.

"The Angel of the Trail," which has been playing the one nighters, closes in Boston Jan. 1. The members received notice of the closing four weeks ahead.

GAIETY GOING DARK.

"Our Wives" deserts the Gaiety theatre tomorrow night, going to Grand Rapids to play next week and then opening at the Cort theatre, Chicago, for what is hoped will be a long run. The company, now at the Gaiety, will remain intact for the Windy City engagement, with the exception of Bera Findlay. Just what show will follow the Gaites' attraction into the Gaiety

has not been announced. Cohan & Harris have been working on a revision of "Stop Thief," expected to be the "Our Wives" successor.

BICKEL LEAVES GARDEN.

Last Saturday night George Bickel left the Gertrude Hoffmann show at the Winter Garden. Monday Barney Bernard stepped into the part.

Other changes in the cast at the Garden have been rumored. Doyle and Dixon, the dancing team, will rejoin the production in another week. They appeared for the first performance only, by permission of Leffler & Bratton.

KELLERMANN DATE CHANGED.

Chicago, Dec. 4. The date for the Annette Kellerman Road Show at the American Music Hall has been changed from Dec. 9 to Xmas week. The William Morris vaudeville aggregation will remain two weeks.

The American is to close after James T. Powers leaves Saturday, remaining shut until Dec. 22.

Annette Kellermann and James R. Sullivan, her manager for some years, were married last week in Danbury, Conn. The wedding was a surprise to the company.

SHUBERTS' SUMMER SHOW.

J. J. Shubert is even thus early laying pipes for the summer show at the Winter Garden. It will be "The Passing Show of 1913," opening in June.

"DAUGHTER" GOING WEST.

Chicago, Dec. 4. It is rumored the Lieblers' "Daughter of Heaven" production may be seen at the Auditorium, commencing about Feb. 10. It is now at the Century, New York.

The next production scheduled for the Century theatre will be a mammoth Egyptian spectacle. It will be styled "Joseph and His Brethren," being a Biblical play by Louis N. Parker. It opens in January.

HACKETT "LOANED."

James K. Hackett has been "loaned" to Daniel Frohman for the next two weeks when he will pose before the picture camera in "The Prisoner of Zenda."

Hackett has a long season ahead. After a trip south and southwest, he will play to the Pacific Coast, alternating with "The Grain of Dust" and "Taking Things Easy."

During his coast engagement he will produce some new plays. It will be another year before Hackett will again be seen in the east in a new play.

CHICAGO CHANGES.

Chicago, Dec. 4. It has now been decided that "The Rose Maid" will come to the Colonial Sunday night, remaining until the advent of "The Pink Lady," Dec. 29. Monday night the Hull House Players will give their interpretation of John Galsworthy's "Justice," in the Fine Arts Theatre, and Sunday night Chauncey Olcott will come to McVickar's for one performance of "The Isle o' Dreams."

Kitty Gordon will bring "The Enchantress" to the Illinois, Dec. 15, and Thomas W. Ross will be seen at McVickar's in "The Only Son" for one performance, Dec. 22.

"The Attack" will be offered at Power's theater, beginning Dec. 22. On the same date "Our Wives" will come to the Cort; Joseph E. Howard will offer "Frisolous Geraldine" at the Olympic; Louis Mann will come to the Chicago Opera House in "Elevating a Husband," and "The Pretty Little Widow" will be offered at the Grand.

"The Roundup" will come to McVickar's for a holiday engagement. The Irish Players are also due at the Fine Arts theater Dec. 30. The Annette Kellermann show opens at the American Dec. 22.

John Mason will come to Powers' in "The Attack" at the close of "Years of Discretion" now current. The latter play will close Dec. 21.

Efforts have been made to bring "The Balkan Princess" for a short stay at the American Music Hall after "Two Little Brides" departs.

Previous bookings for the former show may be cancelled in order to bring it to Chicago.

\$40,000 LOAN OR DONATION.

In the United States District Court calendar for Dec. 9 is set down the action of E. T. Stotesbury against Oscar Hammerstein to recover the amount of \$40,000 alleged by the plaintiff to have been loaned to the defendant. Mr. Hammerstein's denial incorporates a claim the money was a donation toward his Philadelphia Opera House season of grand opera.

Mr. Stotesbury is of the J. P. Morgan banking firm. In 1911 the banker turned over to Mr. Hammerstein \$40,000. One evening shortly after, while Stotesbury occupied a box in the opera house, Mr. Hammerstein in a speech before the footlights thanked him for the gift. A few days later the lawsuit to recover was started. It is said Mr. Hammerstein contends that if it were not a gift, but a loan, as Mr. Stotesbury maintains, the latter should have made a contradictory statement at the moment of his public acknowledgment.

The testimony of Leon T. Carpenter will have an important bearing on the issue. Mr. Carpenter represented Mr. Hammerstein and approached Mr. Stotesbury for the amount. Carpenter is now manager of the De Kalb theatre, Brooklyn. When the \$40,000 was turned over, he ran the Hammerstein playhouse in Philadelphia.

James M. Beck is attorney for the plaintiff; House, Vorhaus & Grossman represent Hammerstein.

Claude Golden and Juliet Gieger are engaged to be married.

SHOWS IN PHILLY.

Philadelphia, Dec. 4. "Eva," the music drama in three acts by Glen Macdonough, music by Franz Lahar, opened at the Garrick and made an excellent impression. The music, which rather overbalances the rest of the composition, was received with warm approval. Sallie Fisher was praised for her work in the name part. Walter Percival, T. J. McGrane, John Daly Murphy, Tom Waters and Alma Francis lent capable assistance. The piece is splendidly mounted.

"The Pretty Little Widow," formerly "The Woman Hater's Club," was a hit Monday night at the Chestnut Street Opera House. The operetta by Leo Stein, music by Edmund Eysler, with an American book by George V. Hobart, was generously received. The cast is an excellent one. Dolly Castles and Sophye Barnard equally divided the chief honors, the latter's vocal ability fitting her role splendidly. Joseph Santley came in for a liberal share of the honors, and Lou Anger made as much as possible of a light role. "The Pretty Little Widow" is a welcome visitor. The press comment was very favorable.

"Ransomed," a melodrama of the "thriller" type, a rarity in the first class houses, went over well at the Walnut. The play is presented by a capable company and was enjoyed.

"The Pink Lady" at the Forrest; "The Whirl of Society," at the Lyric; "Bunty," at the Adelphi, and John Drew in "The Perplexed Husband" are in their final week of their stay. The "Pink Lady" and "Bunty" have had successful runs.

WEEK IN FRISCO.

San Francisco, Dec. 4. "The Quaker Girl" at the Columbia is very well liked. The newspaper reviewers are emphatic in praise.

Alcazar business in a healthy condition with dramatic stock as the attraction. At the National and American the patronage is light.

The Gilbert & Sullivan Opera Co. promises to repeat its record breaking engagement in Los Angeles.

\$60,000 ADVANCE SALE.

By Wednesday the advance sale for "The Whip" at the Manhattan Opera House was reported to have totaled \$60,000, with the management expecting the \$100,000 mark to be reached very soon.

Tickets dated February have been bought for the English melodrama.

"WIDOW'S" HONEYMOON.

Chicago, Dec. 4. Mort H. Singer's next production, to be called "The Widow's Honeymoon," will likely be first heard in Chicago. The particular theatre to hold the new show has not been mentioned in the reports.

"The Widow's Honeymoon" will be along musical comedy lines. William Rock and Maude Fuoton have been engaged for it. They will start rehearsals, it is said, following their tour of the Orpheum Circuit, to commence in a week or so.

Addison Burkhardt is now working on the book for the show.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Several Theatres Drawing Profitable Patronage, With Three of the Early Season's Successes Still the Big Hits of the Town. Chicago Attractions Doing Fairly Well, With City Full of Repeaters

The holiday last week gave show business a boost all over the country. It will run in desultory fashion from now until Christmas time, excepting the big and popular attractions that draw any time.

In New York several shows have been doing business steadily and will continue to keep the box office on its tip-toes for weeks to come. Other houses have had their ups and downs the past month, with the universal excuse for unsatisfactory patronage, "Too many theatres in town."

The condition of business in New York at present, as reported, is about as follows:

"Bella Donna" (Nazimova) (Empire) (4th week)—Doing very well, much more so than was anticipated. Due to remain at Empire only until Xmas. Will move to Wallacks.

"Broadway Jones" (Geo. M. Cohan) (Cohan's) (11th week)—Not drawing to the full capacity as in the earlier weeks of its run, but doing what is considered big business, with the show universally pleasing.

"Broadway to Paris" (Gertrude Hoffmann) (Winter Garden) (3d week)—Good average business, with upstairs often light. Production liked. Sunday night concerts drawing capacity without billing.

"Fanny's First Play" (Comedy) (12th week)—Still using up the limit of the box office, getting close to \$9,000 weekly.

"Hawthorne, U. S. A." (Douglas Fairbanks) (Astor) (5th week)—Fairly good patronage.

"Little Women" (Playhouse) (8th week)—Capacity matinees. Not full evenings but very strong showing on week's total.

"Milestones" (Liberty) (12th week)—Business suddenly braced up two weeks ago. Piece seems to be drawing better just now than at any time since start of engagement. Looks now like an all-season run. Top of house very light for quite a while.

"Mind the Paint Girl" (Billie Burke) (Lyceum) (13th week)—Going along at very fast gait. Run extended until early in January.

"Never Say Die" (Willie Collier) (48th Street) (4th week)—Doing very well with Mr. Collier personally the chief attraction.

"Oh, Oh, Delphine" (Knickerbocker) (10th week)—One of Broadway's biggest hits. Has fallen off a little this week, but still very good.

"Our Wives" (Gaiety) (4th week)—Closes this week.

"Ready Money" (Elliott) (16th week)—Leaving Saturday. "Hindle Wakes," an English play with English players, next week. "Ready Money" has good record for its stay of four months.

Annie Russell in Repertoire (39th

Street) (4th week)—Drawing little beyond seats subscribed for during the nine weeks' engagement. Repertoire of classics. Miss Russell's playing favorably commented upon with each change of play.

"The Affairs of Anatol" (Little) (8th week)—Though theatre of but 299 capacity, not filling house nightly. Matinees ("Snow White") stronger than evening attendance. Public of belief house sold out far ahead may injure patronage. Theatre lightly advertised and little attention apparently paid to attracting general attention to it. "Anatol" pronounced a hit and well spoken of.

"The Attack" (John Mason) (Garrick) (12th week)—Going along about the same, causing no commotion. One more week.

"The Case of Becky" (Frances Starr) (Belasco) (10th week)—Dropping off somewhat as date approaches for removal of play, as announced upon the opening.

"The Count of Luxembourg" (Amsterdam) (10th week)—Not holding up as well as expected. Being well advertised helps greatly.

"The Daughter of Heaven" (Century) (8th week)—Returns not commensurate with size of house or production, or cost of operation. One of the season's costly failures.

"The Governor's Lady" (Republic) (13th week)—Another Belasco show carded to leave town on a previously given date. Doing steady business.

"The High Road" (Mrs. Fiske) (Hudson) (3d week)—Not considered successful, though receiving benefit of Mrs. Fiske's following. Doing very light.

"The Lady of the Slipper" (Mont-

gomery and Stone and Elsie Janis) (Globe) (6th week)—Proclaimed by many to be the best musical show in town. Capacity every show. Orchestra seats \$2.50.

"The Merry Countess" (Casino) (16th week)—Leaving Dec. 21, succeeded by Harry Lauder show for one week. "Countess" has had big takings, but will make more money on road than could be had by holding it longer in New York.

"The Paper Chase" (Simone) (Wallack's) (2d week)—Will be withdrawn Christmas week. Has done very little.

"The Red Petticoat" (Daly's) (4th week)—Show doing fairly well, even at Daly's, which is in "The Morgue" theatrical section of Broadway. Show liked and termed a pleasant evening's entertainment.

"The Whip" (Manhattan) (2d week) Drawing like house afire. Manhattan Opera House has seating capacity nearly 3,200. Top price, \$1.50. Played to around \$6,000 Thanksgiving. Big advance sale. Expensive show. Can play to \$30,000 on week at Manhattan.

"The Yellow Jacket" (Fulton) (5th week)—The artistic success of the season, with the most favorable newspaper reviews, it has failed to draw big business. Doing around \$600 nightly, and now picking up.

"Under Two Flags" (Hippodrome) (14th week)—Going through its usual off spell until Christmas, when revived interest will carry it along for remainder of season. Held terrific matinees Thanksgiving, Friday and Saturday. No school Friday in New York, apparently overlooked by many houses.

Weber and Fields ("Roly Poly") (3d week)—Big business downstairs, somewhat lighter in balcony. Popularity of stars overcame unfavorable reports of first performance. Smoking allowed in balcony only.

"What Ails You?" (Criterion) (3d week)—Closing this week. Not doing anything of account.

"Within the Law" (Eltinge) (13th week)—The final one of the three big hits ("Delphine," "Lady of the Slipper" and "Within the Law"). House packed at every performance.

Ziegfeld's "Follies" (Moulin Rouge)

(7th week)—Doing nothing like "The Follies" would draw in the summer. Expected to leave latter part of this month.

Chicago, Nov. 30.

Several new attractions have opened within the week. It is difficult to prophesy what they will do. The opera season opened last week. This may tend to decrease the business in the other theatres.

During the month there have been several changes. The Lyric became the Great Northern Hippodrome with vaudeville and circus acts. The Globe, so long dark is once more open. The Whitney is also showing signs of life with a series of special matinees. All the first class houses are open. While the attendance has not been phenomenal in any case, there has been satisfactory business in some instances.

Grand Opera (Auditorium)—Opened Nov. 26 with "Manon Lescaut." Large receipts.

"The Return of Peter Grimm" (Blackstone)—Second time in the house. David Warfield big favorite. Show probably doing from \$9,000 to \$10,000.

"The Little Millionaire" (Grand Opera House)—Doing healthful business, something around \$7,000 or \$8,000.

"The Siren" (Chicago Opera House)—Second time here. Receipts meagre. Indications for return engagement of "The Man from Home" not promising.

"Ben-Hur" (Colonial)—An old show that makes its appeal to a clientele outside of the regular. Played to \$7,000 to \$8,000 last week.

"Fine Feathers" (Cort)—One of the solid successes. Attendance has kept up remarkably well. Playing to \$7,000, or over.

"Miss Princess" (Garrick)—Lina Arbanell meeting with some little success in a show that gives her good opportunities. Receipts run from \$7,000 to \$9,000.

"The Grain of Dust" (Illinois)—James K. Hackett in a piece he played at the Blackstone last season. Engagement not a big success. Receipts light. Blanche Ring in "The Wall Street Girl," another repeater, now current.

"The Girl at the Gate" (La Salle)—Musical piece of home make doing a steady business.

"Way Down East" (McVicker's)—Did a satisfactory business. Fourteenth time here. "Little Women" now current, with indications of large attendance.

"The Million" (Olympic)—Opened big with good notices. Slump later. Playing to moderate houses.

"Years of Discretion" (Power's)—Play by local playwrights. Much interest in the play. Doing about \$11,000.

"Bought and Paid For" (Princess)—Little falling away of interest. Getting from \$8,500 to \$9,000, and perhaps did \$11,000 last week.

"Two Little Brides" (American)—(James T. Powers). Drawing from \$5,000 to \$6,000.

"The Blindness of Virtue" (Studebaker)—Got great notices. Played to around \$5,000 on the week.



TILFORD

Considered by press and public the Caruso of all ventriloquism.

WITH THE PRESS AGENTS

Eleonor Woodruff has handed in her notice to "The Gamblers" company which is going from the one-nighters into week stands.

"Within the Law" is to be presented in Yiddish at the National theatre (Second Avenue) in the near future.

"Rutherford and Son," Githa Sowerby's play, presented in London with Norman McKinnel in the leading role, is to be produced in New York by Winthrop Ames. McKinnel has been engaged for the Broadway production.

George Backus will be in support of Elsie Ferguson in Klaw & Erlanger's new production.

The clergymen of the city received an invitation to attend a special matinee of "Milestones" at the New Amsterdam theatre last Monday afternoon.

The Children's theatre, built atop the Century theatre through the combined efforts of George Tyler and William K. Vanderbilt, will open Dec. 23 with a presentation of "Rackety-Packety House," dramatized from Mrs. Frances Hodgson Burnett's story.

"The Merry Countess" closes its stay at the Casino Dec. 14 and the Shuberts then send it on tour through the east.

Lulu Glaser got a lot of newspaper space she wasn't looking for when Mrs. Bertha Richards, wife of Thomas Richards, who is playing in a udeville in Miss Glaser's act, "Till's Way to Kiss," surprised her with a \$50,000 alienation suit in Pittsburgh. Mrs. Richards says the actress caused her husband to abandon her completely in November, 1910. Miss Glaser told the newspaper men Mrs. R. would have a hard time getting the fifty thousand.

"Joseph and His Brethren" will be the new Liebler production to supplant "The Daughter of Heaven" at the Century when the Loti-Gautier show is taken to Chicago the latter part of January. The new spectacle will be by Louis N. Parker, who gave the Liebler's "Pomander Walk" and "Diarrell."

Rehearsals were started this week for Charles Frohman's new play, "Chains," by Elizabeth Baker. Its premiere will take place at a special matinee at the Criterion Dec. 18. In the cast will be Emily Stevens, Shelly Hull, Desmond Kelly, Edwin Mosander, Mrs. Thomas Whiffen. Mr. Frohman announces that the first performance of "The Spy," with Cyril Knightley, Julian L. Strange and Edith Wynne Matthison, will be given at Atlantic City Dec. 20. "The Conspiracy," a story of New York life is another of Frohman's new pieces, which he will produce around Christmas time. "The New Secretary," adapted from the French, will be produced Jan. 6 with Charles Cherry in the title role. Julia Sanderson, Joseph Cawthorn, Eva Davenport, Tom Lewis and others begin rehearsals in "The Sunshine Girl" next week. Frohman produces the musical show in Baltimore (Academy) Jan. 27. Maude Adams, in "Peter Pan," opens at the Empire theatre Dec. 23. The Nasimova show, "Bella Donna," will be shifted to Wallack's theatre. "An Evening With Barrie" will be a theatre event in which Frohman will produce three plays by that author. Two have been completed entitled "Half Hour" and "The Little Policeman." The other is being written. Mr. Frohman's last production of the season will be "The Amazons," a big comedy revised last March in London. This will be given early in the spring.

PRESS OPINIONS.

"Indiscretion of Truth." Whatever the reason, it is no longer possible to get up much excitement with snippets from the authors of yesteryear, no matter how capable these snippets are put before us. However, Mr. Manner's play had the advantage of a cast which in many respects was decidedly superior.—Times.

Summed up, "The Indiscretion of Truth" is near melodrama with the "punch" left out.—Herald.

"The Firefly." Whatever else is said about "The Firefly" it is brilliantly and well sung. Miss Trentini has a role that suits her admirably. Shorn of encores and with the addition of the kind of humor that Broadway likes, "The Firefly" ought to charm audiences for some time.—Herald.

There was a lot of electricity in the air at the Lyric theatre last night, generated chiefly by that very live wire, Emma Trentini, who as The Firefly proved herself a whole pyrotechnical show.—Times.

"The Sun Dodgers." Like others of its kind, this musical melange may be depended on for a certain amount of light amusement, a considerable quantity of glitter, and a complement of bright-faced, well-rounded girls in costumes which are extravagant in spite of a scarcity of material. With the usual eliminations and

extra rehearsals "The Sun Dodgers" promises to enjoy some popularity with those who have already seen every other musical show in town and aren't happy unless they see the latest.—Times.

"The Sun Dodgers," after several postponements, showed that it was still far from ready for this hectic and too-fastidious metropolis.—American.

But neither Mr. Wayburn, who staged the piece, nor the composer, nor the librettist, have thought out anything new. Outside of Mr. Monroe's work almost everything is a weak imitation of what has been very much in other productions. And this is a year above all others which shrieks aloud for novelties.—Evening Sun.

HAST'S INTERNATIONAL CO.

Walter Hast has engineered the formation of a new company which will take option on plays in America for presentation in London and vice versa, establishing offices on both sides of the ocean. The company will deal almost exclusively in musical comedies.

The company will incorporate for \$25,000, the stock distribution being 100 shares. The company intends to either produce the pieces under option or dispose of its rights to responsible managers.

In this new Hast venture are Werba & Luescher, Rosenthal & Steckler, Al D. Levy, Dr. Liederman, I. B. Haas and I. W. Jacobs. Officers will be elected at a later meeting of the stockholders.

RUNNING FOR WOODS.

"I see that you quote me as saying that we will probably have to stretch the walls of the Eltinge Theatre to accommodate the crowds," said A. H. Woods, Wednesday. "Last week, with the extra show on Thanksgiving day, the receipts for the week totalled \$13,503.75. To-day's matinee receipts were \$1,101, at \$1.50 prices. The piece will be done in "Yiddish" at Kessler's Theatre in a couple of weeks.

"The No. 2 'Within the Law' company opens in Schenectady Christmas Day and will play the smaller towns in New York State, Pennsylvania, Connecticut and this side of Worcester.

"Our 'Gypsy Love' company opened in Detroit Monday to \$1,214, with a \$6,000 advance sale for the week's engagement.

"Eltinge, in Los Angeles last week did \$15,537, and will do \$12,000 in the same town this week, at least."

PRYOR'S MUSICAL "U. T. C."

Arthur Pryor has cancelled his southern band tour for the winter to devote all his time to getting the musical version of "Uncle Tom's Cabin" ready for its premiere around Jan. 15.

The fourth act is to be revised before rehearsals start. A big ballet will be engaged.

"WEDDING BELLS" ALL RIGHT.

Los Angeles, Dec. 4.

Edward Salisbury Fields' initial effort, "Wedding Bells," with Bert Lytell and Evelyn Vaughan, at the Belasco, is a big success.

R. G. KNOWLES' TRAVEL/TALKS.

R. G. Knowles gave an interesting illustrated lecture on "China" Sunday at the Casino, New York, before a very fair sized audience.

Mr. Knowles has a series of slides interspersed with motion pictures that gives a spirited photographic background to his description and views of the Chinese and their country. His comment upon the race, future and past of China are illuminative and instructive, and the ultra class gathering attracted by Mr. Knowles found he had a wonderfully magnetic speaking voice that did not tire itself or the audience in the continuous talk of nearly two hours' duration, broken only by a brief interval of ten minutes.

Monday afternoon Mr. Knowles again appeared at Carnegie Lyceum. Next Sunday he will deliver an illustrated talk at the Lyric theatre. Under the management of R. A. Johnston, Mr. Knowles, who has won a reputation on the mimic stage, bids fair to make himself famous as a lyceum drawing card. His lecture on whatsoever subject may be chosen is comprehensive and becomes in fact a real sight seeing tour through foreign lands.

KICK AGAINST "KISS WALTZ."

San Francisco, Dec. 4.

"The Kiss Waltz" is creating a sensation at the Cort, to say the least, and playing to capacity with Valeska Suratt at the head of the cast. The chairman of the Civic Department of the state and women's clubs generally have entered protests against the performance on the ground of its suggestiveness.

The attention of the police department was drawn to the show. A committee of censors was delegated to witness and report upon its character.

The newspaper reviewers are divided in their opinions as to its alleged vulgarity, although all concede that some of the subject matter and the methods of the star are "Broad."

Clark Martinette (Martinette and Sylvester) is the happy father of a ten pound boy born Dec. 1.



HENRY LEWIS

who began his tour of the Orpheum Circuit last week at Minneapolis and, as was to be expected, scored a very big hit. Great things are looked for from him on his western tour.

HARRIS OFFICES DISSOLVING.

There is a strong report about the "Harris offices" will soon dissolve. In the "Harris offices" are included the theatrical enterprises of the Henry B. Harris Estate and William Harris.

It is said the Park and Fulton theatres may be leased. The Hudson is included in the Lieblers' bookings for this season, although the report is the Harris Estate can dispose of the house for immediate use, if a prospective purchaser appears. Some weeks ago the Harris houses (excepting Park) were offered, with no takers.

The Harris theatre on West 42d street is understood to have been taken under a special agreement by Cecil De Mille, who expects to present "Quack" there within the next few weeks.

The Park is William Harris' house. The other properties of the Harris' are Rose Stahl in "Maggie Pepper" (the biggest money maker they have); "The Quaker Girl," road company of "The Commuters," and Helen Ware, now disengaged.

Miss Stahl, according to report, has received several propositions for the future, following the date she might leave the Harris management.

The Harris theatres have been peculiarly unfortunate this season in holding profitable attractions. The mystery of the theatrical year is how two of Augustus Thomas' plays could fail within two months, and both in the Harris theatres. Mrs. Fiske now at the Hudson in "The High Road" had \$206 in the house Monday night.

The Cecil De Mille tenancy of the Harris is said to include a guaranteed minimum for the Harris', with the house sharing on percentage with De Mille.

The "Quack" is a farce written by Mary Roberts Rinehart. It will be produced by the De Mille Producing Co., composed of Mrs. Henry C. De Mille and her two sons, William C. and Cecil. "Quack" is in rehearsal. The leading players engaged are Lottie Linticum, Evingham Pinto and Robert Dempster.

William Harris, Sr., who went to French Lick Springs the next day after attending the opening of "Mere Man" at Rochester, returned to Broadway Wednesday.

DISGUIISING A PLAY.

A. G. Delamater has adopted a unique plan for trying out a piece on the road without informing those who might be interested in getting a line on it that it is being whipped into shape.

The piece is "The Countess Coquette," a musical adaptation of a French farce by Marcel Janiver, the music for which was written by Anatol Friedland. It goes into Chicago in four weeks and meantime is being played on tour under the title of "My Cinderella Girl," which is the name of a musical comedy produced last season by Delamater with William Norris in the principal comedy role.

The manager has a lot of "Cinderella Girl" paper on the shelf and in this way, not only is enabled to get his new play into condition for the Windy City engagement, but makes use of lithographs that would otherwise be worthless.

ELECTRIC HOISTING MACHINE SUPPLANTS FLY FLOOR MEN

New Labor-Saving Device Installed at Lyric. Works in Units, Handling Two Sets of Lines For Each Unit. Lever Controlled Power Takes Care of Everything Hung Behind the Asbestos Curtain

"The Firefly" (Emma Trentini) show, opening at the Lyric, New York, Monday night, was set, draped and festooned in all its hanging properties by a new labor saving device. It is an electric hoisting machine, controlled by a single man or two at the lever of it on the fly floor of the theatre's stage.

Ordinarily for a production of the Trentini show size at least six or eight men would be necessary in the fly gallery to handle the "hung stuff." Some productions might require sixteen or eighteen men aloft. The new contrivance dispenses with the services of these, and also does away with counter weights. The hoisting machine takes care of everything that is hung behind the asbestos curtain.

It is arranged on a unit plan. One unit will handle two sets of lines. The machine is adjustable and may be set for any number of units, according to the demands of the production.

Before placing the hoister at the Lyric, Charles A. Bird (for the Shuberts) tested it at the Elliott theatre for "Ready Money." Mr. Bird says he is satisfied the machine is efficient. The employment of it will likely be extended to other theatres. Its cost is around \$2,200.

AGAINST BIG OPPOSITION.

Pittsburgh, Dec. 4.

William A. Brady's "Bought and Paid For" drew \$12,000 into the Alvin last week. Against it was "The Garden of Allah" at the Nixon.

The Lieblers' show is reported to have come into town with a \$12,000 advance and to have played to around \$21,000 on the week.

OMAHA POOLED.

Omaha, Dec. 4.

A pooling agreement has been reached in Omaha between the Boyd's and Brandeis theatres.

Boyd's will play stock, the Brandeis taking in the travelling attractions. The pooling understanding goes into effect immediately.

ORIGINAL COMPANY ON TOUR.

"It is not true," says H. H. Frazee, "that William Courtenay will retire from the cast of 'Ready Money.' All of the principals of the New York company will go on tour. In fact, there has been but one change in the cast, and that a minor one."

"Ready Money" was to have gone to the Grand Opera House direct from the Elliott, but the attraction wanted 60 per cent. and the house will only give 50 to dramatic shows.

Frazee has in preparation two new

productions — Wilson Mizner and George Bronson Howard's "An Enemy to Society" and Edwin Milton Royle's "The Unwritten Law." The latter piece opens out of town New Year's week.

The deal by which "An Enemy to Society" was to have come to the Academy was not consummated and negotiations are now on for bringing it to one of the larger Broadway playhouses after the first of the year.

FIRM SEPARATES.

By mutual consent the Morrisson-Brewster firm of dramatic producers has dissolved. Leigh Morrisson will continue producing alone. He has engaged Roberts Mills as general manager.

Morrisson's next production will be "What Happened to Mary," which the McClure Publishing Co. has arranged with Owen Davis to dramatize for the stage.

The "Mary" show will come out in January.

MANAGERS UNDER BONDS.

San Francisco, Dec. 4.

Local lawyers are understood to be engaged in the work of drafting a bill to be presented at the next session of the Legislature, which will provide for the compulsory bonding of all managers organizing show before they can legally enter into contracts with players.

The object of the proposed measure is to do away with the frequent stranding of performers or at least reduce the evil to a minimum.

Advocated by State Labor Commissioner McLaughlin and supported by all the influence of his important office, the proposed bill is regarded as having a splendid chance of becoming a law.

ACTRESS FACES DEATH.

Los Angeles, Dec. 4.

Mabel Normand, of the Keystone Film Co., is recovering from shock and exposure after a thrilling experience that came little short of being a tragedy. The company was posing for a dramatic subject in the surf near Topango canyon.

During the dramatic action the heroine was lashed to the rocks before a rising tide. The lashings gave way in the face of a huge comber that tore her from the cliff and she was washed out into deep water. Miss Normand was rescued in an unconscious condition, after being knocked violently among the rocks.

Aaron Jones, of Jones, Linick & Schaffer of Chicago, has been in New York several times during the past month.

ATTACHES "ENCHANTRESS".

Boston, Dec. 4.

Joseph M. Gaites; Sumner-Gaites Co., Corporation; Frohman, Harris Corporation; Thomas B. Lothian, manager of the Colonial theatre in Boston; and S. W. Coombs, representative in Boston for the Gaites interests, were named in a civil action brought in the Suffolk Superior Court (Equity Session) by Michael, Henry and Samuel Orange, co-partners in the Orange Manufacturing Co. of New York, which manufactured the costumes for Gaites' "Enchantress" (Kitty Gordon) company.

The Orange Co. claims to have made costumes for the production that cost \$16,925.56, and that they received \$13,000 of this amount in nine installments. They claim that \$3,925.56 is still due and that they have been unable to collect it.

In the bill of complaint filed with the court it is charged that Joseph M. Gaites contracted with them for the costumes, to be delivered Sept. 30, 1911. At the time of delivery, it is charged, Gaites formed a corporation known as the Sumner-Gaites Co. with a capital stock of \$10,000. When the company was formed, it is alleged the costumes were transferred by Gaites, and that Gaites has no other property or assets from which the plaintiffs can satisfy their claim.

They claimed that the costumes were in the possession of the Sumner-Gaites Co., playing at the Colonial, when the bill was brought last Friday; were being used in "The Enchantress"; that the costumes were mingled with other property of the defendants, and that it couldn't be separated for the purpose of attachment, and that much of it was being used as personal apparel by members of the company.

It was further claimed that the company was to close its local engagement Nov. 30 and that Sumner-Gaites Co. would remove the property from Massachusetts where the defendants could not reach it, unless restrained by the court.

As the Frohman, Harris Corporation operates and controls the Colonial theatre and had the property in litigation, in control, they were named in the action.

Phipps, Durgin & Cook appeared for the plaintiffs and Thomas J. Barry for Gaites. They had the hearing put over until Dec. 3, by agreement. It was stated by counsel that a settlement might be reached.

LEAGUE'S BAZAAR.

The annual Bazaar of the Professional League will be opened next Thursday by Daniel Frohman at the rooms of the League, 1999 Broadway. It will continue Friday and Saturday. Mrs. S. Ludlow Neidlinger is in general charge of arrangements. Her chief lieutenant is Mrs. P. Linden-Howard. Many notables of the stage have volunteered their assistance. Amelia Summerville will have charge of the famous wheel of fortune, assisted by Elsie Janis and Nora Bayes. Mrs. Harry Layton will preside over the fancy work booth. Rosalie Muckenfus will keep count of the vote for the most popular actress.

Miss Emma Frohman will handle the Actors Fund interests.

GABY'S \$21,000 WEEK.

Philadelphia, Dec. 4.

"The Social Whirl" with Gaby Deslys and Al Jolson did a phenomenal week's business at the Lyric, ending Saturday last. The box office showed a total of over \$20,000, with a Saturday night house of \$3,100 (over capacity). There were two big events to help business along, Thanksgiving and the Army and Navy football game day. The Lyric is getting \$2.50 for the Gaby engagement, which ends here this Saturday, the show opening at the Shubert, Boston, Monday.

It is estimated the Lyric will take in around \$18,000 this week.

Boston, Dec. 4.

"The Passing Show" leaves the Shubert Saturday. It will open at Montreal Monday, for a week. From there it will go to Toronto, Buffalo and eventually reach Chicago for a run.

CHICAGO PRAISES "VIRTUE."

Chicago, Dec. 4.

The attraction at the Studebaker, "The Blindness of Virtue," has overlapped any show in town so far this season in the matter of attention bestowed by the press. Following up the eulogistic notices of the opening last week, three of the local Sunday papers devoted the front page of their amusement sections to the show.

Last week, after a slow start, the show closed to a week registering nearly \$5,000 at the box office. The Sunday night business reached \$900. A long run is predicted for the piece Cosmo Hamilton wrote.

The Studebaker is charging \$1.50, top, for this show. It can play to \$13,000 on the week.

Jack Lait is attending to the publicity for William Morris who presents the play. Kenneth McGaffy and Geo. A. Davis are working with Mr. Lait on the press work.

G. O. H. THE PLACE.

Chicago, Dec. 4.

"The Pretty Little Widow," the re-named "Woman Hater's Club," opens at the Grand Opera House here, Christmas eve.

"SIS HOPKINS" TRANSFER.

William Fitzgerald has purchased the rights to the original "Sis Hopkins" production from the Rose Melville management and expects to have the show on the road by Christmas.

Harry Leavitt will go ahead, and Harry Brown will be the man behind.

UNIONIZING JERSEY CITY.

Jersey City, Dec. 4.

Every effort is being made by the International Alliance of Theatrical Stage Employes to unionize all theaters in this city. Michael Carney, of Newark, fifth vice president, has been instructed to come here and take charge of the local movement.

Elsie Faye, who has just returned from Europe, will probably join the Eddie Foy show, "Over the River," taking the role, made vacant by the recent retirement of Leona Stephens, originally played by Lillian Lorraine.

London, Nov. 27.

Billy and Marie Hart made their first English appearance at the Hippodrome Monday afternoon at 3.30. They had not quite recovered from their journey, but, arriving Sunday, put up a good performance which improved every day. At first their act was a little long. The versatility of Marie was generally remarked upon. There were very few things she left out. She is admitted to be one of the few women with a good voice who can sing ragtime. The comedy of their performance was that portion devoted to the "second sight" business. Their burlesque was well carried out. Billy Hart is Anglicizing his locals and cutting out some of the ultra Americanisms which are not understood. In a week they will be delivering the exact goods.

At last there is to be a genuine effort to eliminate from English vaudeville the red-nosed comedian. To Americans this type of performer has long been a matter for marveling. The baggy pants, the old umbrella, the impossible wig and the distorted features have become an integral part of British vaudeville. Now the cudgels have been taken up by Paul Murray on behalf of the Variety Theatres Controlling Co., and he has sent out to all his managers the following letter:

"Dear Sir: It seems to me there is of late a growing tendency on the part of a certain class of performers to indulge in make-ups which are neither clean nor humorous, and I shall be glad if in every case of filthy or inhuman make-up you will at once report same here, and also to ask the performer to amend such offensive make-up. There is no doubt that a large portion of the audience resent these caricatures, and I do not believe there is any case where the cleaning up of the make-up would in any way depreciate the value of the act.

"My directors also desire me to once again impress upon you the great importance of your personally seeing the entire performance through every Monday evening at the first house, and immediately correcting the slightest tendency toward vulgarity either in gesture or word. Any attempts to gain laughs by means other than those which are clean should be sternly repressed, and comedy depending upon the exploiting of certain parts of the body should be absolutely forbidden.

"This letter, of course, has no particular reference to your theatre, but is rather meant generally and also to check, if possible, the growth of these uncanny make-ups."

M. B. Cooke, of the American Cooke and Three Rotherts, has been compelled to refuse a fine offer to appear as principal comedian in the Revue at the Orfeum theatre, Budapest. Cooke and the Rotherts are now playing their third month within a year at the Orfeum. They go to the Apollo, Vi-

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")

W. BUCHANAN TAYLOR, Representative.
(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

enna, in December, and are booked solid on the Continent for some time.

It is stated that "Paid in Full" will be done at the New theatre in the middle of January as successor to "Ready Money," but up to this point no other theatre has been secured for "Ready Money," which, after a slight slump, recovered its following, is now doing big business.

Irene Dillon is to be principal girl in the pantomime at the Prince of Wales' theatre, Birmingham.

The cabled information that negotiations were nearing completion for the transformation of the Hammerstein London Opera House into a glorified picture palace has been officially confirmed. Fernand Akoun, a Frenchman, born in San Francisco, who has been connected with the Luna Park, Paris, for a considerable time, has applied for and obtained a dual license for the London Opera House. This means that he has a dramatic, singing and dancing license, which entitles him to run it as a theatre, music hall or a cinema. A deposit on the hall has been made to obtain a ten years' lease of the building at a rental of \$60,000 a year. According to the present arrangements, the Opera House will be reopened before Christmas. The first program will consist largely of cinematograph pictures, vaudeville turns, sketches and short plays. Each Saturday morning there will be given special cinematograph matinees organized for school children. In the spring French and English Opera will be put on doubtless headed by Thomas Beecham, who has first claim on the Russian Ballet. It is intended to let the present name, the London Opera House, stand for a time, but later it is to be changed. Ben Nathan is connected with the deal and is kind of temporary acting manager for Akoun.

A blow has been struck at "small time" in London, that is, the kind of small time which is no novelty in America—pictures and a few acts. The Theatre and Music Hall Committee of the London County Council has decided a picture palace music license shall only permit instrumental music and that no intoxicants shall be allowed on the premises. This means that only incidental instrumental music in any of the picture palaces will be allowed. In the Provinces, the law is apparently different, for there is growing up throughout the country a great number of "small time" houses where from two to five acts are given in addition to the pictures.

Oswald Stoll has again failed to get a drink license for the Coliseum. From the start Mr. Stoll has made it plain to the licensing authorities he does not

desire the privilege of selling drink for his own profit, but has even gone to the length of offering to give all the profits made on liquor in the Coliseum to charity, as a guarantee that it was the convenience and comfort of his patrons he chiefly sought. The London Hippodrome (Moss) is in the same plight. Its application for a drink license was also refused.

Still harder on Mr. Stoll was the refusal of a music hall license for his proposed Fulham Empire. There was much opposition in Fulham from non-conformists, school masters and school mistresses, and theatrical proprietors, stating that the district was sufficiently well catered to already. How long the public will stand for interference of their rights by a pack of local busy-bodies is a matter of uncertainty.

G. P. Huntley has just put on a new sketch by Harry Grattan called "Curios." In the provinces it has made an instant hit and will be seen in London shortly.

Professor Max Reinhardt's truly remarkable production of "A Venetian Night," at the Palace, has passed through the fire, and is not unsinged. As in the case of "The Miracle" and "Oedipus Rex," the high-brow critics have taken exception to the work. "A Venetian Night" shows us some wonders in stagecraft and on the Palace stage, with the use of the revolving platform, Reinhardt accomplished things that have never been seen before in London. The wordless play itself suffered by having been cut, in consequence of the intervention of the Lord Chamberlain, and therefore it was unfair of some of the writers to rip it up as they did. In any other place but London "A Venetian Night" would have been held as a marvel in vaudeville history and certainly I think that that is really what it amounts to.

An important decision has just been given in one of the courts regarding the responsibility of partners who split. A dancing troupe were booked for a certain number of dates by an agent. They split and the engagements were never fulfilled. The agent went after one of the partners for the commission and secured the verdict.

Another case which created some interest among vaudeville folk on this side was that in which the Brothers Woodward sought an injunction against Cliffe Berzac to prevent him from using the name Woodward. It transpires that Berzac bought the act in America for \$9,000, a contract carrying with it an agreement on the part of the Woodward Bros. not to present a similar act within twelve months. The case of the plaintiffs was that the seals

and sea lions originally sold to Berzac had mostly died and the act as it at present stood was not the one they had disposed of, therefore Berzac was not entitled to use the name "Woodward." The Court upholding this contention, decided that Berzac could not in future use the name Woodward.

After a two weeks' tryout in the Provinces, Pauline has fixed up for a three weeks' engagement at the London Palladium.

Dorothea Baird, the wife of H. B. Irving, has retired from the stage.

Stanley Houghton, author of "Hindle Wakes," which William A. Brady is about to produce in New York, had two pieces produced in London Nov. 19. They are "The Younger Generation" at the Haymarket, and "Phipps," a one-act playlet at the Garrick. Both were highly successful.

MITTENTHAL CIRCUIT DEC. 30.

Mittenthal Bros. has signed leases for six theatres and will start their threatened invasion of pop vaudeville Dec. 30. The houses are Jefferson, Auburn, N. Y.; Morgan Grand, Sheron; Academy, Oil City; Grand Opera House, Hazelton; Academy, Pottsville; and Grand Opera House, South Bethlehem, Pa.

The policy will be four acts and pictures. The shows are to be put together in New York by Walter Plimmer and will start at Auburn, continuing over the chain intact and finishing up three weeks later in Sharon. The six houses will play "split weeks."

STAGE HAND ARRESTED.

Cincinnati, Dec. 4.

Ford Record, assistant stage carpenter with one of the Aborn Opera companies, was arrested here at the instigation of the St. Louis authorities charged with the theft of jewelry from one of the chorus girls. He will be taken back to St. Louis to be tried.

Record is also charged with jumping a board bill at Regent's Hotel, St. Louis.

As Record is a member of the International Alliance of Theatrical Stage Employes, the New York headquarters of the order will investigate the case. If Record is found guilty, the Alliance will expel him from good standing.

MILLER IN THE MOVIES.

Joe Miller, leader of the "101 Ranch" outfit, returned this week to Bliss, Okla., the home of the wild west organization. He has been at Venice, Cal., with a lot of stock, cowboys and Indians, putting on wild western dramas for a moving picture company.

He will return to Venice in ten days and remain there the greater part of the winter.

The "101" outfit is wintering in Hot Springs, Ark. It will open there in April and move east, probably playing indoors in Philadelphia.

"The Chimes of Normandy," the Aborn Opera Company's revival with Vinie Daly, will lay off in Milwaukee the week before Christmas.

PARIS

By E. G. KENDREW
66 Bis Rue St. Didier

Paris, Nov. 26.

Louis Beriere has been fined \$1,158 by the French Society of Authors, as an "angel." It is alleged he financed Lucien Mayrargue to produce his play, "Tante Aglais," at the Comedie Royale, Paris, last month, in which Mme. Rejane appeared. Mayrargue asserts Beriere only guaranteed a certain gate money and did not bear the expense of the production; the latter, on the other hand, says he did pay, but it was to settle the claims of the players whose salaries were not forthcoming from the management. Beriere meekly accepts the decision of the Authors' society, and will pay the fine rather than be suspended.

A panic was caused in a theatre at Roubaix, France, last week, when an elephant figuring in Jules Verne's "Round the World in Eighty Days" fell through the stage. When the animal reached the recess below he began to trumpet. The audience immediately made a rush for the doors. The local fire brigade got the elephant from its sad position, and the stage being repaired next day the performances have been continued to crowded houses.

The police have forbidden, for the time being at least, the mid-air motor race, announced for the Coliseum.

A new Chinese troupe, to be known as the Shanghai, will make its debut at the Alhambra in the near future, as a trial act. There are eight members under the control of a former general in the Chinese regular army. The troupe is making its first foreign trip.

The large picture house to be known as the Palace Rochechouart now being built for Nauhoff, owner of the Majestic Cinema, etc., will open about Dec. 15. Moving picture theatres are still springing up all over the city, in most unexpected spots, the latest important one being the Raspail Palace, on the boulevard by that name.

A varied program is expected at the Alhambra. The current one (Nov. 16 to 30) has General LaVine, Egbert Bros., Horton & La Triska, Kremo Family, Vera Nixon and Pelissier (local songster) remain over from the preceding fortnightly list. Among the newcomers is W. Mann's giant horse, which is the usual haute coole with a fine Percheron. Mann, who belongs to the German circus family, Althoff, has a novel act in its way. The Quaint Q's are four harmonious humorists, who amuse their audience by rapping each other over the knuckles while glee singing. They make quite good at this house, although in a strange laud. Scali and Scali, eccentrics, do not have the same happy results, albeit their work is good—if not absolutely original—and raises laughter upstairs. Scali, senior, wears rather a worried look, not improving the gaiety of the number. Maskelyne & Devant's "Haunted

Window" as a feature is somewhat disappointing. The public fail to appreciate the mystery, some even classing it as black magic (oh, ye shades of Sleeth!). Miss Ionia, a Parisian, is at present in Vienna with a "Haunted Window"; one was built for the last revue at the Marigny by De Vere, being ultimately put in at Luna Park, where it was all the summer. The mystery as a big feature at the Paris Alhambra is consequently hardly a novelty here, in spite of it being presented by Maskelyne's people.

It has been decided that the International Regatta of Europe, for 1913, will be held at Havre, France, from July 20 to 26.

As frequently referred to in these columns, the theatres in France pay a tax of 10 per cent. on their gross takings for the poor. The casinos, where gambling is authorized, also pay a tax on the stakes recorded, for the same Public Assistance administration. The French government now proposes to increase the rate for casinos, the State and the Municipality sharing the receipts. Thus the new tax proposed will be, for instance, 10 per cent. for the State and 15 per cent. for the

Municipality on the gross annual receipts on all gambling at authorized casinos, up to \$96,000. From that sum to \$580,000 the rate will be 20 per cent. for the state and 12 per cent. for the municipality; from that sum of the gross receipts up to \$965,000, 30 per cent. and 9 per cent., respectively; on all amounts over the foregoing, 40 per cent. for the State and 5 per cent. for the municipality in which the casino is located. It is proposed that a part of the money derived from this gambling tax shall be devoted to encouraging physical education and sport, and not all handed to the Board of Charities as in the past. Monte Carlo will not be affected by this tax, Monaco being a principality and not under the control of the French government so far as concerns the Casino.

Jacques Charles presented his only review this season at the Olympia, Nov. 21. Signed by Rip and Bousquet, noted for their irony and wit, it goes without saying that this new production contains a heap of fun, and that more scope is given to local topics than usually found in similar shows at large theatres. Not that scenic effects are lacking; the mounting of the "Revue de l'Annee" is creditable. It is difficult to successfully present at big houses a topical review. The performers must be in close touch with their audience for such work. On the other hand, elaborate sets are required to allay the barren effect of a big stage playing this kind of entertainment the

whole evening, and it is only in the smaller theatres that a revue made up of witty dialogue is in its proper frame. Even then it should not exceed an hour. Due credit must therefore be given to all concerned at the Olympia for the adequate manner in which the present show, embracing both categories of revue, has been staged. Although not so gorgeous as some seen in this city, it contains material for both eyes and ears. Apart from the local subjects there are some pretty scenes which will please. The ballet of trump cards, wherein the Jackson Girls as kings, queens and jacks, dance before a simple cloth of green baize is fine; the punchinelli of various nations, concluding with a farandole, form a series of delightful sets, which will please young and old. An episode of 1793, with the revolutionary crowd at Versailles, is effective. Paris, under the influence of the cubists, is a timely thrust at the apishness of the present generation in matters of art. Prominent folks are brought into view in many clever skits, but the authors have not been spiteful, and the only people who kick are those who think they should not have been omitted. This revue is perhaps not the best Rip and Bousquet have written, but is a big success, and will assuredly score its 100 performances.

A revue by Rip and Bousquet will be mounted at the Theatre Femina, in April next, for which Regine Flory, Pomponette and Edmee Favart are engaged.



AN IMPRESSION BY A 13-YEAR OLD
AS WYNN HOLCOMB, SON OF WILLARD HOLCOMB, FORMER DRAMATIC EDITOR OF THE
WASHINGTON POST, SEES A MODEL

Respectfully dedicated by Variety to almost any official of the United Booking Office.

EMPIRE GOVERNORS THREATEN TO RESIGN OVER "COOCH" DANCE

Refusal of Western Wheel Franchise Holder in St. Louis to Obey Mandate to "Clean Up" and Eliminate Suggestive "Wriggler" Forces Governing Body To Determined Action.

The employment of a cooch dancer at the Buckingham theatre, Louisville, by the Whallen Brothers, started a disturbance in the Empire Circuit that has not yet subsided and which may result in the resignation of the Governing Body.

The Whallens had been notified that all suggestive matter must be eliminated from the Wheel houses. The notification was sent to the southern managers together with the managers of houses and shows throughout the entire Wheel. The Governing Body has been particularly insistent upon the cleaning up of the Wheel attractions since the trouble in Toronto. They even went so far as to enforce the elimination of all chorus girl display from the Minneapolis and St. Paul houses.

This week "The Cherry Blossoms" is the attraction at the Buckingham. Show and theatre belong to the Whallens. They decided to put in a dancer as added attraction. The Governing Body ruled against this procedure, but the Louisville managers stood by their determination.

Tuesday the Governing Body had their resignations all written and signed and were prepared to deliver them to the Board of Directors unless the Whallens immediately withdrew their dancer.

The Buckingham has not been doing the best business lately. The peace of mind of its owners has not been particularly nourished by the fact that they have frequently been called upon to make good a deficiency to visiting companies of the \$1,400 guarantee given to shows which have passed the censors and been classed as "A."

Another matter which has not contributed to the gaiety of the Whallens is the failure of the reciprocity deal by which the Eastern Wheel retired from Louisville and the Western from Indianapolis. The rearrangement would have worked to the profit of the Whallens, but might have entailed their taking over the lease of the Eastern Wheel stand in Louisville. It was rumored the Buckingham managers were unwilling to accept this requirement of the exchange, and their attitude in this regard had not a little to do with the failure of the scheme to go through.

TORONTO'S WAVE STILL ON.

Toronto, Dec. 4.

F. W. Stair, owner of the Star theatre (Western Burlesque Wheel), was held in \$200 bail on a charge of exposing an indecent picture before the theatre. Stair declared in the magistrate's court that the picture was cov-

ered until some curious person took the covering off.

Rev. R. B. St. Clair, who was convicted of circulating indecent literature during his crusade against the Star, was a spectator during the preliminary hearing.

The police officials attending the performance at the Star during the week the picture was exposed, testified that there was nothing objectionable in the entertainment.

GEORGE MURPHY AT LIBERTY.

Recovering from his severe injuries of a few weeks ago, George Murphy, the German comedian, found himself at liberty. Under contract with Leffler & Bratton for "The Merry Go Rounders," Mr. Murphy's brother, Dan, deputized for him immediately after the auto accident.

Dan remains with the show until Saturday night, when Snitz Moore steps into George Murphy's former role, which he created when the "Rounders" was known as "Let George Do It."

Mr. Murphy (George) may take to vaudeville for a spell. While able to be about, he has not yet wholly recovered his strength. Mr. Murphy had a very narrow escape. After colliding with a truck on the Merrick road, Long Island, it was found necessary to take forty stitches in George's anatomy. He suffered a peculiar and very painful injury, but showed remarkable recuperative powers.

Mr. Murphy is threatening to sue the owners of "The Merry Go Rounders" unless he is returned to the cast.

"BLUTCH'S" GUESTS.

Thanksgiving morning "Blutch" Cooper, playing at the Columbia, notified Mrs. Cooper to arrange for a specially elaborate holiday dinner, declaring that he had invited a fashionable party to dinner.

Mrs. Cooper spread herself for the meal and at 6 o'clock had perfected arrangements to entertain anybody of the most exclusive class. Then "Blutch" came home with his fashionables. The guest of honor was Battling Nelson, who had just come from his argument with Leach Cross, in the afternoon. Both his eyes were closed and his mouth opened sideways, but otherwise he was the picture of Harry Lehr.

OFFER "YIDDISH" THEATRE.

The Kessler theatre, Second avenue and Fifth street, playing Yiddish stock is being offered to the managers of other styles of entertainment.

It was tendered to the Columbia Amusement Co. and declined on the ground that the franchise of the Olympic covered all the territory south of 14th street.

FANNIE VEDDER WEDS, REPORT.

Los Angeles, Dec. 4.

A report is in circulation that Fannie Vedder, of the "Columbia Burlesquers" and Jim Flynn, the heavy-weight pugilist, are married. According to the circumstantial stories afloat the couple were married in Hoboken, Flynn's home, Oct. 12.

BURLESQUE WEST.

Detroit, Dec. 4.

Hugh W. Shutt, manager of the Folly here, has just announced that he is at work on a scheme to organize a burlesque circuit to play the smaller towns in the middle west. Shutt says he is negotiating for half a dozen houses in neighboring states. He declares that the experiment of playing burlesques at the Majestic, Indianapolis, has proven successful.

CHRISTIAN SCIENCE FOR EUSON.

Chicago, Dec. 4.

It has come to light that Sid J. Euson, one-time partner of Sam T. Jack in the burlesque house that occupied the site of the present Boston store, and later manager of the Sid J. Euson burlesque house on the North Side, has retired from the show business and is now a prosperous Christian Science practitioner.

He has offices on State street, and has been instrumental in interesting many theatrical people in his method of healing.

ROW OVER TAXI FARE.

St. Louis, Dec. 4.

Tom Kane and George Stone, comedians of "The Social Maids" (Eastern Burlesque Wheel) did not leave St. Louis Saturday night with the rest of the troupe. They were detained under arrest, held on a charge of disorderly conduct preferred by the driver of a taxi cab. The chauffeur declared the two men hailed his cab and drove to the Regent Hotel. They refused to pay the fare of 80 cents and a discussion started.

Blows were struck, and, according to the taxi driver, one of his tires exploded, having been knifed by Kane. The case was put over for a later hearing. Kane is in the City Hospital suffering from scalp wounds.

STANDING 'EM UP.

Philadelphia, Dec. 4.

The burlesque houses did very well last week (Thanksgiving). W. B. Watson's "Beef Trust" hung up a record at the Empire that will probably not be broken unless Watson does it himself. Thursday and Saturday nights several rows of chairs were placed on the stage and sold at \$1 each. Thursday night the Empire held more people than at any time in its history.

Dave Marion was at the Gayety and did a great week, playing to capacity several times and turning them away Thursday, Friday and Saturday. Marion declined to allow patrons to occupy seats on the stage and lost several hundred dollars. He has the best week of the season so far at the Gayety. "The Lady Buccaneers" at the Trocadero was sandwiched between Watson and Marion and suffered, but did good business. "The Midnight Maidens" at the Casino did light business.

OBITUARY

Jesse B. Fulton died this week in Phoenix, Ariz., of typhoid pneumonia, after a long illness. He was a member of the Boston Opera Co. and sang tenor roles in the standard light operas. He later went upon the dramatic stage and played with Neil Burgess.

William Cummins, stage manager of the Colonial theatre, Erie, Pa., died this week.

Richard Albert Saalfeld, who startled the music publishers of New York by selling all popular music at 10c. twenty years ago and rapidly acquired a fortune in the business, died in St. Luke's hospital Tuesday at the age of 55 years. Saalfeld retired from the music business ten years ago, returning to England. He came back a few months ago.

Mary DeMar died Saturday in a private sanitarium, aged 63, following a series of strokes of apoplexy. She had been an invalid for some time. Her maiden name was Stanton and she was a sister of ex-Judge Stanton. Mrs. DeMar left three daughters—Carrie, Florrie and Stella, all whom have been on the stage. Carrie is the wife of Joseph Hart, Stella is married to a Philadelphia business man, and Florrie is the wife of Glenn White. Mrs. DeMar has been laid away to rest at Calvary.

The obituary roll of the New York Protective Union No. 1 (I. A. T. S. E.) has added several names in the last three months. R. J. Moyer, aged 55 years, in addition to being a German comedian, was a union stage hand. He was on a New Haven train, and in trying to catch his hat approaching the New Rochelle station, lost his balance and was thrown.

Arthur Kimberley ("The Count"), a stage hand, in and out for the business for the past two years, died Sept. 17 in the Bellevue hospital. He was about 60 years old.

Harry Reeves, aged about 50 years, a stage employe with Van's Minstrels, died suddenly Oct. 17.

Thomas Carmody, about 35 years old, master mechanic with "A Romance of the Underworld," died Nov. 2 in San Francisco. His body was brought to New York for burial Nov. 9. Death was due to pneumonia. Carmody is survived by a widow.

John Gallagher, about 65 years old, formerly with the Henry Irving show, a stage carpenter, who has been in poor health for a long time, died Nov. 5 from a complication of diseases. Gallagher was a brother of Len Gallagher. William Faversham's manager, John Gallagher, stage carpenter, Empire theatre, New York, and George Gallagher, with the stage fores of "The Spring Maid" company.

John Gorman, Sr., aged 66, years father of Jack Gorman, the writer, died in New York Nov. 21 of Bright's disease, the body being interred in Boston.

NEWS OF THE CABARETS

They have adopted a new policy in cabaret shows at Martin's. In place of the long list of entertainers who formerly held forth, there are now only three acts. Two are dancing turns, F. W. Maurice and the Castles. The third act is Maude Rockwell, soprano. Louis Martin discontinued his whole show about three weeks ago and placed his engagements in the hands of a performer.

The Enos Quartet is a new act in the Rector cabaret.

Wallack's (Cadillac) doubled the cost of its cabaret show as an experiment last week. The original intention was to hold the increased show only for the four days including Thanksgiving, but the response of larger patronage was found so profitable that the same schedule was continued. In the new show were Bert Earl, Mykoff Dancers, Babette, formerly of Shanley's, Taylor, the tenor who has been singing for Edison records, and Tareta Osterman. The Metropolitan supplies the attractions.

The Cabaret bill at Pabst's Harlem has been changed for the first time since June. Miss Benedict replaces Miss Loomis among the singers and other transfers have been made. The Misses Lee and Dunning remain. The Circle show will be revised next week.

The ballroom at Icaley's will be opened next week. It is the plan of the uptown restaurateur to limit the patronage to his regular clientele and admittance will be by card only. Dancing will be open to diners, but the attendance will be supervised by the restaurant management. A Cabaret show will be given between dances. Rena Parker has been engaged as soloist.

The Cabaret at the Frolic was demoralized for a few days last week. Grohs and Baraband, dancers, disappeared for

two days and could not be found. They came back later, without telling where they had been. It was reported that they had gone out of town to work at a private entertainment. Two other acts were sick and had to retire. Bert Earl, who was playing at Wallack's, doubled, wearing a path between the two establishments. Hazel Allen, soprano, was added to the show.

Jack Vennett and Tom Garron, who have been working as singles for a year or more, have resumed their old partnership. They are at the Frolic.

Jake Wolf has added a Cabaret to the other attractions of his road house at Larchmont.

Chicago, Dec. 4.

The services of Edna Whistler seem to be much in demand at the present time. Two of the most prominent cafes in town are fighting for her services. She has been one of the biggest cards at the College Inn for some time, but last week she went over to Rector's Cafe, receiving a much larger salary.

The Frolic on West 47th street is doing a big business. Charles C. Groh's and Sonia Barabans Society Dancers are featured in the Cabaret show.

George Olp, with the "Polly of the Circus" company for the past two seasons, has been engaged for one of the principal roles with the "Little Miss Brown" road company.

Juliette Dika may resume her role in "The Rose Maid" when the No. 1 company opens at the Colonial, Chicago, after Christmas. Miss Dika did not like the idea of going on the week stands.

The Bronx Elks will give a minstrel show Dec. 7, at the McKinley Square Casino (169th street and Boston road).

STOCK

LANGTRY TAKES FROM STOCK.

Cleveland, Dec. 4.

The stock company at the Dutchess is minus its juvenile, Henry Gsell, this week. Lily Langtry played at the Hippodrome last week. Between performances she read the Plain Dealer, and noticed some remarks of Archie Bell, in which he discussed the shortsightedness of theatrical producers in letting excellent material escape them. Bell spoke of the clever people hidden away in stock companies throughout the country.

Lady de Bathe sent a representative to the Dutchess on the strength of the argument, and before the week was out had signed Gsell. He is now a member of her company.

STARRING CATH. CRAWFORD.

Catherine Crawford is to be starred next season at the head of her own burlesque company, under the direction of A. K. Pierson.

LEADING WOMAN STAYS.

The Grand, Brooklyn, under Noel Travers' management, is not to have a new leading woman, Irene Douglas remaining at her post.

First Carol Arden was engaged to open in "Paid in Full" next week. Then Jane Courteney was signed, rehearsed a week, but also informed that the engagement was off.

BREAKS KNEECAP ON STAGE.

Jersey City, Dec. 4.

While playing in "A Race for Life" at the Academy of Music last week. Polly Holmes, character woman of the Academy stock, fell and broke her kneecap. Miss Holmes had to be assisted from the stage.

Helen Whitman, at two hours' notice, memorized the part and appeared at the matinee the following day.

NEW SAVAGE SHOW.

Henry W. Savage has placed in rehearsal "Somewhere Else," a musical comedy with book by Avery Haggood, music by Gustav Luders. It opens in Utica Christmas Day, and will come into Broadway in January.

The cast is headed by Taylor Holmes, his first important appearance in a musical comedy.

LEE AVE. INCORPORATES.

The Lee Avenue Theatre Co., of Brooklyn filed articles of incorporation this week with a capitalization of \$50,000 for the purpose of conducting the theatre which, for years, was the home of the Corse Payton stock. The company will produce and exploit dramatic and musical pieces on the reopening of the Lee Avenue Feb. 1. It was closed May last by the Brooklyn City Council which used right of eminent domain but later decided not to take any of the theatre property.

Among the directors are Corse Payton, Morris S. Schlesinger and Mayer G. Goldman.

EDNA MAY'S SHOW IN.

Edna May Spooner and company, playing "The Price She Paid," which started over the Weber pop circuit and switched to the one-nighters, return to New York next Sunday.

Miss Spooner has several offers, but after a rest may take up a permanent stock berth near New York.

SURPRISED BY "NOTICE."

Jersey City, Dec. 4.

The Orpheum Players received a surprise Tuesday night when the management handed them their "notice." Of the present company, only Emma Campbell will be with the new company on its reorganization.

The company reopens Dec. 16 in "Are You a Mason?"

GOING TO TRENTON.

Trenton, N. J., Dec. 4.

James B. Cunningham was signed this week through the Paul Scott agency, New York, to assume the male leads at the Broadway stock here Dec. 9, replacing George Arvine.

Gertrude Maitland, second woman, has handed in her notice, and her successor is Maud Truax.

OPENED MONDAY.

North Adams, Mass., Dec. 4.

Dorothy Dalton opened as the new leading woman at the Bijou here Monday while Lewis J. Cody replaced Frank Day as leading man.

LILLIAN DWINNELL DIES.

Providence, R. I., Dec. 3.

Lillian Dwinell, character woman with the Empire stock company here, became suddenly ill while dining with friends Thanksgiving eve and died before medical aid could be summoned.

Miss Dwinell (Mrs. Viveda) at one time was a member of the Lothrop stock and the Malcolm Williams company.

STAR'S BIG START.

William Fox's policy of stock at the Star was inaugurated this week, with "Alias Jimmy Valentine" as the play.

The receipts for four performances Monday and Tuesday were about \$1,400, with the prospects of a \$5,400 week.

"THREE WIVES" REHEARSING.

The Shuberts-Oliver Morosco production of "A Man and Three Wives" started rehearsing this week. It will likely open Dec. 21, out of town.

A. Paul Keith was at the Public Library at 5th avenue and 42nd street the other day. Upon departing he noticed an attendant roughly leading Doc Steiner from the marble building. Mr. Keith stopped to inquire the reason for the ejection. "Can't do anything with that fellow," was the reply. "This is the fifteenth time he has been in here during the last hour, saying he wanted to take a train to Yonkers."



HINTS TO BEGINNERS

BILLS NEXT WEEK (December 9)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"S. C." Sullivan-Considine Circuit—"F." Fantasia Circuit—"L. W." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Con." Consolidated Booking Offices (Milwaukee, St. Louis, St. Paul, Birmingham & Fligelman Circuits).

New York
HAMMERSTEIN'S (ubo)
(Running Order)
Dotson & Gordon
Neben & Kappel
"The Guy"
Sayton Trio
Cabaret Trio
Newbold & Gribben
The Berrens
Ching Ling Foo
May West
Travilla Bros & Seal
Johnny Ford
Harry Breen
M Remington & Picks
Frederick & Vania
ALHAMBRA (ubo)
Charles Weber
Phina & Pix
Max's Circus
Linden Beckwith
Madden & Fitzpatrick
White & Perry
"Drums of Oude"
Raymond Caverly
The Ballots
BRUNX (ubo)
Blanche Sloan
3 Dolce Sis
Thompson & Copeland
Gertrude Barnes
Hazel Weston Co
Those 4 Entertainers
Florence Roberts Co
Arthur Deacon
Alpine Troupe
UNION SQ (ubo)
Maggie Cline
Ward & Curran
Lydia Yeamans
Gus Williams
Mr & Mrs Murphy
Sam Holdsworth
Mr & Mrs Thorne
Hines & Remington
Caron & Herbert
John Le Clair
5TH AVE (ubo)
Franklin & Green
Stuart Barnes
May Tully Co
Wynn & Russon
Musical Ladies
Smythe & Hartman
Hale Norcross Co
Fitch Cooper
COLONIAL (ubo)
Grace La Rue Co
Mrs Curtis Burnley
Moore & Littlefield
Valerie Bergere Co
Mack & Walker
4 Rianos
(Two to fill)
AMERICAN (loew)
Harry Leander Co
Kitty Flynn
Webber & Wilson
Bernard & Jones
The Arabs
Natt Carr Co
Lucciana Lucci
Ann Wagner
(One to fill)
2d half
Udina Andrews
The Arabs
Ralph Connors
Strolling Players
Mill's Players
4 Juggling Johnsons
(Three to fill)
LINCOLN (loew)
Undine Andrews
Morton & Adams
3 Yocarrys
KIMON & Hoynes
Klein Bros & Shall
(One to fill)
2d half
Schreck & Percival
Kelly
Frank & Gertrude
(Three to fill)
YORKVILLE (loew)
Tilford
F Mill's Players
Strolling Players
Big Jim
(Two to fill)
2d half
Kitty Flynn
Bernard & Jones
3 Yocarrys
John T Doyle Co
Fairman Fur & Fair
(One to fill)
PLAZA (loew)
Coy De Trickey
"Trap Santa Claus"
Frank & Gertrude
J Le Fleur & Dog
(One to fill)
2d half
Anna Wagner
(Four to fill)
SEVENTH (loew)
Black & White
Win Flomen Co

Moffett-Clare Co
(Three to fill)
2d half
Klein Bro & Shall
"Big Jim"
Harry English Co
Mario Russell
(Two to fill)
NATIONAL (loew)
Seymour & Robinson
Anna Lehr
Eldon & Clifton
Bell Boy 3
(Three to fill)
2d half
Freeland & Clark
Keno, Welch & Mont
Sager-Midgely Co
Gertrude & Dyck
(Three to fill)
DELANCEY (loew)
Ollivatti Troubadours
(Seven to fill)
2d half
Em Francis & Arabs
Guy Bros
Harry Leighton Co
(Five to fill)
GRAND (loew)
Wilkins & Wilkins
"Son of Solomon"
King Bros
(Three to fill)
2d half
Romaine & Co
"His Local Color"
Nible's Birds
(Three to fill)
GREILEY (loew)
Chapman & Barube
Marie Le Varr
Kelly
Ralph Connors
(Four to fill)
2d half
2 Singing & Wilson
Eldon & Clifton
Lucciana Lucci
Harry Leander Co
(Three to fill)
Brooklyn
ORPHEUM (ubo)
Loughlin's Dogs
Dorothy Kenton
Norton & Nicholson
Frank A Moulton Co
"Kid Kabaret"
Bixley & Lerner
Cecilia Loftus
Conroy & Maire
Bradna & Derick
BUSHWICK (ubo)
Wartenburg Bros
Farber Girls
Brown, H & Brown
Herman Timberg
Eva Taylor Co
Juliet
"Everywife"
Fox & Millerships
Apollo 8
LIBERTY (loew)
Marie Russell
Romaine & Co
(Three to fill)
2d half
Coy De Trickey
Herbert Brooks Co
(Three to fill)
JONES (loew)
Kanthe Bros
"Giant Rooster"
Jas R Walle Co
2d half
Woods Comedy 4
J Le Fleur & Dog
(One to fill)
SHUBERT (loew)
Friedland & Clark
Keno, Welch & Mont
Sager-Midgely Co
Gertrude Van Dyck
(Three to fill)
2d half
Seymour & Robinson
Moffett-Clare Co
Wm Flomen Co
Bell Boy 3
(Three to fill)
COLUMBIA (loew)
Robin
Bernard & Roberts
"His Local Color"
"The Hay Wagon"
(Two to fill)
2d half
Dolly & Mack
"The Way Out"
Kanthe Bros
(Three to fill)
FULTON (loew)
Schreck & Percival
Louis L Hall Co
Fairman, Fur & Fair
(Three to fill)
2d half
Louis L Hall Co
Chapman & Barube
(Four to fill)

BIJOU (loew)
Em Francis & Arabs
2 Singing Girls
Harry English Co
(Four to fill)
2d half
Ollivatti Troubadours
Morton & Adams
King Bros
(Five to fill)

Allentown, Pa.
ORPHEUM (ubo)
Carl Stutzer Co
"Mile-a-Minute"
Gilroy & Corriell
Law Hoffman

Altoona, Pa.
ORPHEUM (ubo)
Zella & Dogs
Georgia 3
Dalton Freez Co
Newsboy 6
Same as at Johnstown
first half this issue

Ann Arbor, Mich.
MAJESTIC (wva)
Nelle Andrews Co
Ed Gray
Moore & Browning
Bush & Peysor
(One to fill)
2d half
"Cat and Fiddle"

Atlantic City
SAVOY (ubo)
Laddie Cliff
Middleton & Spellmyr
Three Mori Bros
The Lelands
Dooley & Parker
Kitty Morrissey
Cycling Brunettes

Baltimore
MARYLAND (ubo)
Grace Hazard
Rosaling Coghlan Co
Rawls & Von Kaufman
Go Jays
Jungman Family
Brenner & Radcliff
La Rex & La Rex

Battle Creek, Mich.
BIJOU (wva)
(Open Sun Mat)
Kid Hamlet Co
The Dohertys
Lohse & Sterling
Davis & Allen
Hermany's Cats, Dogs
(Two to fill)
"Honey Moon Trail"

Bay City, Mich.
BIJOU (wva)
(Open Sun Mat)
Zeb Zarrow Troupe
Tempo Trio
Hothwell Browne Co
Florence Rayfield
W J Mills

Billings, Mont.
ACME (sc)
(Dec 11-12)
Les Jardys
Moore & Elliott
Grant Gardner
Nick's Skating Girls
Pierce & Malzo

Boston
KEITH'S (ubo)
Lulu Glaser Co
Lambert & Ball
Joe Jackson
Wilfred Clarke Co
3 Lyres
Josette Bros
(Two to fill)
ORPHEUM (loew)
Lillian Sisters
Dorothy Rogers Co
Hazel Crosby
Frank Stafford Co
Brady & Mahoney
Bennington Bros
(Two to fill)
2d half
Evans & Vidocq
"The New Leader"
Viola Duval
Frank Stafford Co
Brady & Mahoney
Aerial Cromwells
(Two to fill)

Brockton, Mass.
CITY (loew)
Lander Bros
Billie James
"Lunch Room Cabaret
Girls"
(Two to fill)
2d half
3 Musketeers
McMahon Sisters
Clifford Hippie Co

Buffalo
FAMILY (loew)
John F Clark
Harry Le Clair
Pisap & Bingham
Raffin's Monkeys
(Two to fill)
NEW ACADEMY
(loew)
Eddie Howard
Caulsied Driver
Eldon & Reed
Dancing Kennedys
Juggling Mathews
"Timber Trail"
Fiddler & Shelton
Mint & Wertz
(Two to fill)

Butte, Mont.
EMPRESS (sc)
Les Ader
Pierce & Marie
Leonard & Meredith
Gilbert Loebe
Karno Co
Marie Stoddard

Calgary, Can.
ORPHEUM
(Dec 12-14)
Same bill as at Regina
this issue

EMPIRE (p)
(Open Thurs Mat)
6 Abdallahs
4 Burns Sis
Sarah Brenner Co
Josh Dale
Dugan & Raymond
Meinotte La Noie Tr

Cedar Rapids, Ia.
MAJESTIC
Pekin Zouaves
Clippard 4
Ward & Kears Co
Carl McCullough
La Feйда
Doolittle & Steele
2d half
Barrows Lancoast Co
4 Roeders
Roach & McCurdy
Pistel & Cushing
Martini & Fabrini
De Rossi 2

Champaign, Ill.
WALKER (wva)
Carlet & Baker
Pete Baker
Salsbury & Benny
"Cheyenne Days"
2d half
"Sufragettes"

Chicago
PALACE (orph)
"Puss in Boots"
Don Talking Dog
Mrs Gene Hughes Co
Watson & Santos
Grover & Richards
Great Tornados
Ryan Bros
EMPRESS (sc)
(Open Sunday Mat)
The Cleirs
Morrissey & Hanlon
Jas K Emmett Co
DeVoy & Dayton
Mamie Fleming
Lawrence Crane Co
LINDEN (m)
"Troublesome Kids"
Rapid Singers
Rostelle Singers
Williams & Culver
Mardo 3
2d half
4 Milmars
Greve & Green
Harmon & Malcolm
Francis Murphy
Rose Bonheur Co

Cincinnati
KEITH'S
Henry Woodruff Co
"Robbie Sepeet"
"Robbie Gordone"
Lew Sully
Elinore & Williams
Flying Weavers
Hill & Sylvian
ORPHEUM (m)
(Open Sun Mat)
"Boys in Blue"
Ned Burton Co
Weber & Wilson
Mons Herbert
Fitzgerald & Conroy
Seamon & Killian
Donahoe
EMPRESS (sc)
(Open Sun Mat)
Loja Troupe
Moore & Young
Halliday & Carlin
Wander & Stone
Reta Redfield
McConnell & Austin

Cleveland
HIPPODROME (ubo)
"Traded Nurse"
J C Nugent Co
Charlie Case
De Vine & Williams
Stewart Sis & Esst
Paul Sander's Dogs
Coombs & Aldwell
Winslow & Stryker

Dallas, Tex.
MAJESTIC (inter)
House Day Musicians
Walt Percival Co
Connelly Sis
4 Dancing Bugs
Ricky & Currier
Held McCoy
Dyer & Dyer

Danville, Ill.
LYRIC (wva)
Craig & Williams
James Grady Co
Rag 3
Bert Johnson & Bert
2d half
(To fill)

Davenport, Ia.
AMERICAN (m)
Monkey Hippodrome
Henry Brown Co
Jewell & Jordan
Rathskeller 3
Grace Ayers Co

Denver
ORPHEUM
Joe Jefferson Co
Nelle Nichols
Melville & Higgins
Ward Bros
The Astairs
Aitkins Whitman 3
Silvers
EMPRESS (sc)
(Open Sun Mat)
Neups & Eldon
Klass & Bernie
Robt Hildreth Co
"Waltz Dream"
Bohemian 4
Verona Troupe

Des Moines
ORPHEUM
(Open Sun Mat)
Ivins & McCarthy
Detroit
3 Collegians
Annie Kent
Armstrong & Clark
Daring Darts
Flying Russells

Detroit
TEMPLE (ubo)
John F Conroy
Bogannys
Bert Fitzgibbons
Hunting & Francis
Fulgura
Harry Brooks Co
Ralph Smalley
Mus Cor Highlanders

Dubuque, Ia.
MAJESTIC
"In Old New York"
4 Roeders
Roach & McCurdy
Pistel & Cushing
De Rossi 2
Martini & Fabrini
2d half
Ward Klare Co
Clippard 4
Payne Children
La Feйда
Doolittle & Steele

Edmonton, Can.
ORPHEUM
(Dec 12-13)
Same bill as at Regina
this issue

Evansville, Ind.
NEW GRAND (wva)
"Little Miss Mixup"
2d half
Frevoll
Clinton & Nolan
Jas Grady Co
Nadel & Kane
Martini's Dogs
Viola Duval
Aerial Cromwells
Evans & Vidocq
"The New Leader"
Hazel Crosby
Rennington Bros
Tenny & Hollis
Dorothy Rogers Co

Flint, Mich.
BIJOU (wva)
(Open Sun Mat)
Big City 4
Williams & Wolfus
4 Van Statts
Hubert Duveau
(One to fill)
2d half
Big City 4
Williams & Wolfus
4 Van Statts
Hubert Duveau
(One to fill)

La Porte, Ind.
PHOENIX (wva)
Marconi Bros
Barry Halvers Co
2d half
Diaz's Monkeys
Vernon

Ft. Wayne, Ind.
TEMPLE
Julius Tannen
Hill, Cherry & Hill
Alpha 6
Heron & Douglas
Cummings & Thornton
E J Moore

Ft. Worth, Tex.
MAJESTIC (inter)
9 Vassar Girls
Dooley & Sales

4 Lewises
Killy & Lafferty
The Stanley
Wallace's Birds
(One to fill)

Los Angeles
ORPHEUM
James J Morton
"California"
Nonette
Maye & Addis
David Kidd
Galgiano Mangino
McConnell & Simpson
Nat Nazarro Co
EMPRESS (sc)
(Open Sun Mat)
Marselles
Fred Morton
McClain & Mack
Cath Challoner Co
McGinnies Bros
Prince Floro
PANTAGES
Hamada Japs
Wright's Dolls
Mimbaphons
Bessie Leonard
Greene & Parker
John Zimmer
Rutherford & Monroe

Louisville
KEITH'S
Jessie Busley Co
LYRIC (loew)
Al & Fannie Stedman
Edwards & Winchester
Chas L Fletcher
Billy K Wells
Wathert & Paulan
Watson Farmyard

Lowell
KEITH'S (ubo)
Avon Comedy 4
Gordon-Pickens Co
Adonis
Revo & Werner
Irene & Bobby Smith
Gibson Craig
(Two to fill)

Milwaukee
EMPRESS (sc)
"Night in Park"
Borden & Shannon
Bessie Le Count
Jack Ark Co
Bud Snyder
Thos Q Seabrooke

Minneapolis
EMPRESS (sc)
(Open Sun Mat)
Bob Snyder & Bro
"Suburban Winner"
Hubson & Maybelle
Floyd Mack
Royal Sims

Montreal
ORPHEUM (ubo)
"Little Parisienne"
Andrew Kelley
Gordon Eldrid Co
Ergott & Co
Laura Buckley
Julia Gonzales
FRANCAIS (loew)
Hazel Moran
Aubrey & Flower
Leonia's Seals
Wesley Guernay
Cherry Riley
Eme Surt

Newark
PROCTOR'S (ubo)
Roche's Ath Girls
Ethel McDonough
Dave Ferguson
Darrell & Conway
Buckley's Animals
La Toy Bros
Belle Story
Jugling De Lisle
Valentine Vox
Jas Leonard Co

New Orleans
ORPHEUM
Bertha Kalich Co
Holmes & Buchanan
Harry Webb
O'Meer Sis
Harry Atkinson
Leone & Budd
Empire Comedy 4

Newport, Va.
COLONIAL (ubo)
Wm Weston Co
Big City 4
Julia Nash Co
Du Calton
(Two to fill)

New Rochelle, N. Y.
LOWY (loew)
C & M Cleveland
Dolly & Mack
Capt Geo Auger & Co
2d half
"The Son of Solomon"
(Two to fill)

Oakland, Cal.
ORPHEUM
Ethel Green
Adeline Augarde
Frank & Barry Girls
Henry Giff
Candy Ball
Fanny Dogs
Catherine Manlins
Hilpe
(Open Sun Mat)

Oklahoma City
FOLLY (inter)
Fred Ireland Girls
Burt Shepard Co
Ball & West
Jura, R & St John
Joe Cook

Omaha
ORPHEUM
(Open Sun Mat)
Stone & Kaliss
"Wander Kettle"
La Mase 3
John & Win Hennings
Berlitch
Ben Lewin
Williams & Warner

Philadelphia
KEITH'S (ubo)
Woodward's Dogs
Carroll & Fields
Bartholomew's Plays
Halligan & Sykes
McDeavitt, Kelly & Lucy
Winsor McKay
Digby Bell
Matthew & Alshayne
Kitamura Japs
BIJOU (ubo)
Keith & Kernan
Woodford's Animals
Marie King Scott
La More & La More
(Two to fill)
WILLIAM PENN
(ubo)
Texas Tommy Dancers
Van Haven
Armstrong & Ford
Warren & Connelly
"New York"
Romallo & Delano
LIBERTY (bern)
Harry Tauda
Rhoda & Crampton
Leon Rogee
"High Life in Jail"
Davis
The Randall
KEYSTONE (bern)
The Savoy
Mueller & Mueller
Joe Burns
Robts, Hayes & Robts
Society Girls
(One to fill)

Pittsburgh
GRAND (ubo)
John J McGraw
Zelda Sears Co
Willis Family
Norris Baboons
Baby Helen
Mullen & Coogan
Ramsdell 3

Portland, Ore.
ORPHEUM
Clark & Hamilton
Trovato
Keno & Green
Charles Reynolds
Herbert & Goldsmith
3 Hassens
Tuscabo Bros
EMPRESS (sc)
Max & Cameron
Lind
Mab & Weis
Lottie Williams Co
Wm Oakland
8 Gerta

PANTAGES
(Open Mon Mat)
Lake's Mus Comedy
Gavin & Platt
Le Clair & Sampson
Margaret Bird Co
Fields Bros

Providence
KEITH'S (ubo)
Henry E Dixey
Jack Kumlidy Co
Diamond & Brennan
Conrad & Whidden
Lawrence
Seymour Brown
Mosher, H & Mosher
Lynch & Zeller

READING, Pa.
ORPHEUM (ubo)
Bayonne Whipple Co
Johnson & Wentworth
Sully & Larsen
Alf Ripon
Arcadian

Regina, Can.
ORPHEUM
(Dec 9-10)
Ralph Herz
Minnie Dupree
French Girls
Seeley & West
Henry Lewis
Gordon & Kinley
Lucille

Rochester
TEMPLE (ubo)
George Behan Co
Morton & Glass
"Honor Among Thieves"
Marshall Montgomery
Chas & Fanny Van
Gypsy Queen
Stiener 3
2 Dooleys
FAMILY (loew)
Frankford
Et Gordon
May Orville
Mabel McKinley
Queer & Quant
The De Marcos

Sacramento
CLUNIE (sc)
(Open Sun Mat)
Collier & De Wald
Geo Garden

Hartford, Conn.
POLI'S (ubo)
"Apple of Paris"
Vanderbilt & Moore
Wilson Bros
Frey wins
Rich Valley Co
Muriel & Francis
Billy Swede Hall

Hoboken, N. J.
LYRIC (loew)
"The Way Out"
Welch, Mealy & Mont
"Kerry Gow"
(Three to fill)
2d half
Bernard & Roberts
(Four to fill)

Hot Springs, Ark.
PRINCESS (inter)
"Sunny Side Broad-
way"
2d half
Emil Hoch & Co
Kaufman Sisters
Daniels & Conrad
Paddock & Paddock
Wolf & Wolf

Houston, Tex.
MAJESTIC (inter)
Vallecitas' Leopards
Milt & Dol Nobles
"Bright & Lawrence
Grey 3
Les Silvas
Holden & Harron
Calts Bros

Jackson, Mich.
BIJOU (wva)
(Open Sun Mat)
"Cat and Fiddle"
2d half
Nelle Andrews Co
Ed Gray
Moore & Browning
Bush & Peysor
(One to fill)

Johnstown, Pa.
MAJESTIC (ubo)
Tom Barry Co
Emile & Reading
Carroll Gilet 3
John Geiger
2d half
Same as at Altoona
this issue

Kalamazoo, Mich.
MAJESTIC (wva)
"Honey Moon Trail"
2d half
Kid Hamlet Co
The Dohertys
Lohse & Sterling
Davis & Allen
Hermany's Cats, Dogs

Kansas City
EMPRESS
(Open Sun Mat)
McRae & Layerling
Hylands & Farmer
John Delmore Co
Chas Wildach Co
Scott & Wilson

Lafayette, Ind.
FAMILY
6 Hoboes
Roland Carter Co
Weston & Young
Latell Bros
Radcliffe & Hall
2d half
Mr & Mrs Connelly
Kirk & Fogarty
Robert De Mont 3
Rondas 3
Wilson & Washington

Lansing, Mich.
BIJOU (wva)
(Open Sun Mat)
Davie Family
Sherman & McNaught
3 Waynes
George Crotty
(One to fill)
2d half
Big City 4
Williams & Wolfus
4 Van Statts
Hubert Duveau
(One to fill)

La Porte, Ind.
PHOENIX (wva)
Marconi Bros
Barry Halvers Co
2d half
Diaz's Monkeys
Vernon

Little Rock
MAJESTIC (inter)
Emil Hoch Co
Kaufman Sis
Daniels & Conrad
Paddock & Paddock

Los Angeles
ORPHEUM
James J Morton
"California"
Nonette
Maye & Addis
David Kidd
Galgiano Mangino
McConnell & Simpson
Nat Nazarro Co
EMPRESS (sc)
(Open Sun Mat)
Marselles
Fred Morton
McClain & Mack
Cath Challoner Co
McGinnies Bros
Prince Floro
PANTAGES
Hamada Japs
Wright's Dolls
Mimbaphons
Bessie Leonard
Greene & Parker
John Zimmer
Rutherford & Monroe

Louisville
KEITH'S
Jessie Busley Co
LYRIC (loew)
Al & Fannie Stedman
Edwards & Winchester
Chas L Fletcher
Billy K Wells
Wathert & Paulan
Watson Farmyard

Lowell
KEITH'S (ubo)
Avon Comedy 4
Gordon-Pickens Co
Adonis
Revo & Werner
Irene & Bobby Smith
Gibson Craig
(Two to fill)

Milwaukee
EMPRESS (sc)
"Night in Park"
Borden & Shannon
Bessie Le Count
Jack Ark Co
Bud Snyder
Thos Q Seabrooke

Minneapolis
EMPRESS (sc)
(Open Sun Mat)
Bob Snyder & Bro
"Suburban Winner"
Hubson & Maybelle
Floyd Mack
Royal Sims

Montreal
ORPHEUM (ubo)
"Little Parisienne"
Andrew Kelley
Gordon Eldrid Co
Ergott & Co
Laura Buckley
Julia Gonzales
FRANCAIS (loew)
Hazel Moran
Aubrey & Flower
Leonia's Seals
Wesley Guernay
Cherry Riley
Eme Surt

Newark
PROCTOR'S (ubo)
Roche's Ath Girls
Ethel McDonough
Dave Ferguson
Darrell & Conway
Buckley's Animals
La Toy Bros
Belle Story
Jugling De Lisle
Valentine Vox
Jas Leonard Co

New Orleans
ORPHEUM
Bertha Kalich Co
Holmes & Buchanan
Harry Webb
O'Meer Sis
Harry Atkinson
Leone & Budd
Empire Comedy 4

Newport, Va.
COLONIAL (ubo)
Wm Weston Co
Big City 4
Julia Nash Co
Du Calton
(Two to fill)

New Rochelle, N. Y.
LOWY (loew)
C & M Cleveland
Dolly & Mack
Capt Geo Auger & Co
2d half
"The Son of Solomon"
(Two to fill)

Oakland, Cal.
ORPHEUM
Ethel Green
Adeline Augarde
Frank & Barry Girls
Henry Giff
Candy Ball
Fanny Dogs
Catherine Manlins
Hilpe
(Open Sun Mat)

Oklahoma City
FOLLY (inter)
Fred Ireland Girls
Burt Shepard Co
Ball & West
Jura, R & St John
Joe Cook

Omaha
ORPHEUM
(Open Sun Mat)
Stone & Kaliss
"Wander Kettle"
La Mase 3
John & Win Hennings
Berlitch
Ben Lewin
Williams & Warner

Philadelphia
KEITH'S (ubo)
Woodward's Dogs
Carroll & Fields
Bartholomew's Plays
Halligan & Sykes
McDeavitt, Kelly & Lucy
Winsor McKay
Digby Bell
Matthew & Alshayne
Kitamura Japs
BIJOU (ubo)
Keith & Kernan
Woodford's Animals
Marie King Scott
La More & La More
(Two to fill)
WILLIAM PENN
(ubo)
Texas Tommy Dancers
Van Haven
Armstrong & Ford
Warren & Connelly
"New York"
Romallo & Delano
LIBERTY (bern)
Harry Tauda
Rhoda & Crampton
Leon Rogee
"High Life in Jail"
Davis
The Randall
KEYSTONE (bern)
The Savoy
Mueller & Mueller
Joe Burns
Robts, Hayes & Robts
Society Girls
(One to fill)

Pittsburgh
GRAND (ubo)
John J McGraw
Zelda Sears Co
Willis Family
Norris Baboons
Baby Helen
Mullen & Coogan
Ramsdell 3

Portland, Ore.
ORPHEUM
Clark & Hamilton
Trovato
Keno & Green
Charles Reynolds
Herbert & Goldsmith
3 Hassens
Tuscabo Bros
EMPRESS (sc)
Max & Cameron
Lind
Mab & Weis
Lottie Williams Co
Wm Oakland
8 Gerta

PANTAGES
(Open Mon Mat)
Lake's Mus Comedy
Gavin & Platt
Le Clair & Sampson
Margaret Bird Co
Fields Bros

Providence
KEITH'S (ubo)
Henry E Dixey
Jack Kumlidy Co
Diamond & Brennan
Conrad & Whidden
Lawrence
Seymour Brown
Mosher, H & Mosher
Lynch & Zeller

READING, Pa.
ORPHEUM (ubo)
Bayonne Whipple Co
Johnson & Wentworth
Sully & Larsen
Alf Ripon
Arcadian

Regina, Can.
ORPHEUM
(Dec 9-10)
Ralph Herz
Minnie Dupree
French Girls
Seeley & West
Henry Lewis
Gordon & Kinley
Lucille

Rochester
TEMPLE (ubo)
George Behan Co
Morton & Glass
"Honor Among Thieves"
Marshall Montgomery
Chas & Fanny Van
Gypsy Queen
Stiener 3
2 Dooleys
FAMILY (loew)
Frankford
Et Gordon
May Orville
Mabel McKinley
Queer & Quant
The De Marcos

Sacramento
CLUNIE (sc)
(Open Sun Mat)
Collier & De Wald
Geo Garden

3 Spa Bros
Beaut & Belle
Van & Car Avery
Paul Spadoni

Saginaw Mich.
JEFFERS (wva)
(Open Sun Mat)
Snyder & Buckley
Nifty Girls
La Graciosa
Laura Davis
Valentine & Bell

Salem, Mass.
SALEEM (loew)
3 Musketeers
McMahon Sisters
Clifford Hippie Co
2d half
Lander Bros
Billie James
"Lunch Room Cabaret
Girls"

Salt Lake
ORPHEUM
(Open Sun Mat)
Amelia Bingham Co
Frank Morrell
Claudius & Scarlett
(Three to fill)
EMPRESS (sc)
(Open Sun Mat)
Beeslie's Cockatoos
Collins & Hart
Arthur Whitelaw
Dancing Maddens
Italian Troubadours
"Dance au Violin"

San Antonio, Tex.
PLAZA (inter)
Chartres-Halliday Co
Jane Courthope Co
Ray L Royce
Grimm & Elliott
Great Richards
Rose & Ella
Allegro

San Diego, Cal.
EMPRESS (sc)
(Open Sun Mat)
Falls & Falls
Howell & Scott
Pritz & Blanchard
Leonard & Whitney
Glen Ellison
"Fun in Barber Shop"
SAVOY (p)
Ella Nowlin Tr
Twin City 4
Gert L Folsom Co
Mabel Elaine
Kelcey Sis

San Francisco
ORPHEUM
(Open Sun Mat)
Little Billy
Royal Japs
Jere Grady Co
Mignonette Kohn
Galletti's Monks
Ed Morton
Florentine Singers
Flying Martins
EMPRESS (sc)
(Open Sun Mat)
Martinek & Doll
Grace Leonard
Davey De & Getay
Hylan Adler Co
Dale & Boyle
3 Staleys

PANTAGES
(Open Sun Mat)
Linton's Jungle Girls
Sol Berns
L. H. Rose Co
Paul Florus
Thlossen's Dogs

St. Louis.
COLUMBIA
Marquard & Seeley
Touts Paks
"Squaring Accounts"
Ignatius Cardosh
Neilson's Boys & Girls
Bradshaw Bros
PRINCESS
Princess Malda
Frank Bufano Co
Westus & Smith
Merry Giggles
KINGS (craw)
Casino Mus Co
Bert Delno Co
Theresa Miller
SHENANDOAH
(craw)
Cloopatra
Keough & Kohler
Iell Canto 3
Marie Fitzgibbons
Rathskeller 3
MONTGOMERY
(craw)
Albert Donley
Vondell
Richmond & Shuman
NOVELTY (craw)
Criterion Dram Co
ARCO (craw)
Thompson & Carter
Miss Burbank
Johnny Bell
MIKADO (craw)
La Vign & Jaffie
Whyt Felzer & Whyte
Lee & Washburn
Cuba Crutchfield
BREMEN (craw)
Johnny Adams
Baltus Bros
Kelly & Kelly

St. Paul
ORPHEUM
(Open Sun Mat)
Wes H Thompson Co
Great Asah
Mile Ameta
Ashley & Lee
Armstrong & Manley

Ethel Barker
The Rexos
EMPRESS (sc)
(Open Sun Mat)
Four Lukens
DeMichele Bros
Rawson & Clare
Nelson & Floyd
Lawrence & Edwards

Seattle
ORPHEUM
Galloway Kaufman Co
Mr & Mrs Barry
Chris Richards
O'Brien Havel Co
The Schmiltans
Heath & Raymond
F & T Rice
EMPRESS (sc)

Bimboe
Quaker Girls
Mozarts
John Neg
"Circum Evidence"
Ed & M. Foster
PANTAGES
(Open Mon Mat)
0 Castrillions
4 Musical Avollos
Eckert & Francis
Hillar
Nancy Lee

Sioux City
ORPHEUM
(Open Sun Mat)
"Antique Girl"
Apdale's Animals
Ofedos Opera Co
Ella Hawthorne
Dixon & Fields
Azard Bros
2 Alfreds

South Bend
ORPHEUM (wva)
Mikel, H & Miller
Stewart & Hall
Harry Holman Co
Harrison
Seldom's Venus
2d half
Joe Kennedy Co
Marie Rossi
Mother Goose Girls
Pearl B & Burns
Roberts Rats & Cats

Spokane
EMPRESS (sc)
3 Alex
Harry Sauber
"I Died"
Inez Lawson
"Fun at Sea"

PANTAGES
(Open Sun Mat)
Surt Bathers
Killian & Moore
Lilbonat
Ted Bailey's Dogs
Sherborn & Montgom

Springfield, Ill.
MAJESTIC (wva)
"Suffragettes"
2d half
The Bignoys
Mabel Harper
Rag 3
Lo Roy Harvey Co
"Cheyenne Days"

Springfield, Mass.
POLLS (ubo)
McMahon & Chappelle
"Cheyenne Days"
8 Keatons
Art Bowen
(Three to fill)

Syracuse
GRAND (ubo)
Bert Leslie
Leonard & Russell
4 Londons
Wright & Dietrich
Lambert
Clara Ballerini
Miller & Mack

Tacoma
EMPRESS (sc)
3 Loretta
Milt Arnsman
Gertrude Gebest
Gaylord & Herron
Pichlanni Troupe
"Macy's Models"

PANTAGES
(Open Mon Mat)
Palmer's "After Mid-
night"
Moore & Davey
Jane Madison Co
Alma Ferns
Holmen Bros
Don & O'Neal

Terre Haute, Ind.
VARIETIES
Moore's Sun Girls
Mr & Mrs Connelly
Kirk & Fogarty
Wilson & Washington
Kondas 3
2d half
Harry Holman Co
Weston & Young
Craig & Williams
Lattell Bros

Vancouver, B. C.
ORPHEUM (sc)
2 Hedders
Jack Ranahan
5 Musical Lunds
Fox & Ward
Wallace & Mack
"Fun in Cabaret"
PANTAGES
(Open Mon Mat)
Tasman Van Dieman
5 Dalys
Nevins & Gordon
Tiber's Seals
Ponto & Christopher

Victoria, B. C.
EMPRESS (sc)
Jacob's Dogs
Virginia Grant
Devere & Lewis
Pauline Fletcher Co
Don Carney
Washington

CHASE'S (ubo)
Ray Cox
Geo Wilson
Mrs Lou James Co
The Schillings
Rooney & Bent
Bobbler's Arabs
Ben Linn

Waterloo, Ia.
MAJESTIC (wva)
"Mrs Greene's Recep-
tion"

2d half
Honey & Long
Vinton & Dog
Banjophlends
Bessie Browning
Pekin Zouaves

W. Hoboken, N. J.
NEW AMSTERDAM
(loew)
Golden & Meade
Woods Comedy 4
Herbert Brooks Co
(Two to fill)

2d half
Marie Le Varr
"Trap Santa Clara"
C & M Cleveland
Skaters Bijouve
Wingsp. Can.
ORPHEUM
Mrs Langtry
Lolo
Barry & Wolford
Pauline Moran
Roxly La Roca
Lewis Stone
Work Or Play
EMPRESS (sc)
(Open Sun Mat)
Patty Bros
Jimmie Britt
Lucille Savoy
Manning Twiss
Chas Deland Co

Paris
ALHAMBRA
(Dec 1-15)
Hayes & Merritt
Charlene & Charlene
2 Butterflies
4 Quaint Pleas
Vittorio & Georgetti
8 Saxones
Samaroff & Sonia
Baggesons
Willy Zimmermann
Jean Flor
"Haunted Window"

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,025.)
Louis Granat, "the whistling virtuoso," went to the slaughter at 8.01 and got really a surprising amount of applause from the few assembled. Adele Reeves (New Acts) "No. 2." Les Salvaggis were third. The women might readily dispense with the huge frame in which they pose before each dance, as it doesn't enhance the offering. Brown, Harris and Brown did nicely. "Hank" Brown's tomfoolery woke the audience up and they laughed at his silly antics.
Charles Falke Semon has a lot of new material, both oral and instrumental, just as funny as his former routine, "The Guy That Put the 'Tone' in Baritone" (New Acts). Joe Welch did little more than half the amount of time he put in at the Union Square last week and went over in tip-top shape. Max's Circus opened with a good comedy parade, and then dissolved the excellent first impression with some ponderous German comedy.
Lydia Barry sang four songs—"Barry," "Twenty Years Ago," "Miss Cupid," "The Best Man," doing very well. Travilla Brothers and Seal (New Acts) closed the first half.
Considering the spot, opening after intermission, Conlin, Steele and Carr did remarkably well. The act continued to improve as it progressed, until it developed into a scream. Miss Steele is one of those volatile creatures who never stands still an instant. Conlin got to the crowd with his piano melody of popular airs.
Lillian Shaw's first song was "Row, Row, Row," but she got comparatively little out of it, as she "fought" it too violently. The same criticism applies to all but her closing number, which she took easily, with little or no effort, and fared better with it than the others. She appeared to be afflicted with over-anxiety to make good, a fatal tribulation. However, Lillian's friends seemed to be on hand and as a consequence she did not lack applause.
Just at the close of the Gertrude Vanderbilt-George Moore act, Miss Vanderbilt wrenched her ankle and she had to hobble off. Fields and Lewis, with their talking act, reached the stage at 11.17. They saved themselves by Fields opening up with "Don't Go 'Way, I've Been Here Since Eight O'clock." "Big Jim," the bear preceded the pictures. Jolo.

AMERICAN.

The make up of the Roof bill first half of the week is a capital illustration of a curious condition that is becoming evident in the popular priced circuits. This is the fact that instead of supplying material for the big time, the pop houses are calling upon the important vaudeville establishments for strengtheners. The show starts off slow with two typical small timers, Kit Karson, novelty marksman, and the McCarvers, colored singers and dancers, both very quietly received.
Emma Francis and Her Whirlwind Arabs found her audience very listless after half an hour of waiting for something to happen, but with the sprightly presence of the little dancer and the startling acrobatics of the young Arabs, they awoke in a hurry. The number was a whooping hit.
Apollo, who has played a few of the big houses is none the less a small timer. For some strange reason he uses an introduction that suggests a circus act and makes his entrance the accompaniment of an impressive chord that should be the cue for a sensational animal act. The young violinist opens with a poor selection. Rag-time is the style the small time audiences like. That portion of the offering that put rag to the fore was well received. The rest was not.
Harry English and Co. (New Acts). This was the one pop number that got over satisfactorily.
Morton and Kissen opened the second half with Matthews and Ashley's old talking novelty "Held Up." They did only fairly. They finish with a series of parodies built on modern popular songs, and for once the audience displayed a lack of enthusiasm over this "sure-fire" material.
Continuing to put pop traditions at naught, the Roof audience expressed the highest approval for "The Romany Opera Co., singing number depending entirely upon musical excellence and offering little in the way of comedy. Pretty settings and an easy method of delivering standard operatic numbers get them through with flying colors.
Harry Tighe and Edith Clifford scored. Tighe's very quickest patter got over surely and Miss Clifford's most agreeable singing caught the favor of the crowd. A "coon" song delivered nicely as a duet stopped the show.
The Olympian Trio, three well set up gymnasts on the parallel bars, closed. That these acrobats have been permitted to escape from the important vaudeville bills is a curious bit of carelessness on somebody's part. The act has real novelty. The Olympians belong in the Hippodrome.
With the exception of the two or three light numbers in the early portion, the American show is close to "big time" entertainment. Rush.

The daily papers have been devoting considerable space this week to the trial of the suit brought by Edith St. Clair, an actress, against Abraham L. Erlanger, to recover on a contract to pay her \$2,500 a year for ten years. The case is replete with sensational features. On the stand Erlanger has taken every opportunity to call Max D. Steiner, the lawyer who succeeded in securing the contract, names. On Wednesday it looked as if the case would go to the jury on Thursday.

SHOWS NEXT WEEK.

NEW YORK.
"A SCRAPE O' THE PEN"—Grand O. H.
"BELLA DONNA" (Nasimova)—Empire (5th week)
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (12th week)
"BROADWAY TO PARIS" (Gertrude Hoffman)—Winter Garden (4th week)
"FANNY'S FIRST PLAY"—Comedy (13th week)
"HAWTHORNE U. S. A." (Douglas Fairbanks)—Astor (8th week)
"HINDLE WAKES"—Elliot (Dec. 9)
"LITTLE WOMEN"—Playhouse (9th week)
"MILESTONES"—Liberty (13th week)
Lyceum (14th week)
"MIND THE PAINT GIRL" (Billie Burke)—MUTT AND JEFF—West End.
"NEVER SAY DIE" (Wm. Collier) 48th St. (5th week)
"OH, OH! DELPHINE"—Knickerbocker (11th week)
REPERTOIRE (Annie Russell)—39th Street (5th week)
"SALOME JANE"—Harlem O. H. Stock.
"SPINNER STOCK"—Metropolis (68th week)
"THE AFFAIRS OF ANATOL"—Little (9th week)
"THE ATTACK" (John Mason)—Garrick (13th week)
"THE CASE OF BECKY" (Frances Starr)—Belasco (11th week)
"THE COUNT OF LUXEMBOURG"—New Amsterdam (11th week)
"THE DAUGHTER OF HEAVEN"—Century (9th week)
"THE FIREFLY" (Emma Trentini)—Lyric (2d week)
"THE GOVERNOR'S LADY"—Republic (14th week)
"THE HIGH ROAD" (Mrs. Fiske)—Hudson (4th week)
"THE DISCRETION OF TRUTH"—Harris (2d week)
"THE LADY OF THE SLIPPER"—Globe (7th week)
"THE MERRY COUNTESS"—Casino (17th week)
"THE PAPER CHASE" (Simone)—Wallack's (4th week)
"THE RED PETTICOAT"—Daly's (5th week)
"THE SUN DOGERS"—Broadway (5th week)
"THE WHIP"—Manhattan (3d week)
"THE YELLOW JACKET"—Fulton (6th week)
"UNDER TWO FLAGS"—Hippodrome (15th week)
WEBER AND FIELDS—Music Hall (4th week)
"WITHIN THE LAW"—Eltinge (14th week)
ZIEFFELD'S "FOLLIES"—Moulin Rouge (8th week)

PHILADELPHIA.
"THE GOOD LITTLE DEVIL"—Broad.
"GARDEN OF ALLAH"—Foreest.
"THE PRETTY LITTLE WIDOW"—Chestnut St. O. H.
"EVA"—Garrick.
"HANKY PANKY"—Lyric.
"A BUTTERFLY ON THE WHEEL"—Adelphi.
"RANSOMER"—Walnut.
"MISS NOBODY FROM STARLAND"—Grand O. H.
"THE STRAIGHT ROAD"—Chestnut St. (Stock).
"MISTRESS NELL"—American Stock.
"THE GAMBLER AND POLICE"—National (Stock).

86TH STREET.
Get a gait on, Moss & Brill, or you'll drop behind the procession pretty soon. Your bills are falling off in quality and there appears to be a consequent diminution of patronage. Last Friday night you had just about one full house. The public is fickle, Messrs. M. & B. they will quit you just as quickly—perhaps more so than they took to patronizing your beautiful theatre, unless you can supply them with a better grade of show than you have been presenting lately.
And, dear Mr. Managers, is it possible that, conducting a theatre catering to the patronage of women and children, you permitted the singing of the parody on "The Mysterious Rag?"
Much as your audiences crave comedy they like some contrast in the form of a dramatic or melodramatic sketch. The only sketch on the program the last half of last week was Christine Co., two men and a woman, a conglomeration of farce, a little dancing and a travesty finish. It was well enough in its way, but there should also be something more "substantial" to top off the program.
Four other turns (New Acts) were Cullum Bros., conventional steppers; Wilson and Rich a two-man talking and singing act of no especial merit; Klein and Erlanger, who would have made a good opening act for a big small time bill; McGeer and Reese, man and woman act in "one," that would have contributed toward the framing of an otherwise excellent bill. Joe Flynn was the headline.
Beautiful theatres are very fine in their way, but you must provide good entertainment. Jolo.

H. Wacke, lessee and manager of the Olympia, Brooklyn, playing "split week" pop vaudeville, is negotiating for the lease of Payton's Lee avenue house. If secured, the new house will be used as a running mate to the Olympia

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance In or Around New York

Ching Ling Foo, Hammerstein's.
Frederick and Vania, Hammerstein's.
Hale Norcross and Co., Fifth Avenue.
Fitch Cooper, Fifth Avenue.
Frank A. Moulan and Co., Orpheum.
Gertrude Barnes (New Act), Bronx.

Porter J. White and Co. (3).

"Scandal" (Dramatic).

16 Mins.; Five (Parlor).

Fifth Avenue.

Oliver White wrote "Scandal," presented for the first time on Broadway this week, at the Fifth Avenue. The sketch is well written. The chief substance is the theft by a playwright of another's idea, taken from manuscript while read by his wife. The purloined theme is produced and becomes a success. The real author calls at the home of the plagiarist, recognizes his supposed wife as a former sweetheart, and awaits the return of the successful playmaker. During a conversation between the two men, a second visitor is announced. He accuses the husband-playwright of having incorporated in his play the story of his family skeleton, and says by the act the author has admitted he was the wrecker of his home. The originator of the story is meanwhile acting as butler to the accused, who, when threatened with the courts or death, confesses he stole as his wife read the play to him. The enraged visitor thereupon discloses himself as the attorney of the real author, who schemed to obtain evidence of the piracy in the manner he did. Another swift turn reveals the supposed wife as the cook substituting temporarily for the absent wife of the thieving playwright. The story is well held to and the finish gives it an impetus bringing a lively finale, with a "surprise" laugh or two. Porter J. White is the author-butler; John C. Tremayne the lifting playwright; Harry Stephens the enraged husband, and Adelaide Fairchild, the wife-cook. As enacted the piece is interesting to a certain point, but in justice to the author of "Scandal" it may be said that his playlet would be worth considerable more and be assured of a greater success were it casted as well as it has been thought out. *Stme.*

Lozano Troupe (7).

Wire.

8 Mins.; Full Stage.

Fifth Avenue.

The Fifth Avenue appearance of the Lozano Troupe is programed as the American debut of the Mexican wire walkers. Of the seven in the group, four are boys and three are girls. They walk the double line of tight wires singly, in duos and trios. For the number of people engaged no novelty or sensational formation is shown, nor are any of the tricks especially striking beyond what has been seen in other wire acts. Closing the bill at the Fifth Avenue the troupe filled the stage with motion, and the act became more impressive because of that, than through the wire walking. *Stme.*

Kathryn Kidder and Co. (3).

"The Washerwoman Duchess" (Dramatic).

20 Mins.; Three (Interior; Special).

Union Square.

In a new playlet woven around Sardou's comedy-drama, "Madame Sans Gene," labeled "The Washerwoman Duchess," Kathryn Kidder started in vaudeville at the Union Square Monday. The legitimate actress received a most enthusiastic reception, and the act made such an impression that the audience forced her to take many curtain calls. A handsome bouquet of roses proved Miss Kidder's friends were aware that she was not slipping into vaudeville on gumshoes. Miss Kidder was successful on the legitimate stage, and she will be deservedly so on the variety boards. Long seasons of hard work and finished acting in Shakesperian roles have made her a familiar figure in America's theatrical history. Her clear enunciation, ease of manner and ability to put her lines across with that telling effect so many strive for but fail to secure have not deserted Miss Kidder. As the quick-witted washerwoman who enjoys palatial luxuries through her parade into the royal chambers of Napoleon and who outwits him both at repartee and cunning in a bedroom scene where the emperor has come to upbraid her, she scored heavily. Miss Kidder is ably supported in her vaudeville act by Walter Wilson as Napoleon and Mitchell Harris as Count de Mournay. Frank Woolfe has little to do as Marshall Lefevre, but handles the role acceptably. *Mark.*

Stapp, Allman and King.

"The Phoney Photographer" (Comedy).

17 Mins.; Three (Interior).

Union Square.

It's Louis Stepp and John King in a new act with one James Allman of southern birth as Artie Mehlinger's successor in the former trio. Allman works in blackface, uses a pleasing, darkey dialect, sings Bert Williams' song, "Constantly," in a way decidedly his own, does an eccentric dance that goes over ripingly and in an exaggerated troubadour make-up works in the burlesque song number, at the close. Allman is a hard worker, a good comedian and fits in very nicely in the Stepp and King act. At the opening, Stepp plays J. Ketch, financially embarrassed, who poses as a photographer in order to grab some loose change from King as Byrde, a stage-struck "nance" with coin to burn. He is accompanied by Allman as the colored Isaac Pyckyman, valet to Byrde. The comedy byplay of King and Allman was good for regular laughs Monday night. For the finish, Stepp, with his banjo, and King, at the piano, get busy along the lines of the former turn. The closing number is done with King donning the long-braided blond wig and Allman clowning at the rear of the piano. Stepp, Allman and King should be able to go right along and resume bookings where the former trio stopped when Mehlinger withdrew. *Mark.*

"The Lawn Party" (9).

Juvenile Revue.

32 Mins.; Full Stage (Exterior; Special.)

Columbia (Dec. 1).

Anyone thinking the "kid" market has long been monopolized in vaudeville had better take a good look at this youthful outfit from Philadelphia in "The Lawn Party." The act, shown in New York at the Columbia for the first time Sunday brought the verdict that it was big time material. Of the nine William J. Dooley, of original acrobatic inclinations, does the principal work. As the sheriff this youth springs a series of funny falls that veteran knockabout comedians would give a season's salary to be able to do. Dooley is older than the others but he doesn't look it. A lawn setting is seen with the boys and girls waiting for stage stars to appear and entertain them. The sheriff brings word the celebs are prevented from coming by a train wreck and suggests the kids be their own stars by making up as the different stage people. In succession appear Robert Mantell (James Dougherty), Eva Tanguay (Florence Hughes) David Warfield (Harry Anger), Fay Templeton (Marie Jacobs), George M. Cohan (Raymond O'Malley), Irene Franklin (Miss Hughes), Caruso (Frances Donia), Bessie McCoy (Elsie Taylor), Lillian Russell (Elsie Dingas). Dooley does the announcing and from time to time works in a comedy fall. The Columbia audience of course liked Dooley's antics the best, but it showed hearty appreciation of the Tanguay, Warfield, Cohan, Caruso and Franklin impersonations. The act could be shortened advantageously and a stronger ensemble used at the close. Young O'Malley was a decided hit as Cohan, while Donia displayed a voice of tenor range that was phenomenal. The act needs a little more speed which will eventually come when the kids get in seasoned working stride. No matter what few shortcomings it has right now, the "Lawn Party" is unmistakably big time timber. *Mark.*

Cecilia Loftus.

Imitations.

21 Mins.; Full Stage.

Colonial.

Cecilia Loftus has been on the Colonial programs as coming for some time. Monday night she was there and the house was barely three-quarters full. The desultory hand clapping which greeted the mimic's appearance came in rather the nature of a surprise. She is still the same inimitable mimic, but neither the crowd nor the applause was the same. Nora Bayes, Billie Burke and Ray Samuels were imitated in song. Jane Cowl and Mrs. Fiske were also "did." A Maud Allen "impression" makes a very good finish. But a few vaudeville patrons on this side have seen the sensational Palace London hit of a few years back. A different assortment of imitations may make a difference in the offering. It might be mentioned that Miss Loftus does her singing imitations with a pianist and not with the orchestra. She does not depend upon the song to carry her along, but the mimicry. *Dash.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Hindle Wakes," Elliott (Dec. 9).

Three Travilla Bros. and Diving Seal Tank Act.

8 Mins.; Full Stage (Special Drop and Tank).

Hammerstein's.

At rise of curtain (drop in one), a seal emerges from wings and waddles over to steps, clambering up to the tank, which has a glass front, and dives into water, swimming about without anyone on the stage. The trio of swimmers appear. One dives into tank and does a series of graceful back somersaults, the seal clinging to his toe and gyrating with him. This is continued for almost two minutes. Two men then descend to the bottom of the tank, where they remain in a lounging position while the seal swims about. They do not move for three minutes, with the animal continually coming up for air. A sign on the stage announces the Travillas hold the world's record for remaining under water—four minutes and 37 seconds. Whether this be so or not, certain it is they stayed in the tank three minutes Monday night. For the concluding trick a table was lowered to the bottom of the tank and all three joined by the seal remained under for two minutes, eating. It is impossible to describe the grace and intelligence displayed by the animal. It makes a very pretty act, and what is more is a novelty in the east. In small towns, properly circused, it should prove a powerful box office attraction, but is a good act on any bill. *Jolo.*

Adele Reeves.

Songs.

12 Mins.; One.

Hammerstein's.

Adele Reeves, with a name suspiciously like the greatest of all English importations in her line (Ada Reeve), bears no other resemblance to the lady from over the sea. She is just a neat little woman with a piercing soubret voice patterned after the British story ditties, but of unquestioned American manufacture. The first is that of a "stranded troupe," in which she impersonates several members of the defunct organization with a little stepping. Second is a "cute" song, in which "Come and Kiss Your Baby" is the important factor, the tune of which ascends the scale at the end of each line of the lyric. For the third number she appears in black velvet knickers, white silk waist, playing a guitar accompaniment to a ballad, the only lines of which that were distinguishable being "Take me to a shady nook" and "true love." The fourth and last started off semi-recitative and wound up with a medley that included excerpts from "Beautiful Lady" from "The Pink Lady," "Coming Thro' the Rye" and "Ragtime Melodies." On "No. 2" at ten minutes past eight Miss Reeves hardly had a fair showing. Miss Reeves might choose another name. No sympathy will be extended her by any audience for adopting "Adele Reeves." *Jolo.*

"The Guy That Put the 'Tone' in Baritone."

Songs.
8 Mins.; One.
Hammerstein's.

"Izzy" Ward manager for "The Guy," says he was a prizefighter. The program describes him as "formerly a Chicago blacksmith." Perhaps he was both. Other information volunteered at "the corner" is to the effect his name is Pearl and that he is a well-known singer with outdoor bands. Last Friday he stood on the roof of the Cadillac Hotel and bellowed a few ditties. Unfortunately it was cold and passersby didn't loiter, thereby spoiling a good press stunt. "The Guy" is a deep-chested giant with a very powerful, throaty, but not unpleasant, baritone voice that has more volume than music in it. He sang three numbers—"Lulu, I Still Love You," "On the Mississippi," and "Oh, What a Beautiful Dream," and appears to know how to make good use of his voice. He was attired in a sack suit and sweater and was cleanly shaven. Applause from all parts of the house greeted his efforts, but most came from the rear of the orchestra and sounded like a little "boosting." Perhaps in Oshkosh or Providence, if that singing from the top of a high building was properly worked, he might attract attention. *Jolo.*

New Acts in "Pop" Houses

Robert Dunlap and Co. (2).

Comedy Sketch.
20 Mins.; Full Stage (Interior).
City.

Robert Dunlap and Co. have a comedy sketch with a touch of pathos that will probably do for the pop houses, although it is along lines familiar to the most disinterested of theatre-goers. Country doctor sends son to college. After four years father, with boy's country sweetheart, prepares big welcome for his son. Boy returns full of big time ideas and disappoints both father and girl. Pop takes a hand, however, and son sees his mistake in time, that is, after he receives a wire his pal has run away with his chorus girl sweetheart in the city. The girl and the father do very well, but the college boy acts as though he came from a reformatory instead of a college. He talks with a husky voice, uses gambling room slang and wears a suit of clothes that would immediately place the wearer as a rube no matter what college he went to. He looks more as though he was just leaving the jay town instead of returning to it. *Dash.*

Isabelle Grey and Co. (2).

Songs and Talk.
10 Mins.; Three (Interior).
116th Street.

Isabelle Grey received the most attention with her "Sis Hopkins" number. She has the assistance of two men, using a lot of material long relegated to the ash heap. The strength when singing together is not sufficient to carry the act beyond the pale of the "small time." The turn needs fixing all around. *Mark.*

Jock Mills.
Scotch Comedian.
14 Mins.; One.
American.

Mills has played about in the West for some weeks, but a trial performance at the American Music Hall Tuesday night, was his first appearance in the city. He sang four songs, with a costume change for each. Mills is a clean comedian, without grotesque makeup or rough method. He is also an earnest worker, playing with a clear idea of characterization without burlesque. His one attempt at pure comedy was in his final song which had to do with the tribulations of a suffragette's weak-minded husband. This had capital comic lyrics, and the ridiculous costume that went with it guaranteed laughter from the American audience. The other three songs were sprightly Scotch numbers, delivered attractively in a dialect that was foggy with the native burr. Mills sticks closely to his songs and makes them stand up with his agreeable baritone voice. They liked him immensely at the American. *Rush.*

Harry English and Co. (2).

Comedy Sketch.
20 Mins.; Full Stage (Interior).
American.

After an opening that drags lamentably, the offering of Harry English and Co. gets down to sure fire laughing material. English is supported by two women, one in the Percheron class. This member of the organization was responsible for one of the funniest bits of business, a comedy sketch has put over this long time. She does a comedy fall when she faints that is a wonder. She and English are also, concerned in some further effective comedy. The sketch itself is built along ancient lines, and only the business that has been worked in makes it funny. *Rush.*

Bagley and Bigelow.

Talk and Songs.
14 Mins.; One.
Murray Hill (Dec. 1).

Two men, apparently newcomers to the stage, appear as comedy Irishman and straight. They open with inconsequential talk, uncertainly delivered. The cross-fire works up to an argument as to whether the comedian can sing. He asks the orchestra to give him the key, and starts off with a hideous discord. After a good deal of delay he gets under way with an Irish ballad, in an untrained but rather agreeable voice. The rest of the routine is made up of duets. The audience liked the singing, but passed up the talk. A light small time number. *Rush.*

Wilson and Rich.
Singing, Dancing, Crossfire.
12 Mins.; One.
86th Street.

Two men, one doing straight "rough" feeding, the comedian responding with quibs and laughing uproariously at every single one of his own jokes. A couple of "coon" songs, wooden shoe stepping by the comedian, and so forth in approved small time fashion. *Jolo.*

The Wilsons.
Songs and Talk.
15 Mins.; One.
City.

The Wilsons have a very interesting little talking and singing offering which they handle nicely. The bulk of the work falls to the woman, who makes her fast talk at the opening quite funny and also gets a great deal out of two lively songs away from published numbers, with a goodly amount of comedy possibilities involved. The man plays a rube of the usual sort, staying within bounds and playing easily, although without giving it distinctiveness. The Wilsons will hold their own among their present surroundings. The violin imitations at the opening might be done away with. *Dash.*

Klein and Erlanger.
Comedy Jugglers.
12 Mins.; Full Stage (Special Drop).
86th Street.

Man and woman made up as clowns. Man a fast juggler, doing some things uncommonly well. But they fall shy with their comedy which has the appearance of being "home-made" in its creation. The opening of a small box which releases a "prop" snake is no longer a novelty. But the two people work well together, indicating long association. As the finish the woman removes her clown head covering, letting her hair fall down her back and two little children, also made up as clowns, dash out and take a bow with their parents. It's a pretty picture of domesticity. *Jolo.*

Georgore Troupe (6).

Russian Dancers.
16 Mins.; Full Stage.
Murray Hill (Dec. 1).

Four men and two women in Russian costume have put together a crude routine of singing and dancing. They supply their own music on curious instruments resembling mandolins. The dancing is best, although its effect is sadly injured by lack of speed. The appearance is unattractive. Color combinations are unfortunately chosen and the costumes look positively soiled. The sextet need someone to work up an act for them. The present arrangement will not do. *Rush.*

Hurst, Watts and Hurst.

Singing and Talk.
18 Mins.; One.
Murray Hill (Dec. 1).

Two straight men and a fat comedian get away with what the Sunday audience accepted as an amusing comedy offering. The comedian is the mainstay of the act. He clowns ad lib, while the two others fill in with talk and straight singing. The trio got over in good shape. *Rush.*

Ryan and Bell.
Songs and Dances.
9 Mins.; One.
Columbia (Dec. 1).

Ryan and Bell pass along quietly until they don white sailor togs and do an eccentric dance. At the Columbia Sunday this closing stepping routine brought them applause. They sing fairly well but dancing seems to be their stock in trade. *Mark.*

Murry Livingston and Co. (2).
"The Man from Italy" (Comedy-Drama).
22 Mins.; Full Stage (Interior).
Audubon.

The character acting of Murry Livingston as an Italian street vendor furnishes the chief interest in a light sketch. The proceedings open with the love-making of two tenement waifs, after the manner of "Skinny's Finish." The girl looks out of the window and describes the actions of a crowd of boys who are stoning the helpless Italian. She invites the peddler up into the squalid rooms. The tough boy becomes jealous of her sympathy for the Italian and leaves in anger. Dialog between the girl and Italian works up to the discovery of the amazing fact that she is his long lost daughter. Of course, the Italian has to deliver a sentimental recitation about "Rose Marie." And so it all ends happily when the Italian pays the rent and saves the girl from eviction. Then the tough boy comes back—embrace and curtain. The Audubon audience liked it. "Rose Marie" and all. *Rush.*

Jim O'Brien and Boys (2).

Songs, Piano and Violin.
9 Mins.; One.
Columbia (Dec. 1).

Jimmy O'Brien has for years been a redhot Cabaret favorite in Chicago. He brings with him an irresistible personality. In the present frameup it's two-thirds personality with Jimmy. With him are two musical boys, a pianist and a violinist. Speaking of personality as a valuable asset, both chaps possess enough to help the act make a pleasing impression. The violin man reminds one greatly of Smiling Jimmy Morgan. Ragtime numbers predominate with O'Brien doing the bulk of the singing. He's gingery and puts his numbers over nicely. While O'Brien and Boys should get all the work they want it's too bad that they didn't hit Broadway when the Cabaret thing in vaudeville was at its zenith. *Mark.*

McGee and Reese.

Songs and Talk.
15 Mins.; One.
86th Street.

Man and woman open poorly with "tough" song and talk. Man sings comedy song to melody of "Chicken Rag"; girl a "wop" song. All this is exceedingly commonplace. But the pair redeem themselves by some very smart crossfire material that is far superior to its rendition. Five minutes of editing of the material and a couple of hours' rehearsal by a competent vaudeville director might place this team as contenders for some of the two-a-day houses. *Jolo.*

Lambert and Van.
Singing, Dancing, Crossfire.
16 Mins.; One.
Academy.

Two men open with song. Crossfire follows, made up mostly of old "come-backs"; ballad solo by straight, with a few neat steps; comedian sings a couple of parodies. Finish with "coon" duet. Small time act. *Jolo.*

FORMS CLOSE DEC. 16

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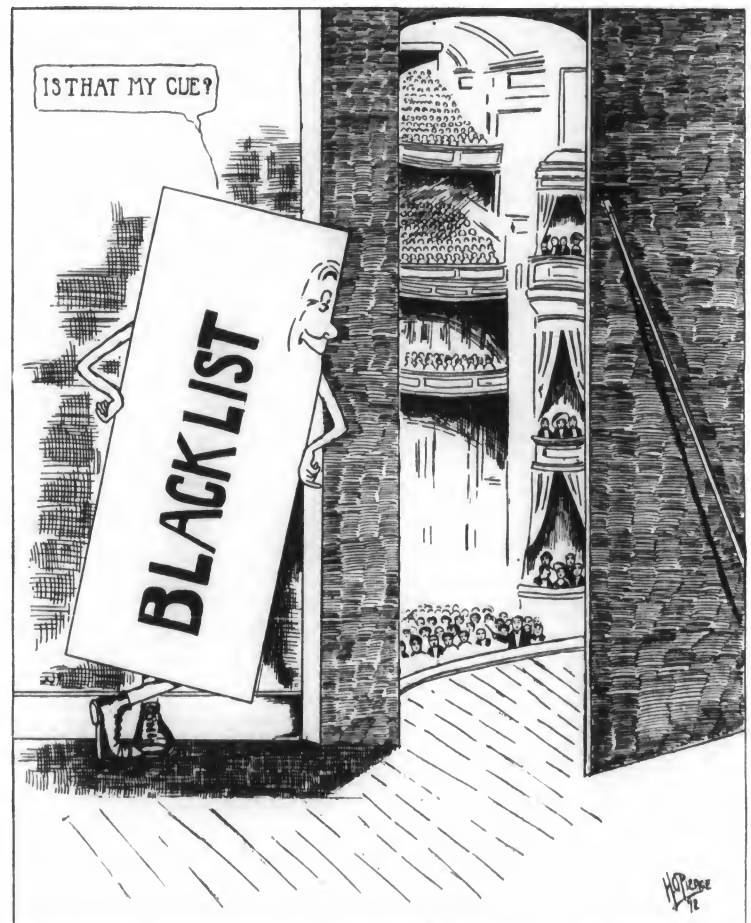
SPEAKING OF WOMAN, MOSTLY

There is more sense to some things than may appear upon the surface. This seems to be true with chorus girls and their admirers once in a while. The exception is a rather well known man about town, noted for his extensive and expensive list of show girl acquaintances. They become expensive from the elaborate attention bestowed by the admirer in the way of presents, little dinners and matters of that kind. As he is most easy to approach by the ladies of the rank, and gives up quickly in response to a "touch," his list has been made an extensive one. Value is returned to him, however, from what I hear through the pleasant companions his business friends find him surrounded by when they come to New York to buy his goods. Not dry goods, nor cloaks and suits, either. The transient in New York anticipating an uneventful visit is located by the about-towner. Lo! There are about the purchaser that same evening three, four or more young women who have shown resplendent before the footlights. Under the spell of the lively company and another trip to the city in prospect, the sordid matter of business that must be gone through the next day is quickly transacted. And they do say the 'bout-towner is some seller. The fancy prices he obtains for his line of material keeps his competitors guessing.

The managers of musical comedies

are following with a good deal of interest the developments of a runaway match involving a former member of the chorus and the son of a multi-millionaire, being discussed in the newspapers just now. The girl is well known to most of them, having been from time to time an applicant for positions in their organizations. It is reported that the multi-millionaire father about a year ago learned of the attachment of the son for the maid of the merry-merry and had his agents approach her with an offer of \$20,000 if she would give up the young hopeful. She accepted the \$20,000, told the young man about it all, and together the couple enjoyed the spending of papa's contribution to their happiness. Of course, papa was not pleased at this course of action. He has not yet said "Bless you, my children," and with his vanished money in mind it is not at all likely that he will do so immediately.

One of the chorus girls with the new Weber and Fields Music Hall show resigned, when informed by the stage manager she would appear as a boy throughout the performance. The young woman remarked as she "gave her notice" that unless one gown at least was assigned her during the evening, she would have no opportunity to wear her diamonds.



THE NEW ACT ?

THE SUN DODGERS.

Lew Fields' production named "The Sun Dodgers," as first seen in New York (at the Broadway Saturday night), was not well received by the daily newspaper reviewers, although the show pleased and amused the capacity audience. If "The Sun Dodgers" were no better than most of the newspaper men opined it was, then it is a fallacy to believe the "first night crowd" in New York is a frost bitten bunch of hard-hearted critics.

The production holds what a musical comedy should have, plenty of girls and lively action. Also if one relishes the comedy of George W. Monroe's "dame" and Harry Fisher's "simp" characters, there is surely sufficient laughing matter. In fact, as the piece seems built around Mr. Monroe, it might be said there is almost too much of him in evidence, although the general complaint of the critics was that when neither of the comedians was in view the action lagged.

"The Sun Dodgers" is the Fields' show that started on the road a couple of months or so ago, with Eva Tanguay featured. When Miss Tanguay left it, the show came in for reorganization. At the Broadway Bessie Wynn had the former Tanguay role. Miss Wynn is a decided hit in the performance, and surprised the first nighters. She sang several songs, never reappeared in the same gown, and altogether made the people in front wonder why she had been permitted to remain in vaudeville so long, when fitted by nature and attainments to shine in musical comedy. Miss Wynn makes a charming figure on the stage. With her daintiness and knowledge how to deliver a song, she registered repeatedly at the opening performance, although not always certain of her speaking lines. One or two or more little tricks to catch the popular vote, acquired by Miss Wynn in vaudeville could be placed on ice while in musical comedy.

There are two "stalling" scenes in "one" in the two acts. These did tend to slow up the performance. In the second Miss Wynn had to take an encore, without proper material, and immediately following her Mr. Monroe gave a monolog to help pass the time. During the street scene in the first act, Charles Cartmell and Laura Harris, who were hurriedly impressed for service Saturday afternoon, happily helped the period over with a portion of their spirited dancing act, and again danced later, to strange music. They look a very classy dancing couple and went over heavily each time.

Maud Gray was a pretty little ingenue. She had for companions Nan Brennan and Ann Tasker. If the show is shy any one thing, it is in the vocal department.

Nat Fields played a "rube," doing extremely well with it, and also later as an Inspector of Police. Harry Clark was a busy dancing young man in the lead of several numbers. Jack Jarrott and James C. Breese were other dancers not given the chances Mr. Clark secured. James Dyso played a "double-headed cop" for laughs. Among the numbers was a new idea in a song with

INDISCRETION OF TRUTH.

That class of New York's population which naturally gravitates to a radius of which "Goldberg Park" (Seventh Avenue and 116th Street) is the pivotal point, was assembled at the Harris theatre last Tuesday evening to assist in giving the metropolitan premiere of "The Indiscretion of Truth" a rousing welcome.

And the gathering was not inspired by any fervid desire to aid in uplifting the drama. No, sir! It was a commercial proposition pure and unadulterated. Ninety-five per cent. of those present were either financially interested, or closely connected by blood ties or friendship with those who were. All this was made manifest by snatches of the conversations in the lobby between the acts and the anticipation of every situation in the play on the part of its auditors just prior to its actual occurrence.

Briefly summarized, the composite information thus disclosed was to the effect that a corporation with a capital stock of \$10,000 was formed for the purpose of exploiting J. Hartley Manners' four-act comedy. The stock in the company was disposed of, in the main, by a Mr. Levine, whose regular occupation is the manufacture (in wholesale quantities, of course) of ladies' dresses. Nobody could state exactly just how many stockholders there were, as some who had sub-

scribed were acting not alone for themselves, but for friends and relatives.

moving pictures shown on a transparent sheet. This caught on with the entire house.

"The Sun Dodgers" has a "horse and cab." No Broadway show is complete nowadays without a "horse." There is also a "cow" that did little. The "cow" should do more and the "horse" left to those who discovered it. Messrs. Monroe and Fisher have some fun with an inflated tire that has been done in vaudeville. The one best comedy laughing "bit" of the evening was frying collapsible frankfurters in steam.

Ned Wayburn has kept up his excellent staging for this show. The numbers are very good, without a dancing "rag." The "rag" number is executed while the choristers are seated. Edgar Smith has written considerable wit into the book, while several catchy tunes have been composed by A. Baldwin Sloan. E. Ray Goetz supplied the lyrics.

Miss Wynn's first song was "You're My Baby." Her "Every Flower has a Melody" was the prettiest. Quite often the gaps in the piece could have been filled in by the chorus who were extravagantly dressed, as usual in a Fields show.

A burlesque drama scene toward the ending, by Monroe and Fisher, has been much better played by burlesque people in past seasons. "Dixie Love," a "lariat" number, got nothing, perhaps, the first night, through Whiting and Abbott (from vaudeville) mixing up their rope cues, probably from nervousness.

The production is nicely set, starting with a ratskeller and ending with the interior of the Automat (since Belasco grabbed off Child's for "The Governor's Lady").

Mr. Fields has a show in "The Sun Dodgers." It's worth going after to put over.

Stime.

KELLERMANN SHOW.

In the towns where Annette Kellermann, the diver, has not appeared she is a drawing attraction. Helped in the billing by Stella Mayhew and Jefferson De Angelis, the Kellermann Show (under the management of William Morris) played to \$946 Monday night at the Collingwood Opera House, Poughkeepsie, at a \$1.50 scale. Then the company got up at 5.30 Tuesday morning to catch the 6.25 (local) for Albany, where they changed cars to ride until reaching Binghamton Tuesday at 2 p. m. Wednesday (two shows) in Eric, and so on, as usually befalls the trouper over the one-nighters. It had rained for over twelve hours continuously.

Miss Kellermann is strong on the get-in-and-get-out stands. At Worcester the show got \$1,200 and at Danbury the day before, besides getting around \$1,000 at the box office, Miss Kellermann got married to her manager, James R. Sullivan.

The Kellermann Show is composed of two acts in an opening olio, "The Wood Nymphs" (Kellermann's act, in which she also toe dances) and "The Barnyard Romeo." In the latter Miss Mayhew and Mr. De Angelis are featured. Bert Kalmar, playing the cat, starts the show off with a little prolog, while his wife acts as chief assistant in the wings. Then come Mayhew and Taylor (Stella and Billie), who sing, talk, kid and play the piano. Poughkeepsie took right to the Mayhew girl, who, in the "Romeo" travesty is about the whole piece, excepting for the very good work Mr. De Angelis does as the rooster. Mr. De Angelis plays the part with a better conception of its burlesque range than anyone who has previously essayed the role. Dorothy Webb does very well as the Hen Pheasant, though slightly off in her vocal offering Monday evening. Al Latell makes a hit all by himself as the dog, while Mr. Taylor is again the Fox, as Miss Mayhew is the Goose. Ann Pennington, a little mite who has personality and dances neatly, is the Mouse, and Rosalind Randolph fills up the tights belonging to the Sparrow part. Edith Rankin is the Magpie, and Elsa Volks the King Pheasant. There are twenty-four chorus girls, some in the Kellermann ballet. Molasso is doing his usually capable work in handling Miss Kellermann in this, as well as holding it up through his own pirouetting.

The show may undergo some changes shortly. A few of the present principals don't relish the way the railroads run their trains. A couple of new songs have been placed in the show Ben Teal staged and restaged. Jimmy Cowen is managing it, and has two advance men.

The Collingwood Opera House is situated just off the main street of Poughkeepsie. You can't help but notice the town no matter how fast the New York Central passes through it. They have stretched a bridge across the river near there as a mark of identification. The Opera House is electrically illuminated outside, and in its interior has a heating plant in the form of a large black stove, labeled "Alaska, No. 22, with circular flue in base." Stime.

As a consequence the only "unbelievers" seated in the orchestra, barring some of the critics for the daily papers, were Owen Davis, Andrew Mack, Dorothy Tennant and her husband, and one of the DeMille boys. A Purim ball at Lexington Assembly Rooms, to raise funds for the erection of a new gate leading to the private burying plot of The Sons of Benjamin at Cypress Hills, could not have assembled a more representative gathering. If there were any other "outsiders" present, they were not readily discernible.

But let us get to our task: "The Indiscretion of Truth" is an excellent comedy drama of English life in the best circles, uncommonly well played in the main, intelligently staged and produced with rare good taste in the matter of scenic investiture.

A well bred English girl plans to elope with a gentleman athlete from the summer residence of Lady Stirling in Scotland. She has written the man a letter in which she signs herself his loving wife. He sends her an answer that it is impossible for him to keep the engagement, signing it as her husband, written on the back of her letter. By the laws of Scotland this constitutes a marriage. The man's father threatens to "cut him off" unless he marries a wealthy young widow, and being a "cad," he falls in with his father's plans. Girl realizes that she doesn't love the man at all and returns to the house, eventually marrying her guardian, a retired barrister aged 45. This may sound somewhat trite and hackneyed, but it is ingeniously worked out and plentifully sprinkled with clever English drawing room comedy.

So thoroughly well balanced is the cast that it would seem to be an injustice to signal out any for individual praise. Yet it is but fair to mention that Mrs. Thomas Whiffen, with but a single scene in the third act, stood out from the others like a blue white diamond. Frank Kemble Cooper, as the guardian, and Walter Hampden as the "gentleman athlete," had the principal male roles, with Anne Meredith, the misguided girl who escaped a matrimonial alliance with a no-account through no fault of her own.

"The Indiscretion of Truth" has a good chance to achieve success in New York. In that event those who subscribed toward the \$10,000 bankroll for the purpose of launching Mr. Manners' play in America will be sure to patronize their Maiden Lane friends around holiday time.

"Among those present," seated in Row K, was the young woman, voted "Queen" at the close of last summer's vacation season at Arverne. You just had to know it. Everybody pointed her out.

Jolo.

ORIENTALS.

It's getting to be a habit to say that a burlesque show is entertaining, but suffers from the lack of adequate principal women. That condition goes for "The Oriental Burlesquers." When that is set down one may proceed to pleasanter matters.

The comedy is capably handled by two very satisfactory comedians, who have been provided with a wealth of material by McCree and Clark. They are Will H. Ward as a German and Joe Burton in a typical Irish burlesque role. There are other men concerned in the nonsense, but these two are a tower of strength.

Ward had everything his own way in the first part, as a woman's costumer, while Burton was left to clown about more or less in vain. The positions were reversed in the burlesque, a military travesty, in which Burton had all the cream, and Ward had only an occasional inning.

There was a burlesque court martial in this part that made one of the most effective moments of fun seen in a Wheel house this season. Jack Dempsey drew down one of the substantial hits of the entertainment during the afterpiece with an eccentric dance, a first-rate bit of specialty material. Some of the working up to the dance was rather old fashioned, but the dance was extremely amusing and the incidental bits of comedy business won laughter. The "imaginary stuff," of course, entered into the turn, but was the least amusing of the routine. Dempsey makes as good a tramp as the best of the players doing this character in the burlesque circuits.

A particularly heavy burden is placed on Gertie DeMilt. She alone makes any pretence to the sprightliness that should mark the soubret. The large proportion of the musical numbers is in her hands. She handled a specialty in the olio as well, showing a first-rate series of light singing numbers and a capital hard-shoe dance. Miss DeMilt qualifies as the curvelinear kid, and her appearance in black silk tights plentifully bespangled with Rhinestones, was the signal for enthusiasm from the boys upstairs. They had every reason to like Gertie, for she was the only live wire in the feminine contingent. Lizette Howe was a statuesque brunette and Grace Harvard was an impressive blonde of rich golden blondness, but neither was particularly animated. Miss DeMilt had to supply the action for the trio.

Joe Dixon plays a satisfactory straight. Charlie Blake works hard as a Hebrew in the first part and in a semi-straight role in the burlesque. The latter was the better of his contributions. A four-number olio separates the two pieces. Grace Harvard had three numbers in a light singing turn. Joe Burton and Joe Dixon put over a solid laughing interval with conversation, of which the nonsense of the Irish comedian was the strength. They use some old material, but Burton has a smooth, catchy method and gets his laughs over cleanly. Gertie DeMilt did excellently with her singing and dancing single. Mr. and Mrs. Will H. Ward showed the old sketch, "When the Devil Comes to Town," which has been seen on the small time. The bur-

THE FIREFLY.

Hammerstein and Trentini are certainly names to conjure with. In this case it happens to be Arthur Hammerstein, a son of Oscar, who brings Trentini to New York in a new piece entitled "The Firefly." Broadway saw it at the Lyric Monday night. The verdict of press and public was that "The Firefly" and Trentini were one big hit.

The "Firefly" is styled a "new comedy opera. The book and lyrics are by Otto Hauerbach, and the music by Rudolf Friml. It's the latter who has done the most effective work as the lyrics run about third. Trentini comes close to being the whole show with the music a very important second. The book doesn't rank as high as the augmented orchestra of thirty-three pieces under Signor Gaetano Merola.

Trentini is singing as well as ever. One number in particular left a lasting impression. That was "When A Maid Comes Knocking at Your Heart."

Trentini sang three numbers alone, one with ensemble, took part with a quintet of principals with "We're Going To Make A Man Of You" and sang the "Knock At Your Heart" selection with Craig Campbell and Henry Vogel.

Orville Harrold, the Muncie tenor, with Trentini in "Naughty Marietta," who has gone to grand opera, has been succeeded by a young, auburn-haired chap named Sampbell. This boy is a splendid tenorist and reaches his high notes with apparent ease, although he uses a falsetto at times which is unnecessary.

Roy Atwell is the principal comedian and does a sort of Richard Carle role as Jenkins, the man who is always getting completely upset. There's not much to it, but Atwell gets what he can out of its conventionality.

From vaudeville are Sammy Lee and Ruby Norton who do a song and dance in the third act that keeps the piece alive until Trentini brings her voice into play.

Audrey Maple is a principal who does unusually well in her duet, "Sympathy" with Melville Stewart. The latter also does his best vocal work in this number. Stewart swings away from his role for a time during the last act.

The first act takes place at a New York pier, the second in sunny Bermuda and the third in a fashionable New York home.

There were few good laughs in the show Tuesday night. Probably the biggest came when Stewart, in commenting on the change in Jack Travers (Craig Campbell), said that he had become as quiet as Oyster Bay.

Overlooking all shortcomings in the lyrics and the absence of real comedy, one gets one's money back many times over in Trentini and her songs.

Mark.

lesque audience received it with mild interest.

The production is fair. The two sets are pretty enough but some unhandy color combinations occur in the costuming. Eighteen girls are about of the average, with one or two active choristers.

The Orientals should make the "A" class on the strength of its comedy.

Rush

AUDUBON,

William Fox's daring enterprise in carrying pop vaudeville into darkest Manhattan seems to have been crowned with success. Monday night in a nasty cold rain there was a fair representation in the huge Audubon, and the last four days of the previous week the sale of tickets had to be stopped before 9 o'clock. The house is as bright and shiny as a new coach, with its tasteful color scheme of red and gold, gorgeous approaches, and an interior that somehow is cosy in spite of its immensity. Certainly the Audubon is the finest thing yet in popular price vaudeville playhouses.

If the bill the first half of this week is a sample of what Fox proposes to give Washington Heights, the venture deserves success. The eight-act offering was picked apparently for lightness, brightness and speed. The one thing that interfered with the running was the use of three picture reels worked in during the evening. One was a rather heavy dramatic subject, including little trifles like wife beating, drunkenness, disorderly conduct and assault and battery. It did no good to a uniformly excellent comedy bill.

Starting at 8 o'clock, Broughton and Turner opened the proceedings Monday night, with a breezy singing and talking sketch (formerly Walter and Georgie Lawrence's) that was a winner. Pringle and Allen carried the comedy spirit along in their novelty offering in "one." Their vehicle is a neat arrangement of dialog, and the humorous incidents move in orderly fashion to a well devised climax. The novelty consists in the pair picking up the small decorations of a furnished flat and constructing them into a suit of evening clothes for the man and an evening gown for the woman. Laughs are plentiful. Aubrey Pringle works in a solo in his most agreeable bass voice.

There is action and movement aplenty in the singing and musical offering of Stone, Wahl and Jackson. The trio work hard. Indeed, there are moments when the younger of the comedians works a trifle too hard, but they do get speed. The woman has a capital method of getting her numbers over and appears in two glittering gowns.

Murray Livingston and Co. furnished the dramatic sketch with "The Man from Italy" (New Acts), and Ruth Becker was an extremely likeable "coon shouting" soubret.

Toomer and Hewins offered a comedy sketch, one of the two acts that used the full stage. The piece is exceedingly light, but has fairly interesting plot development and delivers a reasonable percentage of laughs. The pair do not get down to the rough and tumble comedy that commonly (perhaps too commonly) marks the small time farce. One of the crying needs of the pop circuits appears to be the dearth of comedy sketches of intelligent humor.

The Gamons, acrobatic trio, made an acceptable dumb act for the closing. The routine includes some rather conventional work in hand-to-hand formations, but it is well handled. Two dogs help out a fast close. Lewis and Norton (New Acts).

Rush.

UNION SQUARE.

(Estimated Cost of Show, \$2,575.)

It was a big night for fat men at the Union Square Monday night. Perhaps Manager Rogers gave a fat men's party and no one knew anything about it but the invited guests. No matter how they got there, there were enough of the rotunds on hand to vote the bill a "laughing show."

There was more comedy than anything else on the bill and of course that was a good excuse for the corpulents to start something.

The Gene Muller Trio gave the program a dandy start, and Adeline Francis helped the cause along with her graphophone specialty. When the applause warrants, the phonograph makes a neat little curtain speech for an encore.

The fat men immediately started to jar the theatre foundations when Stepp, Allman and King (New Acts) started their tomfoolery. They got back to normal conditions while Linden Beckwith warbled. Miss Beckwith's voice was heard to good advantage, although she is sticking too long to one certain ballad. The "Coontown Dress Ball" number sounded new to the Union Square regulars.

The pudgy pudges got in motion again with the antics of the landlord and the bellhop at the open transom in the Ruth Raynor Players' act, "What Happened in Room 44." The opening above the door was big enough to let a big man through, although it would have spoiled the finish had either the hotel man or employe dropped into the room. Miss Raynor shows much inclination to make the would-be suicide stagey, her emotions coming too strongly at times for a vaudeville audience.

The boys with the abnormal waistlines had to cry for help when Jim Diamond cut loose with his funmaking. He's some stage cutup and had both the lean and the fat laughing heartily. Sibyl Brennan is a sure enough pleasing sight.

After Kathryn Kidder (New Acts) had gotten through, Cliff Gordon whizzed into view. He had the boys with the paunch ballyhoos holding their sides. The Apollo Trio held the audience in for the finish with their work in the bronze plaster.

Mark.

116TH STREET.

In place of the Hackett-Morgan musical company which has been presenting tabloid stock at the 116th Street for some weeks, the theatre had the Eight English Roses as its feature the last half of last week. The show Friday night drew a big house but did not give the satisfaction that some of the previous bills have.

The Gene Muller Trio and their hoops opened the show. The act set a pace the rest of the bill could not catch up with. The Mullers and their hoops are a fast, classy act for the pop circuits. They can play any kind of time.

Fitzsimmons and Cameron, who did very big, were followed by Nye and Nevins. Ned Nye is working with a young woman who neither sings nor dances but plays the role of the hotel guest who has gotten into a man's room by mistake. Nye opens the act by working six minutes in "one." From "one" Nye goes into the rooming apartments "soused." The act is of pop house calibre. Belle Meyers did very well with changes and songs. The Powell Pantomime Co., minus one of the boys, with its roughhouse and slapstick bits, pleased.

Isabelle Grey and Co. (New Acts) were next to closing. The English Roses left a favorable impression. The girls have not made much progress since leaving the "big time."

Mark.

DE KALB.

All they need at the De Kalb, Brooklyn, this week to make it perfect are lemonade and peanuts. Circus week has caught on in Brooklyn. Tuesday night Leon Carpenter, who has the arrangements under his personal charge, had to squeeze in a New York rube who had traveled all the way to Kosciusko street to see an indoor circus.

When they are filling the De Kalb they are doing something. The house is a wonder. In appointments, layout and acoustics it leaves nothing to be desired. The house itself must be an attraction besides the Cunningham & Fluegelman's vaudeville programs.

An all circus bill doesn't sound very promising as a vaudeville entertainment, nor is it, but the idea as a novelty is a big relief which is a great deal.

Paly Saunders acted as ringmaster. With the big parade over, Cadieux, the bounding wire man, came in the ring to start the proceedings moving. Cadieux does several stunts on the bound that his size would appear to interfere with materially, but he pleased thoroughly.

Rehlander's Animal Kindergarten, 8 pigs, got into the ring after the clowns had cut up some and made the Kiddies giggle with glee. Pigs are not really amusing creatures, but much credit should go to the trainers even if a pig is a pig. The pigs didn't do very well.

More clowning and then the Seabert Sisters, billed as "2 beautiful girls and 2 beautiful horses." The billings goes. The girls went through a familiar routine on the backs of the animals and added real circus atmosphere to the surroundings. The horses weren't accustomed to the stage and it was a little shaky at times for the riders.

Mlle. Victoria and her animals did splendidly. A nice looking collection of ponies and dogs. Victoria adds to the looks and the act is a good one of its kind. The male assistant might be suppressed a bit.

The Duffin Redcay Troupe gave the show its thrill. Three times they missed the double twister and once the flyer seemed in imminent peril but they did it finally and then turned off the loop trick in the easiest of fashion. The act does not need the comedy that the flyer is trying for.

Ameen Abou Hamad's Arabs made a corking closing turn. No better troupe of these whirlwind acrobats has been seen, and it is doubtful if one as good has been around New York.

The Circus week at the De Kalb will prove a big success from early indications. It should, for the management has gone to extreme lengths to give the place the atmosphere of the tent, and they succeed. *Dash.*

ACADEMY OF MUSIC

For the initial introduction of the Academy into big small time vaudeville, William Fox is evidently determined to take little or no chances on his show. He seems to be securing, as far as possible, the best grade of standard big small time turns. Of the nine numbers listed for the second half of last week, but one had not been previously reviewed in VARIETY. It was Lambert and Van (New Acts), a two-man singing, talking and dancing act. They opened the show.

Another singing, dancing and talking turn occupied a place in about the center of the program—a man and woman "settee" act—Lewis and Norton. They are a classy couple, with clever crossfire, smartly put over, with a "somewhat different" neat dance finish, and are more than eligible for the two-a-day work.

Sketch honors were assigned to William Morrow and Clifford Hipple and Co. Morrow's offering, a comedy "by skit,

FIFTH AVENUE.

(Estimated Cost of Show, \$2,825.)

The current show at the Fifth Avenue is fairly good, well balanced as a whole, but not running to the best amusement of the regular. Tuesday evening the house had a good attendance for this time of the season, when considering no "big name" nor anything very important and new to vaudeville was an attraction.

The headliner of last week, Madame ?, is held over. After seeing the woman who is secreting the upper part of her face under a mask that hides nothing, some one among the Proctor executive staff is entitled to credit for making much out of little. It looks like Gus McCune. Any one who knows Madame ? would easily recognize her through the small transparent lace mask. Also if Madame ? last week caused any one to believe she ever sang in grand opera, some more credit is due. In her two English songs Tuesday evening, the Madame gave no evidence of even a choir qualification with her little thin, parlor soprano that any straight singer in vaudeville has a whole lot on. As an act, Madame ? is almost funny, but for what has been gotten out of it, some one is a wonder.

Pat Rooney and Marion Bent were about the big clean up, the encores Pat worked out winning that result. Bert Leslie, with his own native grown slang, made the laughing hit out of "Hogan, the Painter." Since away from New York, Mr. Leslie has invented some new phrases, some of which may be lifted. To protect his best one, it will be mentioned here that when displaying a roll of bills, Mr. Leslie selected a greenback, saying "The Jewish flag." It will hardly be any excuse for any one to claim it though employing a yellowback instead. Mr. Leslie has no material excepting his own. The comedy skit worked fast with the company of three and gave plenty of amusement. The Lozano Troupe (New Acts) closed the show at 10.30. The La Toy Brothers opened the program well with their acrobatic comedy.

Van and Schenck were "No. 2," too early. These boys have a good singing two-act. If the character singer would throw out the "Yiddish" matter and insert instead, "Mississippi," for instance, he might notice an immediate improvement. He has the voice for "Mississippi," which looks big just now. A Cabaret turn like Van and Schenck should grab off a song like it at once. Porter J. White and Co. in "Scandal" (New Acts) came next, followed by Swor and Mack in blackface, who did very well. The Berrens in music and female impersonation appeared just before the applause hit of the night Mr. Rooney and Miss Bent put over. *Simé.*

had "No. 3" position. His laughing song caught the audience just right and made them unbend. Hipple's is Robert Hilliard's former dramatic sketch. It's played in approved fashion. In the sketch designation might be included the musical skit formerly employed by Waiter and Georgie Lawrence, now being done by Broughton and Turner, with the opening altered a bit to shorten the turn. They have been carefully rehearsed in the "business" used by their predecessors.

Also on the bill was Ruth Becker, a diminutive soubrette, who sings the popular published songs in an acceptable manner. The Stone Wahl Jackson Trio (two men and a woman), did a fast piano act of the rathskeller variety and "whooped or up" in good shape. Three Yoscarya had closing position. The fat, good-natured underlander is no longer in the act and is succeeded by a rather stolid giant minus his predecessor's sense of humor. Kenney and Hollis next to closing win out strongly on an encore. They are using Barnes and Crawford's "Mary Roach" *John.*

COLONIAL.

(Estimated cost of show, \$3,825.)

Attendance at the Colonial was rather light Monday night. The lower floor and balcony each hit off about the three-quarter mark with only one box and about one-half the lodges paid for. The show is a good one. If it can't do business with Cecilia Loftus at the head then it appears as though it would take a radical change in policy to do it at the house.

William Rock and Maud Fulton moved from opening intermission to next to closing, following Miss Loftus (New Acts) were far and away the hit of the evening. The couple have never shown a more interesting and diversified specialty than their present engagement. The French drama is a travesty gem. The audience fairly outdid themselves for Rock and Fulton and the couple go down as one of those old time Williams' Colonial hits.

Homer B. Mason and Marguerite Keeler closed the first half. The sketch to those familiar and unfamiliar is just as funny as ever. Mr. Mason always has a new line or two that freshens things up, and Miss Keeler looks so well there is no chance of being anything but interested.

Phina and Picks caught the early running and in "No. 2" position scored a solid success. Away from the usual run of pick acts Phina has selected three wonder ninnies, two girls and a boy, and they do Russian stuff that many of the Russian troupes never heard tell of. Phina is the head of the

act at all times and is not dependent upon the pix. It will take a pretty good bill to hold this act in "No. 2" position.

Dorothy Brenner and Jos. Ratcliff were "4," and only the cute Dorothy Brenner held the act from turning turtle. At present "At the Flower Stand" is not an act. It is Miss Brenner and nothing more. The couple made a mistake to come back into the metropolis with the same material. Miss Brenner might discard the kid dressing after doing the one song and finish in a pretty frock.

Kluting's Animals, "No. 3," were very interesting. Animal acts worked on a table seem to home the attention best for some reason. The house manifested keen enjoyment in the antics of the dogs and cats, not forgetting the bunny and doves. The basket jumping by the cast is a very good incident.

Fred Duprez opened after the intermission and fared very well. Lydia and Albino closed the show. They can very nearly claim a record at the Colonial. The entire house remained seated, held by the attractive gracefulness of the woman equilibrist. The couple have a first rate routine with a flash in the scenery that will make it a corking closing number for any vaudeville program.

Wartenburg Bros. gave the show a fitting send off with their pedal juggling. *Dash.*

Maritana Resler, known professionally as Miss Maritana, and her cousin, Richard Resler, a non-pro, were married Dec. 1 in Huntington, I. I.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR CHICAGO VARIETY'S CHICAGO OFFICE: MAJESTIC THEATRE BUILDING
(WYNN) Representative

MAJESTIC (Lyman B. Glover, mgr.; agent, Orph).—To the strains of "Marseillaise" and with the house packed from ceiling to cellar the divine Sarah made her initial bow to an American vaudeville audience last Monday afternoon, and after thirty-seven minutes of divine raving in French she bowed off with a dozen or more curtain calls, some pretty flowers, much applause, and vaudeville jerked itself up another notch or two. A carload of scenery depicting the dual palace of Ferrara and a quartet of excellent actors make Bernhardt's support worthy of her efforts. Bernhardt is pulling packed houses at advanced prices. No one understood the piece she played and no one cared. They came to see Bernhardt. After one look they were satisfied. Getting back to the vaudeville end of the bill one would pick Claud Golden and his original idea in the way of a single as the best on the bill. Golden entertained royally throughout his stay. The Four Huntlines, with Harry Fern in the cast, were another surprise. The loss of Tony, the former comedian, has not handicapped the turn. A new theme to introduce their abilities, supplied by Frank Neth, is quite as good if not better than the original. They went big, Lydia Nelson and a quartet of dancers held the opening spot. With an appreciative audience they earned some large applause although the majority of the audience were moving in during their stay. Josie Heather looked a bit off until she got half way through her specialty and then with some good numbers, some nifty clothes and her usual stock of personality, walked off with a great big hit. Elsa Ruegger, a lady cellist, held a spot in "one" while Abe Jacobs prepared the palace of Ferrara for Sarah, and Cross and Lols, who followed the star, worked hard and made good. *Wynn.*

PALACE MUSIC HALL (Mort H. Singer, mgr.; agent, Orpheum).—While Barrie's "The Twelve-Pound Look" is not new to Chicago, and Ethel Barrymore, who is acting it in his house presented it at the Majestic some time ago, it is a pleasure to note that the piece is being given with finer feeling and a much better depiction of character than on former occasions. Monday afternoon Miss Barrymore was received with enthusiasm

and was compelled to bow her acknowledgments several times. The bill is one of much interest. Several acts are unusually good. Chick Gale scores. He has improved some of his work and his conception of a country school entertainment goes with briskness and affords some little wholesome amusement. The Nichol Sisters are still offering their own special brand of fun, and it is refreshed. The Expositon Four hold their own. Their act is well managed and they are versatile to a degree. Rose Crouch and George Welch are billed as a lively pair, and the billing is not wrong. Second on the bill was Ignatius Cardo, a pianist, on the order of De Pachmann, only less so. He has a program containing music that is popular. Belle Hathaway's baboons and monkeys opened the entertainment and created a pleasant diversion. The Two Joneys, who defy the laws of equilibrium, put a period to the bill and they succeed in holding the interest pretty well to the final curtain. A good audience greeted the bill Monday afternoon. The indications are that the week will be satisfactory from the box office end. *Reed.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert).—James T. Powers in "Two Little Brides." Moderate business. Powers is the whole show.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera Co. offering new and old operas. Attendance large.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—David Warfield in "The Return of Peter Grimm" with success. Second time here.

CHICAGO OPERA HOUSE (George W. Kingsbury, mgr.; K. & E.).—William Hodge in a return of "The Man From Home" after five years. Not much interest in reappearance.

GRAND O. H. (Harry Ridings, mgr.; K. & E.).—"The Little Millionaire," good musical comedy, doing the business.

ROYAL (James Jay Brady, mgr.; K. & E.).—Last week of "Bon Hur" which has had a successful run. Next week, "The Rose Maid."

CORT (C. J. Hermann, mgr.; Ind.).—"Fine Feathers," still drawing the crowds. Two more weeks.

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

MISS ADA REEVE

Address Care of MARTIN BECK, Esq., Putnam Building, Times Square, New York

Sole London Agent: WILL COLLINS, Esq., Broadmead House, S. W.

GARRICK (Asher Levy, mgr.; Shuberts).—Last week of **Lina Abarbanel** in "Miss Princess." Business has been picking up. Next week the Gilbert and Sullivan Company in revival with De Wolf Hopper and big cast.

GLOBE (J. A. Browne, mgr.; Ind.).—Yiddish players for week-end performances. Wrestling matches and rentals at other intervals.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Blanche Ring in "The Wall Street Girl." Second week here. Interest mild.

LA SALLE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" still doing nice, steady business.

McVICKER'S (George Warren, mgr.; K. & E.).—"Little Women" opened Sunday night to big house. Indications for a good run. Piece does not play Sunday nights.

OLYMPIC (Sam Lederer, gr.; K. & E.).—"The Million," roaring farce doing well enough.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—"Years of Discretion," a play by the Hattons of Chicago produced by David Belasco. Brilliantly written and as brilliantly played. Attendance large.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," with moderate to fair returns.

STUDEBAKER (E. J. Sullivan, mgr.; Ind.).—"The Blindness of Virtue," with an English company. Interesting play well presented. Excellent prospects through favorable newspaper attention.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Series of special matinees for Monday afternoons inaugurated by Kitty Cheatham. Successful from a social standpoint.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Well-balanced stock company offering good royalty plays. Rodney Ranous and Marie Nelson become the leading people next week.

CROWN (Arthur Spink, mgr.; S. & H.).—Traveling companies offering good popular price attractions.

NATIONAL (John Barrett, mgr.; S. & H.).—Playing the popular price traveling shows with good results.

VICTORIA (Albert Spink, mgr.; S. & H.).—Meeting with good results with the S. & H. traveling companies.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—Dark.

Tom Mahoney, who is offering his bud carrier philosophy to the vaudeville world, will go to England June 23, where he will appear at King's theatre, Southsea, with five weeks to follow. He is booked by Chris. O. Brown.

Josie Intropodi, formerly in the cast of "The Merry Widow Remarried," has replaced Henrietta Lee in "Miss Princess" at the Garrick. Margaret Farrell takes the place of Clara Schroeder. A new second act has been devised, and has been produced by George Marion.

Harry Corbett, treasurer at the Whitney Opera House for several years and since conducting a saloon with Ed Welsh, has sold out his interests. He will return to the theatrical business.

C. P. McDonald, formerly secretary to James Keely on the Tribune, has been put on the Sunday staff.

William J. Olson, manager of the Galey, Galesburg, in the city last week looking over the theatrical situation and making plans for big bills at his house. Felix Greenberg, of Peoria, was also a visitor to the Windy City, and they stirred things up along the Riato.

Joseph Howard has announced that he expects to produce his new musical piece, "Fruivolous Geraldine," at the Olympic late in December. If he does Mabel McCane will be one of the leading members of the cast.

"The Arkyle Case," which was to have been offered at the Colonial, will be played at the Blackstone with Robert Hilliard in the leading role.

The Gilbert and Sullivan Festival Revival company, which will come to the Garrick next week, has been doing good business on the road. For the four weeks in San Francisco, the average was \$17,400 per week.

In Los Angeles the receipts were \$15,000 for one week; at San Diego, \$11,000 in five days; at Portland, \$17,000 on the week; at Seattle, \$15,000 on the week and at Winnipeg, for \$23,000, for two weeks. At Duluth and St. Paul, with a split week, the box office statements showed \$12,000 and the Minneapolis week reached the sum of \$14,200.

The following plays and entertainments are playing their last week here: **Lina Abarbanel** in "Miss Princess" at the Garrick; "Ben Hur" at the Colonial; David Warfield in "The Return of Peter Grimm," at the Blackstone.

Jack Hassard has joined "Miss Princess" now playing at the Garrick, taking the role formerly played by Ben Hendricks.

William Montgomery Bennett, well known among theatrical people of Detroit was in the city last week, taking in the sights along the Chicago Riato. Mr. Bennett is a famous golf player and is an inveterate first-nighter in Detroit.

A new box office is erected in the lobby of the Majestic theatre to accommodate the patrons the Mme. Bernhardt week.

Kathryn Andrews, formerly with "Hanky Panky" and well known as a cabaret entertainer, has joined the cabaret at Siegel & Coopers.

At the request of the moving picture Board of Censors of this city a new ordinance has lately been prepared for adoption by the city fathers that provides for a license fee of \$1 for each film displayed or proposed for public exhibition. The purpose of this tax is understood to be for the creation of a fund to cover the expense of actual exhibitions of all films so that their merits and demerits may be observed and studied by the Censorship Board.

Melbourne McDowell and his company will appear at the Wilson Avenue Theatre Dec. 9.

The International Live Stock Exposition opened last Saturday at the Union Stock Yards. It is the largest and best that has been given here.

Joe Spiegelberg, formerly of Atlanta, has arrived here and will join O. M. Young in the production of vaudeville acts.

Eddie Parkes, formerly of Coogan and Parkes, and Grace Carnella will shortly be seen in a new musical act. They have both been in musical comedy.

Egbert Van Alstyn and company will open next week at the Ashland and Plaza, plugging his own songs. Van Alstyn is the writer of many popular songs.

Dec. 13 there will be a monster benefit at the Grand Opera House, under the auspices of the Chicago Examiner. Charles Mast has been appointed stage manager, Frank Beale, stage director; Jaquin Lait, stage chairman, and the following are on the managers' committee: Harry J. Ridings, George A. Kingsbury, Frederick Donaghey and Harry Askin. Among those who will appear in the big bill are: Blanche Ring, William Hodge, Charles King and Lila Rhodes, Kathryn Rowe Palmer, Lucy Weston and several others from "The Girl at the Gate." "By-Products," a sketch by Joseph Medill Patterson, will be a feature of the program, and "Lead Kindly Light," a one-act play by Jaquin Lait, will be produced.

The sale for the affair has been very large and the outlook for large returns is good. The receipts will be devoted to purchasing Christmas cheer for poor children.

The stage is Chicago was this week graced by some of the famous men and women in the world. Sarah Bernhardt at the Majestic, Ethel Barrymore at the Palace, David Warfield at the Blackstone, and at the Auditorium, Titta Rufo.

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Florentine Singers, score cleanly with a bright musical act; Adrienne Augarde,

well liked; Ed Morton, pleased; Flying Martins, strong number for closing position; Ethel Green, continues success, second week; George Felix, same substantial hit; Harry Gilfoil, scored in usual fashion; Rayno's Bull Dogs, big in the opening position.

EMPRESS (Sullivan-Considine; agents, direct).—Paul Spadoni, gives class to end of bill; Three Spa Eros, clever; George Garden, possesses class; Van and Carrie Avery, score; Harmony Beaux and Belles, liked. Capacity business prevails. Others are Lillian Mason and Lottie James, singers; Richard Burton, singer and monologist, both fair turns.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Melo Moore's Stage Door Johnnies, scenically pretentious; Arlington Four, effective rough comedy, did fairly; Howard's Animals, well trained; Al Carlton, genuinely funny; Maybelle Ponda Troupe, entertaining; Garden of Allah motion pictures; Leo Fliher, pleasing in violin selections. Joe Rivers, Mexican lightweight pugilist, was the added attraction. Business is good.

PORTOLA—McFalls' Dogs and Monkeys, amusing; Hope Vernon, comedienne, character changes, entertaining; Hallstrom and Myre, Swedish singers and dancers, liked; Fall City Quartet, comedy singers, good; Delaitie Ives, singer, ordinary songstress; The Landreys, acrobats, succeeded in amusing the house; "Dutch Mike" and Stella Johnson, who claim to be the original Texas Tommy dancers, were added to Leary's dancers.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—Victor Morley in "The Quaker Girl"; first week.

CORT (Homer F. Curran, mgr.; Shuberts).—Valeska Suratt in "The Kiss Waltz"; first week.

SAVOY (Chas. Muehlan, mgr.; Ind.).—Kolb & Dill in "In Dutch"; fourth week.

ALCAZAR (Belasco & Mayer, mgrs.).—Orrin Johnson & Marguerite Leslie in dramatic stock; second week.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

A successor to Aaron Hoffman's new play, "In Dutch," is in process of preparation by the Kolb & Dill entertainers at the Savoy. The name of the new piece and date of the premiere is unannounced.

Dec. 23 the coastwise famous "Mission Play" will open at the Mission Theatre, San Gabriel. Ben Horning is to again play his original part of Fra Janipero Serra and almost all of the old cast will be back. Mr. Horning will also direct the production.

Fred Zobedie is directing the production of a big act that will very shortly be seen here abouts in vaudeville, with Hurburt and Schiller as principals.

The early marriage is announced of M. Rimbbaum, manager of the Valencia, this city, to Miriam E. Eliazer, well known in musical circles of Oakland.

Grauman's Imperial Theatre is pretty certain not to be in readiness for opening Dec. 15. Judging from present indications the builders will be doing well to complete the structure by Jan. 1.

After a separation that is said to have covered a period of eight years, Harry Dill, nephew of Max Dill, was joined last week by his wife, who had arrived from Australia.

Ted McLean is engaged in the work of producing a series of few weeks ago, at Sacramentos. This week he is presenting a condensed version of "Dr. Jekyll and Mr. Hyde," and will follow next week with "Uncle Tom's Cabin."

Van and Pearce have just passed through a tough run of bad luck, while negotiating the Pacific time ago, at Sacramentos. Arthur Pearce was taken ill with pneumonia and which very shortly afterward developed a complication with scarlet fever. With Pearce out of the act, Gladys Van finished the circuit singly at San Diego and managed to bring her partner back here, where he is slowly convalescing while she is playing an occasional small time engagement alone.

When completed a few weeks hence, the

new Empress, Sacramento, can lay just claim to being one of the finest houses on the Sullivan-Considine circuit if not the largest. The seating capacity is 1,925.

Vaudeville artists stranded on the Coast have no real need to worry about the distance back east if they wish to avail themselves of the hospitality of the Santa Fe Railroad, the passenger department of which offers transportation and meals in exchange for an hour or two's entertainment at the principal lay over points along the line. Of course, the proposition is not very dignified, but it means a good class ticket back to the old town and feed on route.

Nothing of importance was done at the last meeting of the Allied Theatre Managers' Association.

The Savoy management announces that the next Kolb and Dill play will be a former New York Casino attraction, "The Motor Girl," which is expected to be whipped into shape for presentation during Christmas week.

George Allen, assistant treasurer of the Orpheum, Oakland, is mourning the loss of his mother, who died last week at her home in that city.

A notable event of the engagement of Karsney's Myriophone here last week at Pantages' theatre was the meeting of Mrs. Karsney and her two sisters, after a separation of twenty-four years. The last time that they saw each other was in Europe at Alsace-Lorraine. Both of the sisters are now married and residing in this city.

Eva Lewis, ingenue at the National, will be succeeded next week by May Ludford, a novice, who hails from San Jose.

LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Drown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week 25: Leo Marco Belli, comedy magic, laughable; Ferguson and Northlane, attractive girls; Howard, liked; "Mein Liebschen," good; Claudius and Scarlet, hit; holdovers, Frank Morrell, Royal Hawaiian Serenaders and Amelia Bingham.

EMPRESS (Dean Worley, local mgr.; S. & C.; agent, direct).—Week 25: Mme. Bessee's Comedians; interesting; The Dancing Mad-dena, good; Arthur Whitlaw, pleasing; "La Danca Au Violins," successful; Three Italian Troubadours, encored; Collins and Hart, big hit.

PANTAGES (Carl Walker, local mgr.).—Alex. Pantages, gen. mgr.; agent, direct).—Week 25: Another bill of excellence is offered Pantages patrons, and as a result Manager Walker's smile is becoming more expansive trying to keep pace with the natural increase in the Pantages bank balance. The program includes, "The Minstrel Misses"; E. O'Neal and Wamsley; Readick-Freeman Players, in "Marked Money"; William Howard Landford; Cerve Duo; Zara Varman Trio.

AUDITORIUM (L. E. Behymer, mgr.).—Dark.

MASON (W. T. Wyatt, mgr.; K. & E.).—Julian Eltinge in "The Fascinating Widow," second week.

MAJESTIC (Oliver Morosco).—"The Chocolate Soldier."

BURBANK (Oliver Morosco).—"The Escape," sixth week.

BELASCO (Oliver Morosco).—"Wedding Belle."

LYCEUM (Oliver Morosco, lessee; Dick Ferris, mgr.).—Lyceum stock in "Man's Enemy."

ADOLPHUS (Joseph Sturm, lessee; Robert L. Fargo, mgr.).—Musical comedy stock.

CENTURY (A. and M. Loewen, lessees and mgrs.).—Jules Mendel and Century stock burlesque.

REGAL (Smith and Allen, lessees and managers).—Walter Reed company in musical stock; vaudeville.

PRINCESS (P. A. Pollock, lessee; J. H. Clement, mgr.).—Vaudeville, pictures and featured chorus.

"Billy" Scott, treasurer at the Lyceum when of E. A. Becker has been busy shaking hands

EDDY CANTOR

WITH GUS EDWARDS' "KID KABARET"

ORPHEUM THEATRE, BROOKLYN, NEXT WEEK (Dec. 9)

"I EXPECT MY WHOLE BLOCK UP TO SEE ME." SOME MONEY MR. KEITH WILL MAKE.

that house was under the management and distributing cigars in appreciation of the arrival of a Scott heir recently. Mrs. Scott, who was Hazel Baldwin, identified with many musical comedy companies herabouts, and the little fellow, are both doing nicely.

It seems that again the faculty of feeling the pulse of the public and prescribing accordingly is going to prove most efficacious in removing a "hoodoo" from a local house. This time it is the Princess recently purchased from Elmer Workman by F. A. Pollock and put under the management of J. Harry Clement. Since the new policy of one vaudeville act, backed up by a comely chorus and pictures, the new policy, which Mr. Clement inaugurated upon assuming charge, the house has built up wonderfully.

Jesse Booth, former secretary to John H. Blackwood, is now associated with the Keystone Motion Picture Company in Edendale.

Charles Alphin left last week for Portland to join the Keating and Flood company at the Lyric theatre.

Monte Carter, now at the Century, has been engaged by Ed Armstrong for his company at the American, San Francisco.

The Maurice Chick company closed a season of dramatic stock at the Belvedere, Pomona, Nov. 23.

Gordon Johnson, violinist at the Century, and Flora Stronach, nonprofessional, of Santa Barbara, were married Nov. 25. Harry Russell acted as witness.

Ed Clisbee, who has been a member of the Ammex company in San Diego, has joined the Lyceum stock company here. The Ammex company has suspended operations for the time being, but is expected to resume within four or five weeks.

The Forman stock company, consisting of Tom Forman, Hally Mitchell, Violet Netz, Elizabeth De Witt, Louis Morrison, William Brunton, Caroline Edwards, Albert Edmundson, William Heater and Eugene Walsh, open at The Elks' theatre, Phoenix, Ariz., Dec. 5, for a season of dramatic stock. Jack Dolson will have charge of the publicity end of the venture.

Ed Lewis, brother of Dave, has joined the company at the Adolphus.

Manager Oliver Morosco seems to have picked another winner in taking over the Lyceum and installing a stock company for the production of melodrama. The opening week proved a record breaker, bumper houses greeting the Bartley Campbell play, "The White Slave," every performance. Maude Leone and Andrew Bannison are playing the leads and are surrounded by a competent company. Incidentally it is not expected that Miss Leone will long remain at the Spring street house as it is said that Mr. Morosco intends switching her over to one of his other companies, in all probability that which will open the new Morosco.

"Ben Hur" is to be the attraction at the Mason Christmas week.

The Virginia Brisac company, now playing a most successful return engagement at Long Beach, is to close December 8th and open

in Honolulu December 22, according to present plans.

Manager John Griffith Wray is also said to have made arrangements with the Universal Film Company to send along a camera man and a scenario editor on the trip for a series of film stories with the alluring and seductive atmosphere of the islands as a suitable setting for same.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agency, U. B. O.).—This week's bill gathered its speed steadily and being laid out to good advantage played nicely throughout with a big laughing hit down next to closing where it did the most good. Victor Moore and Emma Littlefield got laughs going early and they grew steadily until the final curtain with honors well distributed. To those who remember the remarkable treatment give a very difficult character role in "Mme. Butterfly" by Valerie Bergere, the sketch, "His Japanese Wife," presented this week with one of the prettiest settings seen in some time, brought welcome memories. The story of "O Chicksa San" and her wedding to an American is different from "Mme. Butterfly" only in its happy ending instead of the pathetic finish of the little Japanese, who waited in vain for the return of her Naval hero. Miss Bergere is always one of our most welcome visitors, an artiste of ability who makes her sketches score through careful and considerate treatment and "His Japanese Wife" is one of her very best, if not the best we have seen. Henry Clive has an eye for the artistic. On previous visits Henry dealt out magic tricks and some gibb talk, while a petite blonde in tight velvet knickerbockers gathereed in most of the "looks." The girl in "Knickerbockers" has disappeared and Clive calls his new act "Spirit Paintings." It's an illusion, and a good one, too. Clive helped it along considerably by the talk he used and the act held rapt attention, drawing a warm hand at the finish and leaving those in front wrapped in much doubt. The display "mistake" from the Clive act was filled in by Mabel Marlo, one of the Marlo Trio, who can win some honors for the neatest looking athletic girl that vaudeville can boast of. Miss Marlo is some little "bearer" in the bar act of the trio and the two men turn a routine of fifty tricks which recall the Marlo-Dunham Troupe, a bar act which stood at the top some years ago. Armstrong and Ford proved a very likable team, with a singing and talking act that is different. The comedy talk is handled cleanly and with excellent results. Billy Armstrong still retains considerable of his ability as a singer. They have an enjoyable act which was much appreciated. Ethel MacDonough, with the charms of the "Divine Myrmas" hidden from view, is doing a "single" without the aid of a drum and doing nicely with it. All but one of her songs have been pretty thoroughly flayed by "singles" and others, but Miss MacDonough won her way with them. It seems only fair to herself that Miss MacDonough should put in a couple of "exclusives" to build up a neat little "single" that will continue to get over right along. Hayland and Thornton did nicely with "A Question of Policy," a comedy sketch. Phil Staats played the piano and exhibited his 300 pounds of avoirdupois in an early position, and Wentworth

Besta and the clever dog opened the bill nicely.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Just a fair bill this week, the magic act of Mlle. Herrmann and the shooting turn by The Randalls doing a lot to lift the show out of a rut. Mme. Herrmann holds to most of her familiar magic tricks, but has added a suit of black "ights" instead of kimono costume. Her tricks are not in the sensation class, but the act frames up as a good one as a big small timer. The shooting act of the Randalls made a strong closing number. The man does some fancy shots and the woman can handle a rifle cleverly. It's a showy act. Jim and Blaise Harleton got laughs with their comedy talking act. The Four Harmony Boys, a "rathskeller" act, got by in fair shape with popular songs. The Four Masons offered a "Patsy Boliver" school-room act without using a slapstick, but with some poor comedy, and Johnny Lyons started things off with a comedy juggling turn of ordinary merit.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—Animal acts held sway on Market street this week, the Palace and this house having a big "circus" number to headline the bill. Lukens' Animals was the card here and proved a big "draw." It's a big showy act for this house and ought to "get 'em" strong during the early holiday rush. The woman handles the animals in a showy manner. The Parisian Models is another "show" act, but the women posers were too heavily garbed to attract much attention following some of the acts seen here and passed by with light attention. Cooper and Ricardo did very well with their singing and talking act. Restivo played popular stuff on his accordion and won a liberal amount of favor. The act will not stand comparison with some of the others seen on the "pop" time, but makes a pleasing number. Nash and Evans won their usual honors with their "Morning Rehearsal" act. The banjo number is missing and the double stepping will do nicely when the girl's breathing apparatus is in its best condition. Shaw and Swan got by with a neat-looking singing and talking act. The talking can stand freshening up and quicker handling. Appearances help this pair a lot. Fanny Fendoller pleased with her wire act. Rockwell and Woods offered a talking act of light calibre and Spencer and Lawton did the usual routine of comedy acrobats.

PALACE (E. L. Perry, mgr.; booked direct).—Adgie and her lions was a big card for this house and Monday's audience was the best noticed for some time. Adgie's act ranks as one of the best "show" acts offered at this house and received its just reward. Passerli's Band of twelve musicians went over in great shape. The hit was so positive that Manager Perry stated that he had engaged the best band in the city. This is the first time an act has done this here. Le Roy, a handuff expert, did several kinds of "escape" tricks, getting out of a mail bag, straight jacket and lions in view of the audience. Over-zealous work on the part of a couple of "plants" robbed the act of some of its value and it was dragged out too long for the bill. Marion Harrison appeared instead of Anna Brown and pleased with three songs. Miss Harrison still ranks among the good dressers among women "singles" and delivers her songs in winning fashion. Anna Belmont sang comedy songs and told some of Maggie Cline's gags, also others used by "fat" girls of the stage.

She worked in good-natured style and her audience treated her kindly. Princess Elisabeth, a tiny singer and dancer, won warm favor. She is a clever little girl and deserved the laurels awarded her. Abdallah and Abdallah offered a nice-looking acrobatic number. He has several showy tricks of the Arab style of floor tumbling and the two work out a useful acrobatic number. Mlle. Paula did nicely with her familiar ring and trapeze act and Arthur Krona sings and juggles. The juggling gets over. There is no excuse for the other.

EMPIRE (Wash Martin, mgr.).—It was just 4.35 Monday afternoon when Frankie Rice came on to lead the "Melo Melody" number, the last but one on the program offered by the "Yankee Doodle Girls." Up to this time nothing else looked like a big hit in either "The Piano Movers" or "Pat the Porter," the first part and afterpiece so that Miss Rice simply nailed down the big honors right on the spot. Lillian Keely had the last number, but the near-cooch number, "Do It in the Dark," couldn't even start a ripple after Miss Rice had finished up. That "Melody" number with the fine clowning by Miss Rice was needed badly to boost up the show, but even then there was no one leaving the theatre tired from laughing. Several times during the afternoon Frankie Rice nearly started something while leading numbers and in the olio with Harry H. Young, she put over a well-liked act, but the "Melo Melody" number just about saved the burlesque portion of the show from doing a fine flop. The "Yankee Doodle" show is far short on comedy. Lew Williams, as a Hebrew and Harry McAvoy, Irish, are the leaders in the attempt to get laughs, but neither succeeds to any extent. They do a bit of "doo" comedy in the first part which got a few laughs out of the Empire patrons who will laugh at most anything and McAvoy drew a few snickers by repeatedly slipping up and down the hotel stairs, but the laughs were never strong. Joe Mills played a "rube" constable in the usual way throughout the two pieces doing as well as could be expected with the material. The best bit in the first part was a travestied "Texas Tommy" number in which a couple of the chorus girls pulled the number through and the best laughs in the burlesque came through the use of a trick elevator. Aside from these "bits" and the big number led by Miss Rice, in which several members of the chorus helped out, there was nothing that really stood out. Lillian Keely led three numbers in the first part, looking well at all times, but getting very little out of her songs, while there was nothing in the lines or business given her to deliver that made her prominent as a leading woman. Miss Keely dressed for the "rube" number at the finish, but attempted no wiggle so passed away very quietly. The numbers would have helped a lot had the girls made as much of their opportunities in the first part as they did in the burlesque. T. W. Dinkins has gathered a good-looking lot of girls who make a nice appearance and can work when in the mood. Several pretty costumes are worn, the black tights outfit with white fur trimming being the prettiest. Maybe the girls don't like the other numbers and there are several for which no one will blame them. One in particular, the Scotch song led by Joe Evans, takes the palm as the worst of all the Scotch numbers yet seen. This goes for the leader and chorus.

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For the finish of the first part there is the usual Dinkins stunt with Old Glory in the foreground. Portraits of several ex-Presidents of the United States are carried by the girls, appropriate lines going with Bryan, Taft, Roosevelt and Wilson. Between the two burlesque bits is a first-rate olio which boosts the average of the show considerably. Jack Fox and Joe Evans start it with a neat dancing number. Then Young and Rice got away with a nice hit by the way they put their songs over. Young does well with his "straight" parts in the burlesques and takes good care of his part of the act with Miss Rice. They use a couple of gags which have been accepted as original with Sam Horton. Lew Williams and Joe Mills have a Hebrew singing and talking act away from others. The talk is only fair, but parodies help them out. Baptiste and Franconi with their clever acrobatics scored and Mile. Emery won warm favor on trapeze and rings. The last two acts were not programmed, the acrobats being added and Mile. Emery replacing Dainty Marie, who is absent through illness. Mile. Emery is an excellent substitute. The opening number of the burlesque, led by Miss Keely, got some extra encores through the desire of some of the front row occupants to see how many trips it would take to completely disrobe the upper portion of a brunette on the end of the line. After four encores, which the song never earned, the brunette took a hitch in her suspenders and crabbled the number. T. W. is good to his chorus girls. Several of them built up "Mele Melody" for Miles Rice, working in the audience and on the stage while Miles Rice "clowns." She did an "Eddie Foy" bit that brought a big round of applause. The use of the chorus girls in this act and the "Texas Tommy" number will probably produce a couple of "sister acts" next year and if T. W. can sign them up they will help his show. Either Mable Gibson or Thelma Frank could be used this season to lead a number or two. The chorus is a big part of the "Yankee Doodle Girls" and a little drilling will get real merit out of their work so that the girls will hold up their end. It will need a couple of very good comedians to get real comedy out of the material at hand and this is where the "Yankee Doodle Girls" show falls down.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—With rain coming down in torrents Monday night, business received a jolt but there were enough inside before the end of the first show to fill the house to the back row downstairs. There was little speed to the show until George Armstrong appeared next to closing. Armstrong did only a little talking, but got them strong on his songs which had more snap to them than is usually heard in the better grade of vaudeville houses. Armstrong made a name for himself handling this stuff in burlesque and the

Liberty patrons appeared to like the suggestive songs, but it was noted that only one woman in the first ten of fifteen rows joined in the applause. There was no question about Armstrong's scoring and it just raises the question of how much latitude may be allowed in the "pop" houses without offending. Manager Taylor stated that Armstrong hung up a record at the Keystone last week. He'll probably cause some talk on Columbia Avenue and also some business. Emmett Welch, with his troupe of colored singers and dancers, closed the bill. Welch has some new settings and new songs for his act, working in some pretty stage effects and wearing natty clothes. The dancing of all but one of the troupe is poor. Welch carries the singing end to a likable point and the act went over in good style. It's a big number for the big small time houses as a "singing picture" act. After several moments of weak comedy business, the sketch called "Nerve" works into a laughing skit for three or four minutes and then falls away to nothing again. Through energetic playing by three principals, the skit runs into the class of ordinary "pop" time sketches. A stronger finish and a little touching up in the first two minutes of stalling for comedy, would help it considerably. Snowie Bell offered "kid" stories which won her some favor and then finished with a song which let her down lightly. If she wrote it herself as she announces, she should consult another author. Clouse and Hoffman in a singing and talking act of the old "Weber-Fields" type never started anything. They dwell too long on the word juggling, pulling everything but "Walt Street and Weigher." It is fit only for the real small time. Ethel Clifford and Girls did well enough as an opener.

BOSTON.

BY J. GOULTE.

80 Summer Street.
—**KEITH'S** (Harry E. Gustin, mgr.; agent, U. B. O.).—"The Little Parisienne," good. Mathews & Alshayne, clever. Fanton's "Awakening Athletes," best of its kind seen. Hufford & Chain, funny. Henshaw & Avery, good. Newton Newkirk, pleased. Scott & Keane, dragged. DeHaven & Leonard, pleased. Howard & Louis, opened well.

—**COLONIAL** (Charles J. Rich, res. mgr.; K. & E.).—"Exceeding the Speed Limit" with Carter De Haven. Started good. Business has dropped in all theatres. Usual falling off before holidays.

—**PARK** (Charles J. Rich, res. mgr.; K. & E.).—"Magie Pepper" with Rose Stahl. 14th week. Business pleasing.

—**PLYMOUTH** (Fred Wright, mgr.; Liebbers).—"Disraeli," with George Arliss. Doing well.

—**HOLLIS** (Charles J. Rich, mgr.; K. & E.).—"Passers-by," with Charles Cherry. Business good.

—**MAJESTIC** (E. D. Smith, mgr.; Shubert).—"The Master of the House," closing two weeks' engagement. William Faversham with all star cast in "Julius Caesar" coming.

—**SHUBERT** (E. D. Smith, mgr.; Shubert).—"The Passing Show of 1912" ends run this week. Business has been good. The Gaby Deslys and the Al Jolson show, Monday for two weeks.

—**TREMONT** (John B. Schoefel, mgr.; K. & E.).—"The Rainbow," with Henry Miller.

—**ST. JAMES**.—M. H. Gulesian, mgr.—Stock, "The Spendthrift."

—**CASTLE SQUARE** (John Craig, mgr.).—Stock, "Seven Sisters."

—**GRAND OPERA HOUSE** (C. Lathrop, mgr.).—Burlesque, "Jardin de Paris Burlesquers."

—**GAIETY** (George T. Bachelior, mgr.).—Burlesque, "Columbia Burlesquers."

—**CASINO** (Charles Waldron, mgr.).—Burlesque, "Knickerbocker Burlesquers."

—**HOWARD** (Al Somerby, mgr.).—Burlesque, "Bohemian Burlesquers," and Red Sox Quartette, as added attraction.

—**BOSTON OPERA HOUSE** (Henry Russell, mgr.-director.).—Grand Opera.

At last the local police landed the youth that cleaned out scores of dressing rooms in local theatres. His name is Abraham Hoffman and he lives in the South End of the city. Inspectors from headquarters arrested him. He was held in \$2,000 for grand jury by Judge Sullivan of the municipal court. He admitted four dressing room breaks and told the police in his confession where he had disposed of the stolen goods. He was one of the slickest-looking prisoners ever brought into headquarters, dressing in the height of fashion. His method was to enter the theatre by the stage door. He invariably carried a bar or suit case. Without speaking to anyone he brushed by the door tender and while the professionals were rehearsing he would enter the rooms and help himself to their belongings. Aug. 24 he entered a room at the Park theatre, where he stole a gold watch box valued at \$80 and a silver watch worth \$15 from Paul Dincker, who was playing with May Robson's company. Two weeks ago he entered a room at the Orpheum and stole property valued at \$50 from George Sombro. Myrtle Victorine and Irene Zola lost some of their belongings at the National last week. The Olympia theatre and the local Y. M. C. A. building were also robbed by him. The police lay ten cases against this chap.

Lotta Crabtree has established four stations in Boston's principal streets, where chain shoes for horses, burly and juke mats will be available for horses that fall on slippery pavements.

If the recommendations made by the Finance Commission of Boston are carried out by the building commissioners, every theatre

in Boston that was built before 1907 would have to close. The Finance Commission in its report states that the protection afforded the theatres at present is adequate, but that the law relating to theatres is inadequate. The inspection of theatres is satisfactory, according to the commissions report, but certain defects in the buildings are beyond the control of the Building Commissioners department.

These are the recommendations of the Finance Commission that are to be taken up, either by the department, or by a new legislative act and will include every building of public assembly converted into a theatre, since Aug. 1 1907:

"In every such place built in a block, not on a corner, there should be two open courts, or passageways, extending from the proscenium line to the line of the street.

"The entrance should not be more than one step above the level of the sidewalk of the main street, and the stage not more than five feet above the said level.

"Every theatre and place of public assembly having a stage with scenery or other combustible material thereon, should have a fireproof proscenium wall.

"All aisles should be of the width prescribed by section 88 of the act.

"Inclines in level of floors should be of the grade prescribed.

"The aggregate capacity of the foyers, job-

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ALLEN WIGHTMAN

bles, corridors or passages on each floor or gallery should be sufficient to contain the whole number to be accommodated on such floor or gallery. Each stage should have not less than two exit doors. No mirrors should be placed so as to give the appearance of a doorway, exit, hallway or corridor, nor should there be any false doorway or window. The size and location of the exits should be as prescribed in sections 95, 96 and 97." Commissioner Everett, of the Building Department, thinks that the enforcement of these rules would mean the closing of nearly every house in the city.

Frank B. Richards, former business manager of the Globe theatre, Boston, underwent an operation, at the George Washington University Hospital.

The first performance in English, of Edmond Rostrand's "Pierrot Who Laughs and Pierrot Who Weeps," will be given by students of the New England Conservatory dramatic department, in Jordan Hall, Dec. 6.

Newton Newkirk, the funny man on a local paper, who made himself famous by writing the famous "Stealthy Steve" series, made his premier appearance at Keith's this week and got away in fine style. He talked for twelve minutes to a capacity audience, on his experiences in a noted quick lunch room and a subway entrance in Boston. His stuff is really good. Next week he goes to the National.

Fourteen acts at the National this week. Thirteen scheduled for next week. Sounds like New York.

V. J. Morris, manager of Loew's Orpheum, is going to institute a children's matinee educational feature the first of the year. He has the backing of all local school teachers and the school board.

ATLANTIC CITY.

By I. E. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. E. O.).—"The Lawn Party," best juvenile act ever here, hit; Muller & Stanely have "some act"; Miss Muller is very funny, full of comedy; she delivers her stuff in rapid-fire fashion; original and fascinating; also has dandy voice which she uses for burlesque grand opera; act started a young riot and will start something anywhere. The Gee-Jays, novelty that went very big; Romalo & Delano, excellent turn; McIntyre & Groves, well liked; Irene & Bobbie Smith, good; The Peers, exceptional bar gymnasts.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. CRITERION (I. Notes, mgr.).—M. P. CITY SQUARE (E. O'Keefe, mgr.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P. CENTRAL (Karrer & Short, mgrs.).—M. P. APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Ida St. Leon in "Finishing Fanny" (2-4); Laura Hope Crews and H. B. Warner in "Blackbirds" (5-7).

Thanksgiving brought more visitors here than have been in town since the middle of September.

Louis Wesley, lessee of the Savoy, gave a Thanksgiving dinner at the Hotel Rentschler. Pressure of business kept him away. "Mother" Rentschler prepared the feast in home-cooked style and it was surely delicious. Jim Kenny got away with a twelve-pound turkey with the assistance of Grant Laferty. There was no turkey hash the next day.

Victor Freisinger announces that the Old Vienna will open Christmas Eve and on New Year's Eve there will be a big party in this cafe. Although Mr. Freisinger dislikes the term "cabaret" he will have a high class of entertainment over the holidays.

"Everywife" will headline the Christmas week bill at the Savoy. Eva Tanguay is the probable headliner for New Year's week.

IMPORTANT NOTICE TOMANAGERS

MISS VESTA VICTORIA is under no contract whatever to appear in America. All communications with regard to engagements must be made to her sole representative H. Wayland Clingstone, "Dudley House," 36-7-8 Southampton Street, Strand, London, W. C.

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Words by DAVE OPPENHEIM

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The Southern march rag craze that will sweep the country---the sensation of two great productions "Hanky Panky," sung by Harry Cooper to 10 encores nightly, and Winter Garden production---sung by Al Jolson.

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Words by BALLARD MacDONALD

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"I'M SAVING MY KISSES FOR SOMEONE"

By COOPER & OPPENHEIM

The standard ballad of the year---a classic that has taken the place of "The Rosary" in the hearts of the American public.

"GOOD BYE ROSE"

By HERBERT INGRAHAM

Al Jolson's greatest song hit. The song that made him famous and taking numerous encores nightly in the Shuberts great production "Whirl of Society."

"MY SUMURUN GIRL"

By LOU A. HIRSCH (Restricted)

A new comic song such as only these boys can produce. Not yet in press, but sure to become a riot in a few weeks.

"I'LL DO THAT LITTLE THING FOR YOU"

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Laddie Cliff heads next week's bill at the Savoy. Middleton & Spellmeyer are the added attractions.

Eddie Pidgeon, now manager for the Morosco play, "Peg O' My Heart" (Laurette Taylor) at the Apollo Dec. 13-15, was here for a few days in the interests of the show. The first three days of next week will have "Schooldays." "Madame X" is the attraction the last two days of the week of Dec. 16. The first half Charles Frohman presents "The Spy." Robert Lorraine may appear Christmas week, but the date is not yet booked.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Clairmont Bros., opening found favor. Lowe and Deyere, require tutoring; Veneta Gould, scored; Raymore Keene and Company, hackneyed; Bobby and Dale, appreciation; Edwards' Song Revue, season's hit. TULANE (T. C. Campbell, mgr.; K. & E.).—Rainey's pictures drawing fairly.

DAUPHINE (Henry Greenwall, mgr.).—The new Shakespearean combination of R. E. McLean, Olette Tyler, Charles B. Hanford and Marie Drofna, will prove quite felicitous, if one is to judge by the presentation of "Othello," as given at the Dauphine Sunday evening. R. D. McLean was the Moor; Hanford, Iago; Miss Tyler, Desdemona, and Miss Drofna, Emilia. W. L. Thorne, a thoroughly competent actor, enacted Cassio. McLean's interpretation was adequate and painstaking, following closely that of his predecessors. His Othello is rather brusque though, the finer passages losing potency in the soliloquies and asides. The Iago of Charles B. Hanford has never been surpassed locally, not even by Louis James, who was the best Iago in New Orleans during the past twenty years. Desdemona does not give an actress unusual scope for a display of elocutionary power, but Miss Tyler added a picturesque quaint-

ness to the ill-fated heroine, a new slant. If one may employ the expression thus, that made the role appealing. Shakespeare, in this day and time, has come to be a fetish, at whose shrine those who would be termed among the intellectuals, worship. It is doubtful whether the great mass of theatregoers will again pay court to the works of the Bard as did the patrons of a generation ago. Today the patron rules and impresses the fact on you. In the old days, he was ruled and seemed happy in the ruling, as the box-office statements will attest.

GREENWALL (J. J. Holland, mgr.).—Dinkins and Stair Burlesquers.

FRENCH O. H. (Jules Layolle, mgr.).—French opera company in "Faust," "La Boheme," "Josephine Vendue par Ses Soeurs" and "Manon."

CRESCENT (T. C. Campbell, mgr.).—Thos. E. Shea in "A Man and His Wife," "The Bells" and "Dr. Jekyll and Mr. Hyde."

LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypsene Stock Co. in "Lena Rivers."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.

LAFAYETTE (Abe Selligman, mgr.).—Vaudeville.

Walter Goldman has resigned as business manager of the Dauphine.

Bessie McManus, for many years Henry Greenwall's stenographer, is being dictated to by the dean of southern theatrical men again.

Arthur B. Leopold has recovered and leaves shortly for New York.

In celebration of Thanksgiving, William Wright and Leona Archer married.

Dan Gracey has withdrawn from the Dinkins and Stair Burlesquers. Arch Wilson joined the same company last week.

The "Pink Lady" company was given a ride on the steamer Sidney free, gratis, for nothing. The press agent of the troupe made capital of the affair. The man who owns the boat did not.

Miss. Scalars, formerly a member of the French opera troupe was married in Boston to Dr. Charles Stephens.

Once more does "pop" vaudeville reign at the Baronne theatre.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Latter, very clever headliner; Donahue & Stewart, good comedy; Sullivan & Bartling, fine; Blanche Mehahey, dandy; Don, the talking dog, did nicely; "The Window of the Haunted House," excellent; Walter C. Kelly, scored; Kath Gullini, very big.

HIPPODROME (Frank Talbot, mgr.).—Paul & Asella, fine headliner; Four Dekock Bros., clever; Lew Cantor's Merry Kids, applause; Four Herculean Sisters, fine; Fields & Fink, hit; W. J. Dyer & Co., scored; Arthur, Richards & Arthur, pleased; Ben Harney & Co., entertaining; Col. Fremont's Frontier Days, good; Orrin Davenport and Mile. Victoria, excellent.

PRINCESS (Dan Fischell, mgr.).—"Turned Up," by the Princesses Malda, very good; Barrett & Creed, encores; Stocker & Jacobs, hearty applause.

KING'S (F. C. Melnhardt, mgr.).—Casino Musical Co., scored hit; Bert Delno & Co., very fine; Theresa Miller, strong.

SHENANDOAH (W. J. Flynn, mgr.).—Cleopatra, featured; Keough & Kohler, very clever; Bell Canto Trio, above average; Marie Fitzgibbon, strong; Rathskeller Trio, encores.

OLYMPIC (Walter Sanford, mgr.).—Raymond Hitchcock's "Red Widow."

CENTURY (W. D. Cave, mgr.).—Wm. H. Crane in "The Senator Keeps House," opened successfully to a well-filled house.

SHUBERT (Melville Stols, mgr.).—"The Pirates of Penzance," the first opera of the Gilbert & Sullivan revival, a very meritorious performance.

AMERICAN (A. R. Wallace, mgr.).—"The Fortune Hunter," Will Deming plays.

GARRICK (Mat Smith, mgr.).—In "The Talker," Tully Marshall, made one of the

comedy hits of the season, playing to a big house.

LA SALLE (Oppenheimer Bros., mgrs.).—"Billy Bailey's Jubilee," a negro comedy farce made good from the start, before a well-packed house.

GAYETY (Charles Walters, mgr.).—"Taxi Girls," with Farrell-Taylor Trio, featured; received much applause.

STANDARD (Leo Reichenbach, mgr.).—"The Gay Widows," entertaining.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—The real laughing hit of the bill was scored by The Providence Players in the merry playlet, "Who Is Brown?" full of good laughs. Lulu Glaser, assisted by Thomas D. Richards and Lester Brown, offered a tabloid musical comedy, "First Love," a condensation of her former vehicle, "Miss Dudelsack." It amused. Carroll and Fields sang bright, snappy songs and won applause. Tom Davies Trio offered a motor cycling "bow" specialty that scored. Ernie and Ernie proved to be excellent dancers and acrobats. Du Calon did some clever balancing on high ladders. Geiger played well on the violin and Lynch and Zellers made good with a club swinging specialty. Business very good.

NEW (George Schneider, mgr.; direct).—A good all-round show in which Seymour Dempsey and Seymour carried off the honors with their singing and piano specialty. Jeannette Haines & Co. scored. Zenda offered a mind reading specialty of the conventional type. C. W. Bradley, with his trusty song sheet, kept the audience humming his songs. Tannean and Claxton won many laughs and their instrumental work was appreciated. Roy, Mose and Bird opened the show. Holly Hollis told some stories and sang and danced her way into popularity. Business excellent.

VICTORIA (C. E. Lewis, mgr.; Nixon-Nirdlinger agents).—Moffatt-LeReine Co. headed the bill with an exhibition of expert handling of electricity. The act interested and a little comedy is developed. Lew Palmore scored

WESTERN BOYS COMING

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MAJESTIC THEATRE BLDG.
 CHICAGO

a hit. Al Herman had them roaring at his songs and stories. Rose Trio offered a comedy sketch. Vincent Vernon sang three well selected songs. "The Gent With the Jimmy" seems to please all hands. Business big as a rule.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"Louisiana Lou" was welcomed by a very large audience Monday.

AUDITORIUM (R. MacBride, mgr.; Shubert).—A large audience had a good time with "Hanky Panky" Monday night.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.; K. & E.).—Motion pictures succeeded musical comedy and drama at this house this week, the attraction being "From Manger to the Cross," and the reels proved reverential in spirit. It is a question as to business and reception, however.

ALBAUGH'S (J. Albert Young, mgr.; Ind.).—"Freckles" pleased a fair sized audience Monday night.

GAYETY (Wm. Ballauf, mgr.).—Dave Marlon outdid anything he has yet attempted in burlesque at this house Monday afternoon. Everybody liked the show.

EMPIRE (George W. Rife, director).—"The Washington Society Girls" gave a lively show with a fast working chorus to a good house Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—Kilm, Gazzolo Stock, Co. offered "The Chintown Trunk Mystery." George Kennedy and Miss Dorothy Dale doing excellent work in the leading roles. Big business the general rule.

The Mystic Shriners from Philadelphia and nearby cities visited their Baltimore brethren last Friday and were sumptuously entertained by the local lodge. The entertainment included a mid-night show at the Empire theatre, where the "Lady Buccaneers" were playing. George W. Rife, manager and director of the Empire theatre, is an influential Shiner and put his house and company at the disposal of the organization.

Rose Merfield, a member of "Those Four Girls," a quartet appearing at the New theatre last week, was taken seriously ill the latter part of the engagement with typhoid pneumonia. Despite her illness she pluckily continued to appear until after the matinee Saturday when she fainted and had to be taken to her boarding house. Miss Merfield is a resident of Philadelphia and was conveyed to that city Monday by Terry Elmer & Co., who appeared on the same bill with her.

Zenda, a mind reader, the headline feature at the New theatre this week, closed after the first show Monday, refusing absolutely to read the audience's minds four times a day. She claimed to have a contract calling for three shows, but she could not produce the document. The Melopia Sextette took Zenda's place in the bill Tuesday and scored strongly with their instrumental and vocal work.

**NOTICE TO MANAGERS
 WALTER STANTON**

The giant dancing rooster and the original chantecler has never appeared at the Winter Garden, New York City, and is not responsible for his name appearing in print.
 All Communications to "Billboard," Chicago. **Walter Stanton**

AUSTRALIA

(By MARTIN C. BRENNAN.)
 11 Park St., Sydney, Oct. 21.

CRITERION.—"Get Rich Quick Wallingford."

HER MAJESTY'S.—Closed, undergoing extensive alterations.

PALACE.—Jansen Magical Show, assisted by following vaudeville acts: De Hollis and Valora, Nelson Story, Adele Montague, dancer. The show departs for America next month, after eighteen months' touring.

ADELPHI.—"Girl Who Took the Wrong Turning."

ROYAL.—"Dorothy." Revival after twenty years.

PRINCESS.—Allen Doone in "Molly Bawn." Good biz.

ROYAL.—"The Whip."

KING'S.—"On Our Selection."

GAJETTY.—This vaudeville house has now been brought thoroughly up to date in order to conform with the recent decision to close the National to variety and run the Brennan-Fuller Melbourne show in the present theatre. The headliners are the Olracs, fine comedy acrobatic act. Also are Fasola, magician; Blanche Carelli, Black and Bronte, Harry Sadler, Nellie Nearle and John Fuller, Sr., who is making a vaudeville re-appearance after many years. He's head of the Fuller family, and his presence on the bill comes as a surprise and shock to the

Business is good in Brisbane Empire, where La Freya, the Parisian poseuse, is headliner. Others prominent are Alec Hurley and the First-parters. The Royal has Eva Mudge, who has received a still further extension on her original contract; Hedley and Bartlett, and the Bohemians.

The Billy Kersands—or Hugo Bros.' Minstrels—open at the Bijou theatre, Melbourne, tonight. It is the first metropolitan showing the organization has had since they arrived here. The Era Quartet is the big noise.

Josephine Cohan, of the Wallingford Co., has been off the bill for some weeks. Mr. Niblo stated yesterday his wife was steadily on the improve. Miss Cohan has created a fine impression here.

Margaret Dale Owen received a summons from the civic authorities last week. She wore a hatpin without a protector, much to the danger of passing pedestrians.

Romanoff, an artistic violinist, who is somewhat devoid of showmanship, is now a headliner on the Fuller-Brennan time. He is little more than a lad and is adjudged by reputable critics to be the finest vaudeville act of his class.

The Great Jansen is concluding a fortnight's return season at the Palace. Considering that he was here six months ago, and this is the slack season of the year, the illusionist is doing fine business.

Allen Doone is another American who has struck oil over this side. He returns to Sydney for the Xmas season. Doone has a liberal following amongst the Tads here.

P. H. McEwen, the Scottish-American hypnotist and entertainer, finished a ten nights' season at the Town Hall last Tuesday. He attracted large audiences, thanks to a judicious distribution of paper, and also brought satisfactory returns to the box office. He opens in Melbourne next week for a short season. Subsequently he will be handled by John E. Donnellan, of the J. D. Williams' enterprises.

"Wallingford" goes to Melbourne in two weeks' time. The comedy will be withdrawn in the height of its popularity in order to make way for prior bookings at the Criterion.

Maggie Moore will revive "Struck Oil" in a fortnight. Margaret has been associated with this piece for thirty years or more, being the original Lizzie Stoefel, and had as her principal support her then husband, J. C. Williamson, now the biggest man in the theatrical matters over this side.

MEYER'S MAKE-UP 10¢
 KNOWN AS THE BEST FOR 45 YEARS

TIVOLI.—This theatre, amongst others on the Rickards Circuit, is undergoing extensive alterations. Prominent on the bill are Macarte Sisters, Rallis-Wilson Trio, Nella Webb, Welch and Carbase, Alberto Marini, Vaude and Verne, Mozetto, Joe Mullaney and others.

NATIONAL.—Very weak bill headed by Ward and Vere, English sketch artists; Athos and Read, Australian skaters, fnc; Drizzell Boys, Mamie Ellis and the Waldrons.

Bain's small-time circuit reports very good business for this time of the year. Leslie Bate, the big American blackface performer, who came here with the Kersands Minstrels, is on the circuit. He will probably return to America in December.

MELBOURNE.
 HER MAJESTY'S.—"Floradora."

hard heads, who hardly know whether to kreet the movement as a desire to cut down expense or a sudden fascination for the glare of the footlights.

The Keltons, musical act, great; Chinko, juggler; Minnie Kaufman, cyclist; Schenk Bros., equilibrist; Will Whitburn and Fred Bluet.

Wirth's Circus, at Melbourne Olympia, has a number of new people, foremost being Harry Long, the upside down marvel; Arios and Le Van, and others. The show is augmented by Captain Rosa's Wild West, consisting of about a dozen cowboys, headed by Buffalo Vernon. According to reports, this latter, although interesting, as a whole, is hardly strong enough to draw particularly

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Hugh D. McIntosh, who has now taken entire charge of the Rickards Circuit, is making drastic changes in some of the houses. All the old-time acts of little consequence have received their quietus, whilst many others are shivering in their shoes in anticipation of similar treatment. The latest to go is Manny Aarons, the leader of the orchestra at the Sydney house.

It is reported that Ed. Maas is joining forces with J. C. Bain, the small-time manager, and will use all his energy to enlarge the circuit. Maas is a son-in-law of the late Harry Rickards, and his wife inherits much of her late father's mazuma.

Willie Wattle White and Harry Linden, for the past several years stock acts with Rickards, are no longer connected with the circuit. The former received notice to quit, whilst the latter, fearing the inevitable, fled with the Fuller people for a tour of New Zealand.

ALLENTOWN, PA.

ORPHEUM (Geo. Carr, mgr.; U. B. O.; rehearsals, Mon. & Thurs.).—Lillian Ashley, good; Juggling Burkes, fine; Ed. Lindsley & Co., good; Hourshley Troupe, very good; Gus Edwards Newsboys' Sextette, excellent.

LYRIC (N. Worman, mgr.).—2, Merry Maidens; 4, Fortune Hunter.

WM. A. EYERS.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal, Mon. and Thurs. 2).—2-4, Swisher & Evans, good; Davis & Allen, hit; The Three Waynes, sensation; Sam Golden, pleased; Great Davies Family, fine. 5-7, Hermans' Cats & Dogs; The Doherty's, very good; Laura Davis; J. Albert Hall & Co.

BURLINGTON, IOWA.

GARRICK (Geo. W. Mercer, mgr.).—Lawson & Norman, Whitfield & Ireland, Chas. A. Gibbs, Pekin Zouaves, Ed. Vinton and his dog, Mall & Lorraine, Pete Baker, and Four Roeders.

GRAND (Ralph Holmer, mgr.).—The Wolf, 1; Paul Gilmore in The Havoc, 2; Littlet Robert, 3; The Woman, 6; Freckles, 7; The Great Divide, 8; Fisk O'Hara, 12; House of a Thousand Candles, 15; Louis Mann in Elevating a Husband, 18.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—28-30, "Mile a Minute," thrills; Smith & Campbell, scored; Iza Hampton & Co., impressed; Shorty Edwards, clever; Malflaya, novel; 1-3, "Telephone Girls," headliner; Graham, Copes & Kane, laughs; Hodges & Kingsley, liked; Ingraham & Lind, neat; Quick, cartoons.

TEMPLE (Fred W. Falkner, mgr.).—Hall Players.

Three members of the Gaby Deslys Company, appearing at the Adelphia Theatre, Philadelphia, were arrested here Sunday on a charge of speeding. The fair Gaby was in her car and accompanied the others to the City Hall where they deposited security. At the hearing Tuesday, the three auto drivers were fined \$50 and costs.

DANIEL P. MCCONNELL.

CANTON, OHIO.

ORPHEUM (O. C. Murray, agent; Gus Sun; rehearsal, Mon. 10).—Leon and Adeline Sisters, big hit; Jennie De Weese, good; Elsie Garner & Co., clever and laughing hit of show; Surry & Lynne, pleased; May, Marie & Marion, singers, great; opened to capacity.

GRAND (O. H. Elmer Rutter, mgr.; Reis);—Nancy Boyer remains over for week Dec. 2. Last week business very good. Chauncey (left Dec. 9. Kitty Gordon 12.

Canton Lodge No. 68, B. P. O. E., held their memorial services at the Grand, Sunday, Dec. 1, the theatre being packed to the doors. Judge W. B. Ritchie of Lima delivered the memorial address.

Nancy Boyer was the recipient of a handsome Cadillac auto here, Thanksgiving day. It was given to her on her birthday by her husband, Henry Testa.

JOE MASSLECH.

CHAMBERSBURG, PA.

NEW THEATRE (F. A. Shinnbrook, mgr.).—Freckles, good show, pleased house.

ROSEDALE (G. E. Mead, mgr.).—Belle Wilton, good; Curley Mormeth, singing and dancing, very good; G. E. Meads, singing, notable; Franklin Stock Co. is making good.

THE STAR (H. R. Weber, mgr.).—Still showing films.

C. A. BAKER.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; rehearsal, Mon. 10).—Eva Tanguay, headlines the bill. In her new songs she roasted the managers and herself. She is bringing out

the crowds to the Hipp; Ramsdell Trio, offer clever dancing novelties; Adler & Arline, went very well; Ward & Curran use their old material; Frank R. Montgomery & Lottie Medley Co., pretentious playlet; Doc O'Neil; Tom Nawn & Co., familiar; Four Doric Comedians, very good.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal, Mon. 10).—Maseppa, trained horse, headlines; The Gotham City Trio; Ladelle & Taylor; The La Tours; Billy Burns; Austral Musical Four.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts).—Sam Bernard, "All for the Ladies," a new farce and was well received.

OPERA HOUSE (Geo. Gardner, mgr.; K.

LYNN THEATRE

WITH RIESNER AND GORES HITTING THE HIGH PEDAL OF CLEAN, SWIFT COMEDY, SUCH AS IS NOT SEEN ANY TOO FREQUENTLY IN THE TWO-DAY HOUSES, WITH "ADONIS" and his wonderfully intelligent god presenting a posturing act that is charming to look at besides being clever in conception; and with the Three Musketeers, well known and well liked travesty performers, the familiar Lew Hoffman, that juggling eccentric, and Will Roehm's lively athletic girls all on the same program, patrons of the Lynn theatre are regaled this week with one of the best balanced and most thoroughly enjoyable bills yet seen under the regime of Manager Jeff Callan.

There are Darcy and Williams, for instance—two clean-looking young gentlemen, whose pianolo shows an originality and a polish that does them great credit. Their version of "The Ghost of the Violin," a creepy song that is being man-handled and woman-handled, too, by vaudevillians, here, there and everywhere, until it is almost worn to a frazzle, is entirely different from any other that has been submitted in this city and shows real artistic preparation.

The Searl Allen players, who had been booked for the week, had to cancel owing to the illness of one of them, and at the last moment the Winsor Trio was imported from Boston. The program suffered not a whit by this shift. These three boys, two of whom vocalize while the third hits the piano keys, proved their worth as smart entertainers on the jump.

Unlike so many acts of this nature, the exhibition of Roehm's athletic girls is utterly without offensiveness. The well-developed young feminines mix it up vigorously with the "mits," wrestle as if a big burro was at stake, punch the bag and faithfully illustrate the favorite knockout blows of a dozen famous pugilists.

The Musketeers, Messrs. Dunham, Edwards and Farrel, are as comical as ever. The symmetrical "Adonis" has an invaluable supporting "company" in his little dog. Lew Hoffman retains all his old drooleries and has added some new ones. All hats look alike to him and he keeps them going niftily. Spencer & Spencer, "the kids with the jiggling feet," are a song and dance team with the legitimate goods.

AFTER ALL, HOWEVER, "CHUCK" RIESNER AND HIS VIVACIOUS, CAPTIVATING PARTNER, HENRIETTA GORES, ARE THE "HEAD" TEAM OF THE BILL. NO BRIGHTER, BRISKER PAIR EVER CAME DANCING DOWN THE VAUDEVILLE PIKE. THEY WORK IN FRONT OF THEIR OWN DROP, AND THEY WORK SO CONSCIENTIOUSLY AND EFFICIENTLY THAT THEIR ACT HAS NOT A DULL OR COMMONPLACE MINUTE. "IT'S ONLY A SHOW," THE TAKEOFF THAT FORMS MR. RIESNER'S CHIEF CONTRIBUTION, BRINGS OUT ALL HIS QUANT STYLE OF DROLLERY. Pathe's Weekly, which closes the program, is uncommonly good this week.

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(E.)—Christie MacDonald, "The Spring Maid," doing a good return business. STAR (Drew & Campbell, mgrs.; rehearsal, Monday 10).—"High Life in Burlingame" with Pat White, "Casey in Society" and "The Union Man"; in the olio, Tom Barrett & May Belle, comedy sketch; Carl Henry & Nellie Francis; Charles Falke appear.

EMPIRE (E. A. McArde, mgr.).—"The Dazzlers," with Pete Curley. PROSPECT (Geo. Todd, mgr.; Stair).—"Don't Lie to Your Wife," Dave Lewis & Co., amusing farce.

GRAND (J. H. Michels, mgr.).—Richard Gordon Stock Co., "The Blue Mouse." CLEVELAND.—Stock, "Why Women Sin." ALHAMBRA.—The Moral Opera Co. GORDON SQ.—Dixie Taylor and his dog Jasper, feature. WALTER D. HOLCOMB.

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; Pantages; rehearsal, Mon. 12:30).—25, Hawaiian Singers, feature to applause; Cameron & O'Connor, laughs; Ned Burton & Co., please; Seaman & Killian, get results; Delmore Trio, rings; good business.

LYRIC (J. H. Blanchard, mgr.; W. V. A.).—Annie Abbott, big feature; Tom & Stasia Moore, going big; Barnes & King, laughs; Wilcox & Washington, fair; Ansonia Trio, good; The Great Roberts, business good.

BURDIS (Cort, Shubert & Kindt).—34, Prince of Tonight, fair; 25, The Price, small house; 26, Cecil Lean & Flo Holbrook, excellent results; 27, The Price She Paid; 28, Raymond Hitchcock, sold out early.

SHARON.

DENVER, COLO.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Owen McGliveny, headlined, scored; Mary Quive & Paul McCarthy, liked; An Indian Romance, pleased; Great Asahi & Co., fine; Beatriz, Michlena, passed; Owen Clark, good; The Two Alfreds, amused. EMPRESS (Geo. A. Boyer, mgr.; S. & C.).—The Steeley's, ordinary; O'Rourke & O'Rourke, pleased; Busse's Entertainers, amused; Musette, fair; Harry Brooks & Co. in the "Old Minstrel Man," excellent; The Four Dunne, hit; Hugh Lloyd & Co., feature, fine.

PANTAGES (J. J. Cluxton, mgr.; agent direct).—Calvin & Thornton, fair; F. J. Byrd & Co., ordinary; Irene Athane, passed; Earle Dewey and Dancing Girls, hit; Hazel Bess Laugenous, swimmer, headlined, entertained. BROADWAY (P. McCourt, mgr.).—Bought and Paid For; 2, The Rose Maid. TABOR GRAND (P. McCourt, mgr.).—"The Old Kentucky"; 2, "The Confession."

The bill at the Empress this week has seven acts instead of the usual six.

Klaw & Erlanger's big production of "Ben Hur" is billed for the Broadway, Dec. 9.

Hazel Bess Laugenous, first girl to swim the Golden Gate, is using her own patent of Patented; that of using a motor to pump the water, through the tank at 15 miles per hour. Miss Laugenous gives an exhibition of swimming against the tide.

HARRISON E. HALLAM.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal, Sun. 10).—24, Franklin Ardel & Co., hit; Little Hip, pleasing; Minnie Allen, scored; Eddy Howard, liked; Sydney Shields & Co., good; Gordon & Kinley, applauded; Berg Bros., good.

BERCHELL (Elbert & Getchell, mgrs.).—24-25, Uncle Tom's Cabin, big business at popular prices; 26, Rose Maid, well presented to good business; 27, Naughty Marietta, big business; 28, Graustark, good business, fairly well presented.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.).—S. & C. vaudeville; split week.

JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal, Mon. 10).—Two Doleys, opened. The Gypsy Queen, hit; Charles & Fanny Van many laughs; "Honor Among Thieves," fine; Paul Morton & Naoma Glass, refined; George Beban, excellent; Edward, Ryan & Tierney, very good; Steiner Trio, good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal, Mon. 10).—Aerial Sherwoods, good; Ned Norton, laughs; Joseph Callahan, good; Harry & Anna Mae Seymour, hit; Eckhoff & Gordon, laughs; "The Star Bout," big.

FAMILY (C. H. Preston, mgr.; U. B. O.; Family Dept.).—Graham & Randall, scream;

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Ahearn Bros. good; Tilly Whitney, funny;
Kreme, Belle Claire & Herman, good; Three
O'Neill Sisters, hit; Edgar Foreman & Co.,
good; Mays & June, pleased; O'Donnell Bros.,
pleased.
COLUMBIA (M. W. Schoenherr, mgr.;
Sun).—Teddy Hardcastle & Co., good; Don-
nette, pleased; Marjoe's Mannikens, good;
Three Lesters, fair; Art Adair & Co., good;
Lynn & Bonnie Hazard, good; Longbrake,
McConnell & Richardson, hit; Coin's dogs,
excellent.
NATIONAL (C. R. Hagedorn, mgr.; Doyle).
—France-Keith Co., Th. Hartman Sisters,
Williams & Gilbert, Lynn & Una Wesley,
Mayer & Hyde, Florence Evans Barr, Five
Howards. Bill below average.
DETROIT (Harry Parent, mgr.).—Gypsy
Love.
—GARRICK (Richard H. Lawrence, mgr.).
—Aborn Opera Co. in The Chimes of Nor-
mandy.
FOLLY (H. W. Shutt, mgr.).—Midnight
Beauties.
GAYETY (William Roche, mgr.).—Billy
Watson.
AVENUE (Frank Drew, mgr.).—The Girls
from Missouri.
LYCEUM (A. R. Warner, mgr.).—The Old
Homestead.
LIGHT GUARD ARMORY—5. John Mc-
Cormack. JACOB SMITH.

ELMIRA, N. Y.
MOZART (Fisher & Shea, mgrs.).—2-4.
"Love in a Suburb" well received; Flynn and
McLaughlin, good; William Cahill, excellent.
MAJESTIC (M. D. Gibson, mgr.; agent,
U. B. O.).—2-4. Walter Pearson & Co., good;
Noodles Fagan, interesting.
FAMILY.—2-4. Prof. Schultz, good; Chas.
Scanlon, good; Fisher & Shea, good.
COLONIAL (M. D. Gibson, mgr.).—4. "The
Merry Widow"; 6. "Princess of Mystery".
LYCEUM (Lee Norton, mgr.; Reis Circuit).
—2-7. Garrick Players in "Arizona"; large
business delighted.
J. M. BEERS.

ERIE, PA.
MAJESTIC (J. L. Gibson, mgr.).—2. Om-
cer 666; 3. The Rose Maid; 4. Annette Keller-
mann Co.; 5-6-7. Edna May Spooner.
COLONIAL (A. P. Weschler, mgr.; A. V.
O'Brien, asst. mgr.; Gus Surin and U. B. O.;
rehearsal, Mon. 10).—Melvin Bros., excellent;
Love in the Suburbs, clever; Leo Carrillo,
went big; Les Gouget, good; Denny & Pal-
mer, good; Donlin & Lewis, hit feature.
PARK—The Christian.

Mike Donlin was given a big reception here
this week. It is his home town. W. H. M.

FALL RIVER, MASS.
SAVOY (L. M. Boas, mgr.).—Malley Den-
son Stock Co. in Madame X.
ACADEMY OF MUSIC (L. M. Boas, mgr.;
Loew, rehearsal, Mon. 10).—2-4. The Great
Sullivan, excellent; Billy Rogers, good; Berry
& Wilhelm, very good; Welch, Nesley &
Montrose, good; Cabaret Girls, a hit; 5-7.
Lauder Bros., Deltorelli & Gilsando, Hagry
Mavo, Cabaret Girls.
BIJOU (H. M. Goodhue, mgr.; Gugley;
rehearsal, Mon. 10).—2-4. W. E. Browning,
good; Carrel, Perlett Co., very good; Arthur
Grey, good; Cliff Barzacs' Comedy Circus, a
hit; 5-7. M. Farleys, Lutringer & Lucas,
Helen Gannin, Octava O'Neill.

The Premier Theatre, Loew's L. M. Boas,
was burned out Sunday, Dec. 1st.
EDW. F. RAFFERTY.

HAMILTON, OHIO.
SMITH'S (Tom A. Smith, mgr.).—30. Stet-
son's Uncle Tom's Cabin, good business; 1.
(afternoon), "Elks" Memorial; (evening),
"Billy, the Kid," big house. QUAD.

HARRISBURG, PA.
ORPHEUM (Wilmer & Vincent, mgrs.;
agent U. B. O.; rehearsal Monday 10).—
Week Dec. 2; good business—Inza & Lorella,
good; Princeton & Yale, fairly; Linton &
Lawrence, pleased; Cooper & Robinson, en-
cored; Baby Helen, applauded; Arthur Hoops
in "Detective Keene," splendid dramatic
sketch; Mosher, Hayes & Mosher, went well.
COLONIAL (Wilmer & Vincent, mgrs.;
agent, Norman Jefferies).—Week Dec. 2;
good business. Mile. Zella; Bob Warren;
Datto, Free & Co.
MAJESTIC (N. C. Myrick, local rep; Reis
Circuit).—Nov 27. "High Life" (burlesque),
good house; 28. "Omcer 666," capacity busi-
ness; 30. Southern & Marlowe, in "Much Ado
About Nothing," society event of season,
standing room only; Dec. 4. "Merry Maldeus"
(burlesque); 5. return engagement, "Fortune
Hunter"; 6. "Alma, Where Do You Live?"
J. P. J.

HARTFORD, CONN.
POLI'S (W. D. Ascough, mgr.; agent, U. B.
O.; rehearsal Mon. 10).—"Cheyenne Days,"
well received; Avon Comedy Four, good; Da-
vis, Macauley & Co., went big; Montambo &
Wells, good; Sampsel & Rilly, liked; Adam-
int & Brush, good hand; Haydn, Dunbar &
Haydn, clever.
HARTFORD (Fred P. Dean, mgr.; agent,
James Clancy; rehearsal Mon. and Thurs 11)
—2-4. Cabaret Trio, welcomed home; Betsy
Brown & Co., fine; Revolving Collins, good;
Lucier & Evans, liked; Tossing Antline, went
well; 5-7. Gwant Male Singers; Ed Rowley;
Stefano Bros.; Bannister & Vizard; Eunice
Burnham & Charles Irwin.
"PARSONS" (H. C. Parsons, mgr.).—3-4.
"The Durbar"; 6-7. Eddie Foy in "Over the
River"; 9. Genee. R. W. OLMSTED.

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December 20

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EMPRESS (Jake Isaac, mgr.)—24, Artie Nelson & Miss Floye, Lawrence & Edwards, Francis Clare with Guy Rawson Company, DeMichele Brothers, and the Four Lukens.

SAKE—Stock. Where the Trail Divides. **GAYETY** (J. W. Whitehead, mgr.)—"The Moulin Rouge Co.;" Dec. 1, Stars of Stage-land.

COLUMBIA—St. Elmo.

The New Gayety is now under the management of J. W. Whitehead, with burlesque. Many novelty contests have been introduced by Mr. Whitehead, including a Country Store every Friday night.

B. L. GREENEWALD.

MINNEAPOLIS.

ORPHEUM (Martin Beck, mgr.; agent, direct; rehearsal 10.30; Sun).—Bradshaw Bros. good; "Squaring Accounts," acceptable; Hess Slater, very good; Lolo, hit; Rube Marquard & Blossom Seeley, big hit; Jas. H. Cullen, well received; DeWitt, Burns & Torrence, very good.

UNIQUE ("Jack" Elliot, mgr.; S. & C.; rehearsal, Sun. 11).—Clare & Rawson, Four Lukens, Nelson & Floye, Lawrence & Edwards, De Michelle Bros.

MILES HIPPODROME (Wm. Gallagher, mgr.; Walter Keefe; rehearsal, Mon. 11).—Creator's Band, Maxims Models, Paris Green, Florenz Fally, Aulen & Flight.

NEW GRAND (W. V. M. A.; rehearsal, Mon. 11).—Van's Scottish Minstrel Maids, Four Manning Sisters, Slavell, Comedy Trixter, Segora & Segora.

METROPOLITAN O. H. (L. N. Scott, mgr.; K. & E.).—Eva Lang "Sauce for the Goose," Starting Thursday, "Making a Man of Him."

THE SHUBERT ("Buz" Bambridge, mgr.; Shubert).—Primrose & Dockstader Minstrels, BIJOU (Theodore Hayes, mgr.; stock).—"Alias Jimmy Valentine."

GAYETY (Wm. Koonig, mgr.)—"Moulin Rouge."

MONTREAL, CAN.

HIS MAJESTY'S (H. Q. Brooks, mgr.)—Montreal Opera Co.

PRINCESS (H. C. Judge, mgr.; Shubert).—2, Yaaye; 3-7, Grace George in "Carnival."

ORPHEUM (G. F. Driscoll, mgr.; U. B. O.).—Chas. Grapewin & Co., Joe Jackson, Mack & Orth, Four Athletes, Belle Story, Herman Timberg, Robt. Henry Dodge & Co., William Bros.

ROYAL (O. McBrien, mgr.)—The Merry Maidens.

GAYETY (J. F. Arnold, mgr.; Eastern Wheel).—Robinson Crusoe Girls.

SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; Gus Sun; rehearsal, Mon. 10.30).—Toni Regini, singer, pleased; Temple & Bennett, comedy playlet, scored; The 3 Madcaps, singers and dancers, clever; Winnwood's Monkey Circus, hit.

GEO. FIFEN.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal, Mon. 9).—Loa Durbyelle, amused; Fitch Cooper, scream; Walter Layton Trio, clever; John F. Murray, funny; Frank Woods & Bunea Wyde, hit; Stanley James & Co., entertained; Hughie Jennings (Detroit) & Ben Smith (Newark), scored; The 4 Regalia, wonderful; Josephine Issled & Co., charmed.

LYRIC (Proctor's).—Maude De Lora, hit; Jack Lyle, good; Ben Vernon & Co., comical; Mr. & Mrs. Sidney Reynolds, great; Gardner Family, pleased; 3 Dolly Vardon Girls, big; White's Comedy Mules, well trained.

WASHINGTON (O. R. Neu, mgr.; Fox).—Weston Raymond & Co., good; Fudo & Primrose, hit; Alphonso Trio, scored; Cook & Baker, good; Nancy Howe, charming; De Renzo & La Dere, clever; 3 Hills, good.

ODEON (Charles Burtis, mgr.; U. B. O.).—

Dorothy Raynor's Players in "A Midnight Supper," good; Charlotte & Edwards, clever; Becker & Adams, novel; Great Osaves, excellent; Harry Dare, entertained; Grace Anderson, clumsy; Cycling Brunettes, hit; 4 Invincibles, did well.

ARCADE (L. O. Mumford, mgr.; agent, direct).—Arcade Stock Co. in "A Hasty Exit." **ROSS** (Mr. Ross, mgr.)—Royal Italian Grand Opera Co. in "Forza Del Destino," big business.

SHUBERT (Lee Ottelegul, mgr.)—"Mutt & Jeff," capacity.

NEWARK (George Robbins, mgr.)—"A Scrape o' the Pen," steady business.

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal, Sunday 10).—24, Four Kokers Brothers, good; The Takines, pleased; Mrs. Gene Hughes & Co., hit; James H. Cullen, entertained; Elsa Ruegger, excellent cellist; Gould & Ashlyn, well liked; Ameta, very good.

HIPPODROME (E. L. Johnson, mgr.; T. B. C.; rehearsal, Sunday 10).—24, Four Lavelles, Marie Hirdlicka, Brown & Foster, Crutchfield, Gordon & Perry.

GAYETY (E. L. Johnson, mgr.)—Ben Welch and his burlesquers.

KRUG (Chas. A. Franke, mgr.)—"The Big KOPALD."

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PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkel, mgr.; U. B. O.).—28-30, Healy & Adams, big laughs; The Society Trio, good; Lester & Lester, good; 2-4, Ten Musical Rough Riders, scored; Wood Posing Dogs, good; Mack & Waters, good; Capacity.

BIJOU (Edw. A. Kovacs, lessee and mgr.)—Kovacs Stock Co.

M. A. BRAM.

PITTSBURGH, PA.

GRAND (Harry Davla, mgr.; U. B. O.).—Edna Goodrich, delightful; Henry E. Dixon, hit; Horace Wright & Rene Dietrich, good singers; Four Musical Kings, well applauded; Arthur Deacon, very good; The Seebachs, creditable; Clarence Wilbur, hit; Four Florimonds, well received.

HARRIS (Harris & Davis, mgrs.; U. B. O.).—Captain Treat's performing seals, interesting; Whittier Ince & Co., very funny; Three Follies, very good; LaFrance & McNabb, humorous; The Halkins, good; Leonard Williams & Girls, very good; Smith & Zito, good musical act; Beale Babb, hit; Hamilton & Denno, entertaining.

KENYON (Titus Kenyon, mgr.; Pollock).—Bean & Hamilton, excellent; Kent & Kent, big hit; Four Hagans, very good; The Three Harmonists, good; Seymour Sisters, hit; Douglas A. Flint, Virginia Fairfax & Co., very good.

ALVIN (John P. Reynolds, mgr.; Shubert).—"The Prince of Pilsen"; 9, "Little Miss Brown."

NIXON (Thos. R. Kirk, mgr.; K. & E.).—"The Garden of Allah"; 9, "Officer 44."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Get Rich Quick Wallingford"; 9, "Don't Lie to Your Wife."

GAYETY (Henry Kurtzman, mgr.; Eastern Burlesque).—Mollie Williams & Co.; 9, "Golden Crook."

Sam M. Richblum, owner of the "Daffydori Girls," is rehearsing a new musical comedy for vaudeville.

Florence Conrad, with "Alias Jimmy Valentine" Co., will appear in vaudeville next season.

The annual election of officers of the Bill-posters will be held on Dec. 16 at local No. 1.

The annual election of officers of the Theatrical Mechanics' Association was held on December 1 (Lodge No. 37). The following officers were elected: Pres., Chas. Collier; vice-pres., Ed. Washburn; rec. sec., Al Sturm; fin. sec., Wm. Bouera; treas., Chas. Cahill; trustees, Allen D. Brown, Thos. Donnelly & W. J. Nolte; delegate to national convention, Chas. J. Nolte; directors of club house, Robt. Ellison, Alex. Miller, Frank Poulson, Thos. Donnelly, Peter Tonor, Chas. Colley, C. J. Nolte; physician, Dr. Sam J. Marcus. R. W. Pierce withdrew as delegate to national convention. SINCLAIR.

PORTLAND, MAINE.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal, Mon. 10.30).—Three Brownes, fine; James Horton, hit; O'Brien & Lehr, good; Alfredo, tremendous; Odiva, featured.

GREELEY'S (J. W. Greeley, mgr.; Church; rehearsal, Mon. & Thurs. 10.30).—The Nervos Mermals; 2-4, Alfred Keley, good; Taylor & Price, excellent; 5-7, Weston 81ers; De Grace & De Paul.

JEFFERSON (Julius Cahn, mgr.)—2-4, Kitty Gordon in the Enchantress; 5-8, Mrs. Geo. A. Hibbard in the End of the Bridge.

B. F. KEITH'S (James E. Moore, mgr.)—"The Call of the North."
SCENIC (Westbrook) (Guy P. Woodman, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 1).—2-4, Sweeney & Rooney, hit; 5-7, Rolando Bros.

J. W. Greeley has opened a branch office for Warren J. Church, the Boston booking agent for Maine territory.

PYTHIAN TEMPLE—9, Indoor Circus, given by Portland Advertising Men; 14, Chapman Concert featuring Chevalier Salvatore Giordano. H. C. A.



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GAYETY (Leon Evans, mgr.)—Clark's "Runaway Girls," good business.

MINER'S (Frank Abbott, mgr.)—"Girls From Reno," big business.

ORPHEUM (M. S. Schlesinger, mgr.)—"Madame X," capacity; may run two weeks.

JACOBS (George Jacobs, mgr.)—"The James Boys in Missouri," good business.

Newark Elks held their annual memorial services at the Orpheum theatre Sunday night.

The local T. M. A. held a monster ball at the Auditorium last Monday night.

JOE O'BRYAN.

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—2-4, The Two Menards, clever; Julia Haron, funny; John B. Black & Co., funny; Goodrich, Van & Hill, good; 5-7, Clayton Crouch, Helene & Huston, Boys & Girls of Avenue B, Aldre & Mitchell, Capacity houses.

ORPHEUM (Chas. F. Edwards, mgr.)—2-4, "Monte Carlo Girls"; 5-7, "Follies of the Day," big business.

EMPIRE (Floyd Lauman, mgr.)—2-4, "Bon Tons"; 5-7, "Al. Reeve's Beauty Show."

LYCEUM (E. J. Wilbur, mgr.)—"The Confession."

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PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; Quigley).—The Musical Aerialists, excellent; The Mysterious Fountain, entertains; The Echo Company, Four, pleased; Wells & Clarkson, good; Marie West & Clara McArdle, good.
BULLOCK'S (P. L. Burke, mgr.; U. B. O.).—Carolina Four, good; Maud Polley, very good; Usher & Whitecliff, pleased; Fritz Herzkind, fair.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.
WESTCHESTER (G. Collier, mgr.).—The College Girls.
EMPIRE (Max Beaming, mgr.).—The Man Between.
COLONIAL (C. Burke, mgr.; K. & E.).—The Havoc.
OPERA HOUSE (F. Wendelhafer, mgr.).—Peg O' My Heart.
KEITH'S (C. Lovenberg, mgr.; U. B. O.).—Peppino, Nettle Carroll Trio, Eddie Rosa, Frank Wayne & Co., The Three Lyses, Digby Bell & Co., Maud Lambert & Ernest Ball, Three Jossety Bros. Pictures.
 C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent; U. B. O.; rehearsal, Mon. & Thurs. 10.30).—Cavano Duo, good; Casey & Smith, liked; Canfield & Carlton Co., good; Frank Gertz, laughs; Max Witt's 4 Harmonious Girls, nicely.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal, Mon. & Thurs. 10.30).—Wellington, good; Langweid Sisters, pleased; 4 Musical Kleissens, very well; Clara Dagneau, pleased; Mutvey & Darling, laughs; Edwin Holt & Co., very well.
ACADEMY—12, Maude Adams.
 G. R. H.

RICHMOND, VA.
ACADEMY (Chas. Briggs, mgr.).—5-6, Adelaide Thurston in "The Love Affair"; 7, "Miss Nobody from Starland."
BIJOU (Harry McIven, mgr.).—"Life's Shop Window."
COLONIAL (E. P. Lyons, mgr.; U. B. O.).—Telegraph Four, good; Walter Brower, comedy hit; Murphy Musical Duo, good; White & Lama, funny; Rawls & von Kaufman, hit.
EMPIRE (Blair Meanly, mgr.; U. B. O.).—Edward Jolly & Winifred Wild, presenting "Over Night in Boston." Packed house.
LUBIN (W. T. Martin, mgr.; Norman Jefferson).—Atlantis, Fiske & Jack, featured; Billy Walters, scored; Eunice Howe & Tip, very good; Austin & Johnson, hit.
 GERSON W. HELD.

ROANOKE, VA.
ROANOKE (Will P. Henrtize, mgr.; U. B. O.; rehearsal Mon. & Thurs. 1.30).—2-4, Gus Edwards' Blonde Typewriters, featured; Aerial Bartlett, great; The Bohemians, very good; Chas. Farrell, scored. 5-7, Frank Howard; Mott & Maxfield; Gus Edwards' Blonde Girls; Yamamoto Bros.
JEFFERSON.—Latimore-Leigh Players, 2-7, "Lost Paradise."
 The Latimore-Leigh Co. at the Jefferson will close 14. Mr. Latimore of the present company, will resume the management of the theatre and will continue the present policy, opening with a new stock company Dec. 16.
 T. F. B.

ROCHESTER.
TEMPLE (J. H. Finn, mgr.; U. B. O.).—Frank Hartley, excellent; The Faber Girls, good; Fush Ling Toy, novelty hit; Jones & Sylvester, scored; Laura Guertie, good; Henry Woodruff & Co., big hit; Morgan, Bailey & Morgan, well liked; Joe Boganny's "Royal Lunatic Bakers," good.
LYCEUM (M. E. Wolff, mgr.; K. & E.).—28-29-30, Blanche Ring, "The Wall Street Girl," well staged, fine performance; big business; 2-3, Alice Lloyd, "Little Miss Fix-It," warmly received, good business.
SHUBERT (Elmer Walters, mgr.; Shubert).—28-29-30, "The Bohemian Girl," good performance, big business; 2-3-4, The Paul J. Rainey African Hunt Pictures.
BAKER (Frank G. Parry, mgr.; agent, direct).—2, "The White Slave," good production, big business.
CORINTHIAN (Henry C. Jacobs, mgr.; Eastern Wheel).—2, "American Beauties" with Cook and Lorenz, good business.
 Manager Finn, of the Temple Theatre, is receiving congratulations this week upon the third anniversary of the Temple's opening. It cost thirty dollars to celebrate the occasion, for to every child born on the sixth of December, 1909, the date of the first performance in the Temple, "Mickey" agreed to

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pay five dollars in gold. Young Americans claimed and received the prize.
FRANK M. CHASE.

ROCKLAND, MAINE.
ROCKLAND (Al. V. Rosenberg, mgr.; U. B. O.; rehearsal, Mon. & Thurs. 11).—28-30, O'Brien & Lear, excellent; The Sharps, excellent; 2, Stetson's Uncle Tom's Cabin; 3-4, Bernhard "Queen Elizabeth" pictures; 5-7, La Pavia & Co., Richards & Clarke.
 A. C. J.

SALT LAKE.
EMPRESS (Week 20).—"The Pool Room," shared honors with Edward Dorking, the Titanic survivor; Scott & Wilson, clever; Hyland & Farmer, liked; McRae & Lovering, novelty; Link & Robinson, hit; John Delmore & Co., pleased; good business.
ORPHEUM (Week 17).—Owen McGivney, decided hit; The Great Asahi, pleasing novelty; "An Indian Romance," well liked; Mary Quive & Paul McCarty, pleased; Beatrice Michelsna, big hit; Owen Clark, pleased; Two Alfreds, liked; good business.

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SALT LAKE.—20-22, "A Modern Eve."
COLONIAL (Week 17).—Last week of Catherine Countess in "Brewster's Millions."
 OWEN.

SALT LAKE CITY.
ORPHEUM.—24, Willard Mack & Marjorie Rambau, big local favorite; Charles Olcott, excellent; Le Ballet Classique, excellent; Mary Elizabeth, very good; Animated Toyshop, very good; Clarke Family, fair (taking place of Jack Wilson). Immense business. B. R. O. sign out at every performance.
EMPRESS.—27, Verona Troupe, cyclists; "The Waltz Dream," hit; Klass & Berne, excellent; Robert Hildreth & Co., well liked; Bohemian Quartet, good; Neuss & Eldred, pleased; good business.
COLONIAL.—William J. Kelly and Co. in "The Liars" (stock); big business; good show.

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Kelly has taken over the Colonial Stock Co., formerly headed by Mack & Rambeau.

SALT LAKE—28-30, Elsie St. Leon in "Folly of the Circus."
OWEN.

SAVANNAH, GA.
NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—28, Miss Nobody from Starland, good attendance, show fine; 4, George Damerel in The Heart Breakers; 5, Baby Mine; 6, The Frolics of 1912; 7, A. H. Wilson.

LIBERTY (Paul Anderson, lessee and mgr.).—Paul Anderson Stock Co. in A Minister's Wife, very clever show; attendance increasing. Company here indefinite.
PRINCESS (Geiger & Stebbins, mgr.).—Duncan & Holt, big success.
FOLLY (Mose Eberstein, mgr.).—The Howze Sisters, held over, big hit.
BIJOU (Corbin Sheldis, mgr.; U. B. O.; rehearsal, Mon. 11).—Capacity attendance. The Three Escadros, marvelous; Locke & Linder, exceptional; Dean & Price, scored big; Skipper, Kennedy & Reeves, tremendous hit; Austin & Taps, and The Bijou-Scops.
ARCADIA (Jake Schrameck, mgr.).—Leota Glimpse, held over for third week, big hit.
 REX.

SCHENECTADY, N. Y.
MOHAWK (Ackerman J. Gill, mgr.).—"The House Next Door" with Wilson Reynolds as Sir John Cotswold, excellent production to capacity business.
VAN CURLER (Chas. G. McDonald, mgr.; Shubert).—28, Laurette Taylor in "Peg O' My Heart" with an excellent company, scored a distinct hit to very good business; 29, "Little Boy Blue" with Otis Harlan; 30, "The New Sign"; 2, "Billy the Kid"; 3, "The Merry Widow," capable cast to capacity business; 5, Leo Dittchein in "The Concert"; 6, Alice Lloyd in "Little Miss Fix-It."
ORPHEUM (F. X. Breywater, mgr.; Joe Wood; rehearsal, Mon. & Thurs. 12).—28-30, LeRoy Trio, Hanlon & Clifton, Lung Tchang Yuen & Co., Marie Roberts; 2-4, Eva Allen, Hazel Moran; Lampe Bros.; Stewart & Scott.
PROCTOR'S (Chas. Goulding, mgr.; U. B. O. & K. & E.; rehearsal, Mon. & Thurs. 10.30).—28-30, John T. Kelly, headlines; Stan-

ley-James & Co., laughs; Helen Loraine, fine; Boccaccio Trio, entertained; Ben Vernon & Co., pleased; 2-4, Mile, Sumka, hit; Lida Lowell & Co., The Wemple Girls, Brown & Seymour, James Burns.
 "HOWY."

SPRINGFIELD, MASS.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—28, The Concert, good house; 30, Merry Widow, good, to capacity; 2-5, Rainey's pictures, big; 6-8, Stop Thief; 10-11, Eddie Foy.

POLIS (Gordon Wrighter, mgr.; U. B. O.; rehearsal, Mon. 10).—Palsin Bros., good; Lancton, Lucler Co.; Murtel & Francis, pleased; The System, feature; Alexander & Scott, very good; Fry Twins, went well.
NEILSON (Jos. Carr, mgr.; agent direct; Fox Circuit).—Kennedy & Melrose, Vaasar & Arkin, Bell & Mayo, George Hoyd, Grundy & Lizzo, Jos. Remington & Co.; 5-7, Filled from Grand, New Haven.
GILMORE (Grace Damon, acting mgr.).—2-5, World of Pleasure, pleased big house.
 GEORGE PRESSL.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—25-30, Leslie Grossmith, pleased.
NICKEL (W. H. Golding, mgr.; U. B. O.).—The Bales and pictures.
LYRIC (Steve Hurley, mgr.).—25-27, Moscow Duo, scored; 28-30, Edith Montrose, strong.
 L. H. CORTRIGHT.

ST. PAUL, MINN.
ORPHEUM.—Nat Willis, much applause; Gould & Ashlyn, pleased; Milton & DeLong Sisters, good; W. H. St. James & Players, very good; Van Bros., pleased; Gordon Bros. & Kangoos, pleased; John Higgins, clever.
EMPRESS.—Jimmie Britt, well received; Patty Bros., good; Deland, Carr & Co. very good; Lucille Savoy & Co., very pleasing; Manning Twins, good.
PRINCESS.—4, Marvelous Melis; Chas. A. Leder & Co.; Dean & Stevens; Al. Allen.
SHUBERT (Frank Priest, res. mgr.).—"Bought and Paid For," pleased large house. Next week, first half, "One Day"; second half, Aborn Opera Co.
METROPOLITAN.—"Omcer 666," good business. Next week, Sheehan English Opera Co. and "The Fortune Hunter."
GRAND.—"The Whirl of Mirth," with Eddie B. Collins, satisfactory business.
 BENEAM.

SYRACUSE, N. Y.
GRAND (Charles Plummer, mgr.; Keltch's vaudeville, Charles G. Anderson, mgr.).—Charles D. Webber, juggling, very clever; Watson & Santos, scored; Lora, a novelty; Darrall & Conway, scored; Walter S. ("Rube") Dickinson, "The Ex-Justice of the Peace," scored; Virginia Harned, "The Call of Paris," splendid; Kimberly & Mohr, "Clubland," hit; Kremka Brothers, very good.
EMPIRE (Martin Wolf, mgr.; Frederic Gage, local mgr.).—5-6-7, The Concert; 10-11, Syracuse University; 12-14, Richard Carle & Lyle Williams.
WEITING (John L. Kerr, mgr.; Francis Martin, local mgr.).—5-6-7, Ready Money; 9, (week) Bought and Paid for.
BASTABLE (Stephen Bastable, mgr.).—5-6-7, Ward & Vokes; 9-10-11, American Beauties; 12-13-14, The Call of the Heart.

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Direction, GEORGE & LEON MOOSER

Communications to GEORGE MOOSER, 130 W. 44th St., New York City

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; W. V. M. A.; rehearsal Mon. & Thurs. 10).—24. Four Aders, pleased; Roberta & Veveva, good; Zenita, good; Vera Bettina, fair; LeRoy Harvey & Co., good; Roland Carter & Co., hit; Empire State Four, hit; Vassar Girls, great; Marena & Delton Bros., hit; Hetty Urma, hit. Good business.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.)—3. Modern Eve; 4-5. Pictures; 6. Donald Brian; 7. Balking Princess; 8. Talker; 9-10-11. Every Woman.

Manager Hoefler of the Varieties gave a Thanksgiving dinner after the evening performance November 28th, thirty guests being in attendance. Among the professional people were Roberta & Veveva, Roland Carter, Harry Leighton, Charles Church, George Mahare and the officers of Local 49, I. A. T. S. E. McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Nina Morris in The Yellow Peril, Two Colays & Fay, Felix Adler, Kirksmith Sisters, Bixley & Lerner, Letzel Sisters, William Burr & Daphne Hope, East Indian Elephants.

MAJESTIC (Peter F. Griffin, mgr.).—Blake's Pony Circus, Palora Brothers, Sarah Charlotte, Billy Cross.

STRAND (E. W. Welch, mgr.).—Margaret Cunningham, Inez.

PRINCESS (O. B. Sheppard, mgr.).—Milestones.

ROYAL ALEXANDRA (L. Solmon, mgr.).—Aborn Opera Co. (2 weeks).

GRAND (A. J. Small, mgr.).—A Woman's Name.

GAYETY (T. R. Henry, mgr.).—Harry Hastings' Big Show.

STAR (Dan F. Pierce, mgr.).—The Dandy Girls.

TRENTON, N. J.

STATE STREET (Herman Wahn, mgr.; Prudential; rehearsal Mon. & Thurs. 11).—2-7. Florenz Kolb Musical Comedy Company in Whose Baby Are You, delighted; 2-4. Eddie Callahan, fine; Willard & Carson, pleased; Blanche Rico & Company in The Unexpected, amusing; Hamlin the skater, novel; 5-7. Sals, Fletcher & Hanscom, W. Lawrence, Bella Williams, Capacity business.

BROAD STREET (George Brown, mgr.).—3-7. The Warrens of Virginia, delighted big houses; 8-4. East Lynne.

Messrs. Hirschfeld & Wahn have given the Broad Street Theatre, week 16-21, for benefit of Police Pension Fund. A. C. W.

UTICA, N. Y.

SHUBERT (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. & Thurs. 10).—2-6. Innes & Ryan, fair; Dan Mason & Co., good; Four Melody Chaps, very good; La Petite Onre & Co., pleased; 4-7. Lucy Tonge; Billy Swede Hall & Co.; Dillon Bros.; Kitana Japanese Troupe; very good business.

MAJESTIC (F. Anderson, mgr.).—2-3. Hoyt's "A Bunch of Keys," good business; 4. "The Merry Widow"; 5. James K. Hackett in "Taking Things Easy"; 6-7. "Freckles."

HIPPODROME (E. O'Connor, mgr.; agent; Walter Plimmer; rehearsal Mon. & Thurs. 10).—2-5. Ralph Clark, good; Earl & Bartlett, very good; Ferns, Kern & Bigelow, excellent; 5-7. The Morratta, Dan Lamar and O'Connor & O'Connor, good business.

LUMBERG (E. Lumberg, mgr.).—5-7. Star & Carter Show; 9-12. "The Call of the Heart"; 12-14. American Beauties.

W. D. Fitzgerald, former manager of the Shubert theatre of this city, announces that he has secured the rights of the Sis Hopkins show from Rose Melville. It will play the Lumberg theatre, this city, Dec. 23-26.

Al. Marriener and Joe Natua, both well known to vaudeville and musical comedy, are conducting the cabaret show, at the Hotel Royal, this city.

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THE ACT IS NOW

Fred—BARTON and LOVERA—Beatrice

DOING A REAL NOVELTY ACT

Personal direction, EDW. SMALL

WATCH FOR OUR NEW YORK OPENING

The Bender theatre, being constructed by Dr. A. W. Bender, of this city, is nearly completed. The new house, costing about \$100,000 will be opened Dec. 23. W. W. W.

VANCOUVER, B. C.

The new Frank Rich Co. opened at the Panama theatre, Nov. 25. The company is composed of the following: Lillian Davis, prima donna; Miss Penney, second woman; Marie Rich, soubret; Al Leonard, tenor; Mr. Pendergast, Mr. Warfield, and Billy Mans-

field. R. V. Knuppe, musical director and Shirley E. Lewis, producer. Chorus of ten.

The company opened to a large house and were well received. Lillian Davis sang two songs and was encored several times. Leonard has a voice you can't forget and won much applause with his coster song. Messrs. Warfield, Pendergast, and Mansfield are real comedians and won many a laugh. Pretty Miss Rich was the hit of the show. She is a great favorite with Vancouver theatregoers. Miss Penny has little to do but

does it well. The chorus was excellent and the scenery and costumes up to the standard. Much credit is due the musical director and the producer. Business will remain big if they keep up this high standard of musical comedy at popular prices.

The Avenue's new leading woman (Marion Tucker) has arrived from New York and will open with the Del Lawrence Stock Co. Dec. 3. Much is expected of her as she comes well recommended.

The whole Fantages show missed the boat Saturday night and were forced to lay over until Sunday morning. CASPARD VAN.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. & Thurs. 12).—24-27. Vasa's Scotch Minstrel Maids, Four Manning Sisters, Shannon & Straw; 28-30. Payne & Lee, good; Salvail, clever; Sagure & Parmalee, novelty.

ROYAL (R. A. McLean, mgr.; Webster; rehearsal, Sun. & Thurs. 12).—25-27. The Merrivella, fair; Malrose Comedy Four, good; 28-1. Johnson & Bonnell, clever; Mantell's Marinettes, hit. "RANGE."

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; U. B. O.; rehearsal, Sun. & Thurs. 12).—25-27. "Trained Nurses," headliner; Mrs. Gardner Crane & Co., and "Juliet," impersonator, hits; Merla, novelty, applause; Alpine Troupe, clever acrobats; Andrew F. Kelly, "The Lad From Ireland," encores.

POLI'S (J. Thatcher, mgr.).—U. B. O.; rehearsal Mon. 10.—Edna Luby, comedienne, and Ed. F. Reynard & Co., in "A Morning in Hicksville," hits; Louise Kent & Co., in "Dickey Bird," good; Artame, balancer, clever; J. P. Baker, songs, pleased; Carson & Williams, comedians, applause; The Cliff Ballet, Trio, acrobats, well received.

COSMOS (A. J. Brylawski, mgr.; agent; Jefferson; rehearsal Mon. 10).—Ziska & Saunders, mystery and music, hit; The Hermanus Troupe, acrobats, clever; Kampan & DeRaldo, musical, scored; El Maro, violinist, encores; Howard Truesdell & Co., in "A Corner in Hair," laughs; Bijou Gertrude, juvenile, encores.

CASINO (A. J. Bachrack, mgr.; agent; Jefferson; rehearsal Mon. 10).—The Savoy Trio & Dogs, headliner; Morietta Sisters, musical, and The Gaiety Quartet, hits; Morgan Chester & Co., in "Shultz, The Shoemaker," well received; Copeland & Walsh, encores; Tokk, wire act, applause.

NATIONAL (W. Rapley, mgr.; K. & E.).—Maude Adams in "Peter Pan," capacity houses.

BELASCO (L. S. Taylor, mgr.; Shuberts).—Sothorn & Marlowe in repertoire; S. R. O. houses.

COLUMBIA (F. Berger, mgr.; Ind.).—Robt Lorraine in "Man and Superman," fair business.

ACADEMY (John Lyons, mgr.; S. & H.).—Billy Van in "A Lucky Hoodoo," good houses.

GAYETY (Geo. Peck, mgr.).—The Golden Crook Co.

LYCEUM (A. C. Mayer, mgr.).—"The Buccaneers," ERNIE.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; U. B. O.; rehearsal Mon. & Thurs. 10).—Best all round bill of the season, opened to capacity. Silent Moca, prestidigitator, very good; Nortcock & Niles, good; Thomas Barry & Co., well played sketch, applause; The Chung Wah Quartet, good. C. M. H.

YOUNGSTOWN, OHIO.

PARK (L. B. Cool, mgr.; Felber & Shea).—John F. Conroy & Diving Girls, fine; Fujlyama, operetta, good; Seymour Brown, hit; Rita Redfield, pleasing; La Belle Cora, interesting; Abbott & Curtis, excellent.

GRAND O. H. (John Elliott, mgr.; S. & H.).—Annette Kellermann-Jeff De Angelis-Stella Mayhew combination Nov. 5.

CHARLES A. LEEDY.

BEAR THIS IN MIND THERE'S ALWAYS FAIR WEATHER
WHEN TWO PALS STICK TOGETHER

Con Conrad and Jay Whidden

PLAYING UNITED TIME

NEXT WEEK (Dec. 9), KEITH'S, PROVIDENCE

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Dec. 9)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock, or burlesque, are eligible to this department.)

A
Ables Edward Lamb's Club N. Y.
Alhambra Great, S-C, Heidelberg Bldg. N. Y.

HARRY ANNA
ADLER and ARLINE
Next Week (Dec. 9), Keith's, Columbus.
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Adler & Arline Keith's Columbus.
Abern Troupe Winter Garden, N. Y.
Astaire The Orpheum Denver

B
ARTHUR YULE presents
BABY HELEN
World's greatest Child Artist.
Next Week (Dec. 9), Orpheum, Altoona, Pa.

BARBEE, HILL and CO.
Direction, BEHLER BROTHERS.

Barnes & Crawford Orpheum 16 Orpheum
Oakland.
Barnold's Animals 9 Palace Cork Ire
Barry & Wolford Orpheum Winnipeg.
Bendix Players 139 W. 44 N. Y.
Bowers Walters & Crooker Orpheum Buda Pest

6 BROWN BROS.
Featured this Season with the Primrose and
Dockstader Minstrels.

Brown & Foster Garden Kansas City
Burke John & Mae 9-11 Majestic Little Rock;
12-14 Princess Hot Springs.

C
Cameron Grace Variety New York.
Carmell & Harris Broadway New York.
Clark & Hamilton Orpheum Portland.
Clifford Beadle Variety New York
Collins Jose Casino New York
Cross & Josephine Keith's Columbus

Crouch and Welch
Direction, M. S. BENTHAM.

D
Dadle Mile Casino New York
Deely Ben & Co Variety Chicago

CHARLES GRACE
DE LEA and ORMA
In "Six Feet of Comedy," Always Busy.

Jim Diamond and Brennan Sibyl
Next Week (Dec. 9), Keith's, Providence.
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Put-
nam Bldg. New York
Donnelly Leo Friars Club New York
Brown Harris & Brown Riverside R. I.

E
Elizabeth Mary Variety New York

KATH SAM
ELINORE and WILLIAMS
Next Week (Dec. 9), Keith's, Cincinnati.
Direction, MAX HART.

Eltzinger Julian Eltzing Theatre Bldg. N. Y.

F
Fox Harry Variety New York
Fox & Ward Orpheum Vancouver
Frey Twins Poli's Hartford

G
Godfrey & Henderson Majestic Ft Worth Tex.
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Majestic San Antonio
Green Burt Lambs Club New York
Green Ethel Orpheum Oakland

H
NICK DELL
HUFFORD and CHAIN
Week Dec. 16, Fifth Ave., New York.
Direction, PAT CASEY.

Hufford & Chain c/o Pat Casey New York
Hunter & Ross National Steubenville, O.

I
Ioleen Sisters Variety New York

J
Jarrot Jack Broadway theatre New York

K
Karrell Great 9-11 Proctor's Elizabeth, N. J.;
12-14 Proctor's Plainfield, N. Y.
Kaufman Beba & Inez Queen Galveston
Kenna Charles Orpheum Freeport Ill.

Dorothy Kenton
Next Week (Dec. 9), Orpheum, Brooklyn.

L
Lamb's Manikins Variety New York
Lee Isabelle Little Theatre N. Y.

LILLIAN MORTIMER
Vaudeville—United time
ALBEE, WEBER & EVANS

M
Mascot Palace Tivoli Hull Eng.
Maurice & Walton Winter Garden N. Y.
Moree Mite Highlands New Jersey
Mozarts Fred & Eva Empress Seattle

McMAHON and CHAPPELLE
Playing United Time.
Direction, JENIE JACOBS.

McCarthy Myles Orpheum Montreal
McCarthy William Green Room Club N. Y.



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Absolutely in a class by himself
Direction, PAUL DURAND

Sherman & De Forest Davenport Centre N. Y.
Stephens Leona Variety New York

T
Tincharde Fay care Arthur Hopkins Putnam
Bldg New York

V
CHAS. and FANNIE VAN
Next Week (Dec. 9), Temple, Rochester.

W
Wander Sada & George Stone care S-C Heidel-
berg Bldg N. Y.

KATE WATSON
PLAYING UNITED TIME.

Whitehead Joe Orpheum Harrisburg

WHITTIER-INGE AND CO.
IN VAUDEVILLE.

Whittier Ince Co Variety New York
Williams Mollie Empire Cleveland

WILLARD
THE MAN WHO GROWS
Week Dec. 16, Alhambra,
Glasgow.
Direction, ERNEST EDEL-
STEIN.

PAUL RUBY
NEVINS and ERWOOD
Management, Max E. Hayes, United Time.

Nonette, Orpheum, Los Angeles.

P
O.D.-PADDOCK and PADDOCK-Marie
NOVELTY SINGERS AND DANCERS.
Next Week (Dec. 9), Princess, Hot Springs.

Paddock & Paddock Princess Hot Springs
Perry Charlotte Variety London

R
Reeve Ada care Martin Beck Putnam Bldg
New York
Reeves Alf Empress Butte
Rice Elmer & Tom Wintergarten Berlin

4 RIANOS
This Week (Dec. 2), Bronx, New York.
Next Week (Dec. 9), Colonial, New York.
Direction, MAX HART.

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Ritchie W E Ronacher's Vienna
Rogers Will Illinois Chicago

S
Savoy Lucille Empress Winnipeg
ZELDA SEARS AND CO.
Next Week (Dec. 9), Keith's, Columbus.
Direction MAX HART.

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Applications should be accompanied by the permanent address, or route, or both, and remittance for the proper amount, \$5 for name and address only, or \$10 for the same, with name in bold face type.

It is aimed to make this department the most complete and reliable theatrical directory ever published.

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BURLESQUE ROUTES

WEEKS DEC. 9 AND 16.

Americans Avenue Detroit 16 Star Toronto
 American Beauties 9-11 Bastable Syracuse 12-14 Lumberg Utica 16 Gayety Montreal
 Auto Girls Empire Chicago 16 Grand Milwaukee
 Beauty Youth & Folly 9-11 Empire Hoboken 12-14 Empire Paterson 16 Gayety Newark
 Behman's Show 9-11 Hyperion New Haven 12-14 Bridgeport 16 Westminster Providence
 Ben Welch's Burlesquers Columbia Chicago 16 Gayety Detroit
 Big Gaiety Gayety Louisville 16 Gayety St Louis
 Big Review Standard St Louis 16 Buckingham Louisville
 Bohemians Grand Boston 16 Bronx New York
 Bon Tons Gayety Philadelphia 16 Gayety Baltimore
 Bowers Burlesquers Olympic New York 16-18 Empire Paterson 18-21 Empire Hoboken
 Cherry Blossoms Empire Indianapolis 16 Folly Chicago
 College Girls Casino Boston 16-18 Gilmore Springfield 19-21 Empire Albany
 Columbia Girls 9-11 Gilmore Springfield 12-14 Empire Albany 16 Gayety Brooklyn
 Cracker Jacks Gayety Baltimore 16 Gayety Washington
 Daffydils Empire Philadelphia 16 Casino Brooklyn
 Dandy Girls Lafayette Buffalo 16-18 Columbia Scranton 19-21 Orpheum Paterson
 Dante's Daughters Lyceum Washington 16 Penn Circuit
 Dazzlers Gayety Toledo 16 Columbia Chicago
 Follies Day People's New York 16 Empire Philadelphia
 Gay Masqueraders 9-11 Empire Paterson 12-14 Empire Hoboken 16 Casino Philadelphia
 Gay White Way Corinthian Rochester 16-18 Bastable Syracuse 19-21 Lumberg Utica
 Gay Widows Buckingham Louisville 16 Empire Indianapolis
 Ginger Girls Standard Cincinnati 16 Gayety St Louis
 Girls Happyland Gayety Toronto 16 Garden Buffalo
 Girls Joyland Empire Baltimore 16 Lyceum Washington
 Girls Missouri Star Toronto 16 Lafayette Buffalo
 Girls Reno 9-11 Orpheum Paterson 12-14 Columbia Scranton 16 Trocadero Philadelphia
 Golden Crook Gayety Pittsburg 16 Empire Cleveland
 Hastings' Big Show Garden Buffalo 16 Corinthian Rochester
 High Life in Burlesque People's Cincinnati 16 Empire Chicago

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Howe's Lovemakers Gayety Boston 16 Columbia New York
 Jardin de Parle Bronx New York 16 Empire Brooklyn
 Jolly Follies Columbia Chicago 16 Standard Cincinnati
 Knickerbockers Columbia New York 16 Star Brooklyn
 Lady Buccaneers Penn Circuit 16 Star Cleveland
 Marlons Dreamlands Gayety Washington 16 Gayety Pittsburg
 Merry Go Rounders Music Hall New York 16 Murray Hill New York
 Merry Maidens Star Cleveland 16 People's Cincinnati
 Merry Whirl Gayety Detroit 16 Gayety Toronto
 Midnight Maidens Murray Hill New York 16-18 Hyperion New Haven 19-21 Bridgeport
 Miss New York Jr Krug Omaha 16 Century Kansas City
 Mollie Williams Empire Cleveland 16 Gayety Toledo
 Monte Carlo Girls Trocadero Philadelphia 16 Empire Baltimore
 Moulin Rouge Gayety St Paul 16 L O 23 Krug Omaha
 New Century Girls 9-11 Columbia Scranton 12-14 Orpheum Paterson 16 People's New York
 Orientals Empire Newark 16-18 Orpheum Paterson 19-21 Columbia Scranton
 Pacemakers Grand Milwaukee 16 Gayety Minneapolis

Queens Follies Bergere Howard Boston 16 Grand Boston
 Queens Paris L O 16 Star & Garter Chicago
 Reeves Beauty Show Gayety Newark 16 Casino Philadelphia
 Robinson's Cruise Girls 9-11 Empire Albany 12-14 Franklin Sq Worcester 16 Gayety Boston
 Rosebuds Folly Chicago 16 Avenue Detroit
 Rose Sydella Westminster Providence 16 Casino Boston
 Runaway Girls Casino Philadelphia 16 Music Hall New York
 Social Maids Gayety Omaha 16 L O 23 Star & Garter Chicago
 Star & Garter Gayety Montreal 16-18 Empire Albany 19-21 Franklin Sq Worcester
 Stars Stagedand Gayety Minneapolis 16 Gayety St Paul
 Taxi Girls Gayety Kansas City 16 Gayety St Louis
 Tiger Lillies Century Kansas City 16 Standard St Louis
 Trocadero Star Brooklyn 16-18 Empire Hoboken 19-21 Empire Paterson
 Watson's Beef Trust Eleventh Ave New York 16 Howard Boston
 Whirl of Mirth L O 16 Krug Omaha
 Winning Widows Gayety St Louis 16 Gayety Kansas City
 World of Pleasure Gayety Brooklyn 16 Olympic New York
 Yankee Doodle Girls Casino Brooklyn 16 Eighth Ave New York
 Zallah's Own Empire Brooklyn 16 Empire Newark

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known. P following name indicates postal, advertised once only.

A
 Adair & Hickey
 Agadia Troupe
 Aibers, Herr
 Alexis & Schall (C)
 Althea & Aleka (C)
 Arnold Billy
 Denicks, R C
 Donahue, Jos
 Donovan, W J
 Dunn, Thos
 Du Vall, Helen V
 E

B
 Baifer & De Vere
 Barrie, Mrs. A. L.
 Barry J
 Beach, Lillian (C)
 Begar, Trixie
 Bell Ida
 Bell Jessie (C)
 Bell Jessie
 Bennett, Lily
 Bennett Sisters
 Bernard, Dick
 Bernie Mrs Louis (P)
 Bevan Cecil
 Billings Miss Browne
 Bimberg, Eddie
 Bissett, Joe W
 Boone Jack
 Bordley Chas T
 Boyne Hazel
 Brown Albert
 Brown Blille P
 Brown Geo U
 Brown Sam
 Bruce, Bertha (C)
 Burke, Fannie
 Burns, Harry and
 Viola (C)
 Busch-De Vere Trio
 C

G
 Gardner & Hawleigh (C)
 Gay Daniel
 Gay Sisters (C)
 Georges George
 Gordon Ed
 Guilmond & Murch
 H

H
 Hall, Howard R
 Handler Oscar
 Harren Alice
 Haas Maurice B
 Hawyain Trio
 Hedge, John (C)
 Herman, Mexican
 Herbert Ora
 Hicklam, Violet
 Hill Murray K (C)
 Hixon, Fred
 Horter Katherine
 Howard Jos E

I
 Ioleen Sisters
 J

J
 Jefferies, William
 Jewell, Mrs L
 Jewell John H
 Jolly & Wild
 K

K
 Keane Billy
 L

L
 Leach, Richard
 Carlton, Ubert
 Carter Lou
 Caulfield, Mrs Warde
 Chapman, Percy
 Chatham Jas (C)
 Chesterfield, Henry
 Clark F S
 Clark Herbert
 Clifford Billy S (C)
 Cline, Vivian E
 Cook, Walter
 Cornelia Troupe
 Corbett Pauline
 Craig, Florence (C)
 Craig, Marsh
 Crawford, Ida
 Cross & Bunnell (C)
 D

D
 Davis, Howard
 Davis & Mcauley
 De Kerval, Renee
 Denham, Almee

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- Newman Sam
- Newill & Niblo
- Norman Stanley
- North, X (C)
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- O'Connor J L
- O'Connor Vera (C)
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- Overing W (P)
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- Page, Eddie
- Perry, Harry
- Pisano, Fred A
- R
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- Stearling Kath (C)
- Stewart Kitty
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- Tambo, George and Myrtle (C)
- Talco Tony
- Taylor A
- Taylor Miss E A M
- Tubble Andrew
- Tyson, Pearl
- V
- Vardon, Frank A
- Vaughan Dorothy (C)
- W
- Velde Trio (C)
- Ver Vallin & Co (C)
- Voyumi M K
- Vynos Musical (C)
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- Walton Billie (C)
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3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)
At Keith's, Lynn, Mass., this week, some
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Mutines are "heavy."
A real manager Mr. Jeff Dallan, side partner
of Will Stevens of Lowell. Nuf ced

JOHN T. MURRAY

SAYS:

I do love myself, don't I?
Don't I love myself?
I'm as clever as can be
I'd do anything for—me
Everyone says I'm so great
I'm sure to get on, won't I?
I always love to talk of—me
I do love myself, don't I?

BILLY HALLIGAN AND DAMA SYKES

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Direction, W. S. HANCOCK.

DYER AND DYER

A LAUGH A SECOND

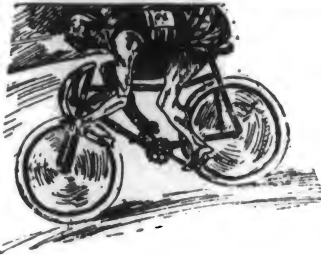
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Next Week (Dec. 9), Majestic, Waterloo, Ia.



All you have to do now to be a "Ragtimer" is to snap your fingers and bend a little at the knees. By doing this you can call yourself a Ragtime Act. Maybe?

Lo' luv a duck we struck a landlady this week that said, after we asked her for a clean napkin, "I always charge extra if you use more than one serviette a WEEK." (Business of laughing in your cup of coffee, sprinkling your face, and dropping of knives and forks.) Why, I never heard of such a thing. What? Once a weekly Yours,

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WITH GUY RAWSON

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Week of Dec. 9, Portland, Me.
Week of Feb. 3, Bristol, Eng.

Williard Simms

Booked Solid
Direction, LOUIS WESLEY



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BRETON
Next Week (Dec. 9),
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MYRTLE IRENE VICTORINE and ZOLAR

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Playing United Time.

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UNITED TIME
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VARIETY

VOL. XXIX. No. 2.

NEW YORK, FRIDAY, DECEMBER 13, 1912.

PRICE TEN CENTS.



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**Managers Wishing To See This Act Can Do So Next Week (Dec. 16),
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**BEFORE OUR DEPARTURE FOR ENGLAND WHERE WE OPEN ON THE
MOSS & STOLL TOUR AGAIN**

VARIETY

Vol. XXIX. No. 2.

NEW YORK CITY, FRIDAY, DECEMBER 13, 1912.

PRICE 10 CENTS.

INCOMING ADMINISTRATION FAVORABLE TO CLASSY SPORTS

Movements Afoot to Revive Running Races and Place Boxing on High Plane. Governor-Elect Sulzer Reported Inclined to Liberal View. Official Moving Picture Censor Bill Going Before Next Legislature

With the inauguration of the new governor of New York State on Jan. 1, there will be, it is whispered about, several movements for the revival of interest in the higher class of sports.

Governor-elect Sulzer is said to favor the rehabilitation of horse racing under some of the old conditions which prevailed prior to the antagonistic attitude assumed by former Governor Hughes which resulted so disastrously to the general interest displayed by the general community.

It is also stated upon good authority that the Governor-elect intends to reorganize the Fight Commission, with the idea of placing boxing in this State on a higher plane, and granting licenses only to select few organizations with the understanding that they will conduct contests with the utmost legitimacy.

A movement is on foot to have a bill introduced in the State legislature in January for the establishment of an official bureau of censorship of moving pictures, so that each film production shall have the official sanction of the bureau before it can be publicly exhibited. The bill will contain a clause calling for a small license fee for the examination of every picture, which shall go toward paying the expenses of the new bureau.

A conviction was had this week against the proprietor of a picture house on 14th street for displaying lurid lithographs. The man was fined \$25.

Theatrical managers are said to welcome anything tending to revive interest in racing in New York, feeling that it will attract a large number of

sportively inclined people who are inveterate theatre-goers and spend their money freely in that direction.

"WHIP" BILLED TO FRISCO.

400 48-sheets of "The Whip," notifying the natives from New York to San Francisco that the melodrama is playing at Manhattan, New York, will be put on the commercial boards all over the country by the Van Buren Company.

PARKHURST WATCHING.

Owing to the wordy battle that has been on between Mayor Gaynor and the Rev. Dr. Chas. H. Parkhurst, the theatrical managers were "tipped off" Sunday that detectives from the Parkhurst crime society would be around watching the Sunday vaudeville shows.

No material alteration was made in the running of any bill through the report spreading. In one house a couple of "Parkhurst men" were recognized by the management. They had seats well down front.

DOC COOK HEADLINING.

San Francisco, Dec. 11.
Dr. Cook, the valiant (do be serious) North Pole explorer, is the headliner at Pantages, Oakland, this week. Next week Doc comes to Pantages here.

SPLITTING THE BUSINESS.

Cleveland, Dec. 11.
Sam Bernard in "All for the Ladies," had as opposition Christie MacDonald in "The Spring Maid" here last week. As a consequence the patronage was divided and both shows suffered. Bernard played to \$6,480 on the week and the MacDonald takings amounted to \$7,400.

ADA REEVE'S LONG JUMP.

Ada Reeve left Monday for San Francisco, to begin a return engagement over the Orpheum circuit.

Miss Reeve sails for England next April, en route for South Africa, after which she will appear for sixteen weeks in England.

At the conclusion of the English dates Miss Reeve will either return to America, for which negotiations are now on foot, or make a tour of Australia.

Last Sunday the English girl completed a week's engagement at the Alhambra, New York.

FIELDS & MARGOLIES VS. CORT.

Low Fields and Edward Margolies have instructed their attorney, William Klein, to begin suit against John Cort for breach of contract.

They allege they leased a plot of ground on West 46th street to Cort for the erection of what was to be known as the Illington theatre, for 21 years, with four renewals, at \$17,500 a year. Cort was to have deposited \$100,000 on the contract, but this was later reduced, by consent, to \$75,000. The proposed complainants claim that he failed to make the deposit and demand \$375,000 damages.

The property is now on the market.

5c. THEATRE COLLAPSES.

Chicago, Dec. 11.
The Home theatre, a five-cent house, at 1538 Milwaukee avenue, collapsed Monday afternoon. No one was hurt. An investigation is now in progress. It is alleged that a permit was obtained through political pull to build the house along lines contrary to the building laws. The house had been condemned, but had not been closed.

BUY VALENTINE CIRCUIT.

Toledo, Dec. 11.
The Valentine Circuit has been sold by George Ketcham to Lee M. Boda and Ad Miller. Price undisclosed. The cities of the Valentine chain are Columbus, Springfield, Dayton and Indianapolis.
The Valentine, Toledo, will also be booked in conjunction with the Circuit. The Valentine theatre property here was lately purchased by Libbey, the glass man, for about \$1,000,000.

\$5,000 TO PINCH A SUPER.

Cincinnati, Dec. 11.
Mollie Quinn, a supernumerary, residing at 1220 Bremen street, brought suit for \$5,000 against Otis Skinner for damages.

Plaintiff claims that Mr. Skinner pinched her during the bazaar scene in "Kismet." Mr. Skinner stated he has no acquaintance with Miss Quinn; the bazaar scene is one where there is a great deal of jostling on the stage, and denied all knowledge of the acts charged.

CONCLUSIVE EVIDENCE.

Los Angeles, Dec. 11.
Julian Eltinge's great business at the Mason the past two weeks could have had no better proof than the prodigal actions of Manager Will Wyatt. He was seen buying a drink and smiling at the same time.

REAL VARIETY.

Business was dull in one of the dramatic agents' office Monday until a lady of royalty, a rabbi's daughter, and a real, live marquis casually dropped in.

LACKAYE'S EPIGRAMS.

Chicago, Dec. 11.
Wilton Lackaye is preparing a booklet of his best epigrams, which will soon be published. He means to have the issue ready for Christmas gifts to his friends.

"EVA" AT AMSTERDAM.

Philadelphia, Dec. 11.
"Eva," which played here last week to \$5,200 gross, is scheduled to open in New York at the New Amsterdam, New Year's eve.

"The Pretty Little Widow" ("Woman Haters' Club"), closing here Saturday night did \$5,500 last week. The time held for it in Chicago at Coban's Grand Opera House will be taken by A. H. Woods' other attraction, "Exceeding the Spread Limit."

MISS KERSHAW TO WED.

Willette Kershaw, last seen in New York in "Snobs," and Richard Schuster (of the banking firm of Speyer & Co.) are announced to wed this week.

BERNHARDT ENGAGEMENT IMMENSELY SUCCESSFUL

Playing to \$25,000 Weekly at Majestic, Chicago. Orchestra Seats at One Dollar, Box Office Price, Selling About Town For \$2.50 and \$3. The Divine Sarah Objects to Acrobats on Bill.

Chicago, Dec. 11.

The Majestic will play to about \$25,000 this week with Mme. Bernhardt as the star feature. The scale is \$1.50 for mezzanine floor and boxes; one dollar for orchestra floor; fifty cents, balcony; twenty-five cents, gallery.

Seats for the Majestic are bringing \$2.50 and \$3 from speculators.

Last week's business at the Majestic with Bernhardt was about the same.

It is understood she will play over the Orpheum Circuit at \$1.50 top, excepting at San Francisco, where the scale will not go above one dollar, it is said.

Show people about say if the Bernhardt Road Show is costing \$11,000 weekly, as reported, it will be a difficult proposition for the management to draw down any profit out of the western tour, at the admission scale mentioned above.

The first hitch in the Bernhardt tour occurred this week when the Divine Sarah learned some one had engaged the Heras Family of acrobats to close the show at the Majestic, where she is completing a two weeks' engagement.

Monday morning, after the rehearsal, some one advised Mme. Bernhardt that she would be followed on the bill by acrobats. She immediately sent word to Martin Beck some one wouldn't work at the Majestic this week, and, after giving the matter due consideration, Mr. Beck decided it would be the Heras Family.

The act had not been replaced up to last night.

San Francisco, Dec. 11.

The route of the Sarah Bernhardt Road Show travelling over the Orpheum Circuit, will be broken when around here by a week of one-nighters between Portland and Frisco. Excepting a special Sunday night performance in Fresno, though, the show will play steadily in three-day or week stands.

This week is its second at the Majestic, Chicago. Next week Bernhardt will go to the Columbia, St. Louis, and then continue in this travel, playing full weeks when not otherwise indicated: Milwaukee, St. Paul (3 days); Minneapolis (3 days); Winnipeg, Calgary (3 days); Edmonton (3 days); Seattle, Portland (week of one nighters); San Francisco (Feb. 9); Los Angeles, Denver, Omaha (3 days); Kansas City (3 days).

This will leave open six of the twenty weeks Martin Beck contracted with Bernhardt to appear over here at \$7,000 weekly, net, and all expenses of transportation. These may be played in the eastern vaudeville houses, although Bernhardt may return to a Chicago theatre and also is apt to be held over for a week in either San Francisco or Los Angeles, or both.

SENTENCED TO DIE.

(Special Cable to VARIETY.)

London, Dec. 11.

Hopwood, a promoter of business enterprises, has been sentenced to death for the murder of Flo Dudley, a musical hall artiste.

ENGLISH FIGHTER-ACTOR.

(Special Cable to VARIETY.)

London, Dec. 11.

Bombardier Wells, the pugilist, opened at the Oxford Monday and went big.

"HELLO RAGTIME," NEW REVUE.

(Special Cable to VARIETY.)

London, Dec. 11.

"Hello, Ragtime," is the title of the new Hippodrome Revue; the management has made a tentative offer to Norworth and Bayes.

FEATURES AT PALLADIUM.

(Special Cable to VARIETY.)

London, Dec. 11.

"The Adulteress," a continental dumb show drama, is booked for the Palladium; also a big Welsh choir later.

NOVEL ORIENTAL OPERETTE.

(Special Cable to VARIETY.)

London, Dec. 11.

"The Harem Lily," by Paul Lincke, at the Pavilion, is a novel Oriental operetta. The chief honors go to Marjorie Maxwell. Music and mounting are fine.

LAUDER, JR., CELEBRATES.

London, Dec. 11.

Harry Lauder's son's coming-of-age was celebrated at Dunoon. The boy is at Cambridge. Lauder sails Saturday for America.

SAM GROSS CONFINED.

(Special Cable to VARIETY.)

Berlin, Dec. 11.

Sam Gross, suffering from mental derangement, is confined in a lunatic asylum at Hamburg.

LONDON INDOOR CIRCUS.

(Special Cable to VARIETY.)

London, Dec. 11.

Charles B. Cochrane's big circus scheme to be housed in a new building specially erected near the centre of London, seems certain.

The New York Hippodrome may be selected as a model for the edifice.

ANOTHER COLLINS TO APPEAR.

Lucia Collins, sister of Josie Collins of the "The Merry Countess," has submitted her services to the vaudeville booking authorities. Miss Collins has been playing in England and Australia. She will have as partner Edmond Hall, late of "Tantalizing Tommy." M. S. Bentham is handling the number.

PICTURE AT COVENT GARDEN.

(Special Cable to VARIETY.)

London, Dec. 11.

The Royal Opera House (Covent Garden), has been leased from Dec. 21 for moving picture representations of Max Reinhardt's famous pantomimic spectacle, "The Miracle." The cost of making the film was \$65,000. It is 7,000 feet long.

During the showing of the film there will be an orchestra of one hundred, conducted by Humperdinck. The scheme has been engineered by Joseph Menchen.

Edward Temple was due to sail yesterday (Thursday), to witness the London presentation of "The Miracle" pictures. He has been engaged by A. H. Woods to stage the ballet of 100 that will accompany the film in America.

They will be shown in New York the first week in January.

LONDON THEATRE CHANGES.

(Special Cable to VARIETY.)

London, Dec. 11.

"Oh! Oh! Delphine!" is scheduled to follow "Princess Caprice" early in the new year.

"The Fortune Hunter" follows "Little Cafe" at Cyril Maude's Playhouse.

KINEMACOLOR PANTO.

(Special Cable to VARIETY.)

London, Dec. 11.

The Urban moving picture people are putting on a fairy pantomime with Kinemacolor production and startling effects.

LUBIN'S STUDIO IN EUROPE.

(Special Cable to VARIETY.)

London, Dec. 11.

S. Lubin is in London. He is establishing a picture studio in Berlin at a reported cost of \$1,000,000.

WOMAN WITH A FUTURE.

(Special Cable to VARIETY.)

London, Dec. 11.

A woman with a future, not a past, is the chief part in MacDonald Hastings's play, "The Tide," opening at the Queen's theatre Saturday.

PALACE'S XMAS FEATURES.

(Special Cable to VARIETY.)

London, Dec. 11.

Devant will put on a big magic show as a Christmas attraction at the Palace. Vesta Tilley will also appear there at that time.

RAINY DAYS AT "DOM."

(Special Cable to VARIETY.)

Berlin, Dec. 11.

For the Hamburg Dom the weather has been rainy, except Sundays, when it has been fair and business good.

HERBERT LLOYD'S NEW ONE.

(Special Cable to VARIETY.)

London, Dec. 11.

Herbert Lloyd has arranged for an early production of a new burlesque, "Discordia," sub-titled "A Travestied Fantasy," fourteen people, opening at Hammerstein's Opera House.

DOC BAKER??

DIRECTOR CHARLES ILL.

(Special Cable to VARIETY.)

Paris, Dec. 11.

Director Charles o. the Olympia, has been seriously ill with pneumonia, but is now improving with every reasonable hope for a speedy recovery.

"LES MISERABLES" FILM.

(Special Cable to VARIETY.)

London, Dec. 11.

Pathe Freres will produce a new film (subject, a reproduction of scenes from "Les Miserables") at the Alhambra at special matinee performances.

GIBBONS IN MOSS' PLACE.

(Special Cable to VARIETY.)

London, Dec. 11.

It is reported Walter Gibbons has accepted the position of chairman and managing director of the Moss Empires, Ltd., as successor to the late Sir Edward Moss.

The story is officially denied. It was published in several of the papers here.

OPENED WELL.

(Special Cable to VARIETY.)

London, Dec. 11.

The Frisco Toledos opened at the Stratford Empire successfully Monday.

BRISTOL HIP OPENING.

(Special Cable to VARIETY.)

London, Dec. 11.

The new Hippodrome, Bristol, opens Monday, with a big bill headed by a water show, "The Sands of Dec," and Eugene Stratton.

RESTRAINING LE BARGY.

(Special Cable to VARIETY.)

Paris, Dec. 11.

The Comedie Francaise, as expected, served a writ yesterday upon the actor LeBargy, to show cause why he should not pay liquidated damages for appearing at the Porte St. Martin theatre in H. Bataille's "Les Flambeaux." According to the Decree of Moscow (which comprised the regulations of the Comedie Francaise theatre drawn up by Napoleon while away on the Russian campaign) a societaire, or permanent member, of that State theatre cannot appear on any other French stage without permission of the management, even if he has previously resigned.

LeBargy resigned some months ago, without authority, and after appearing in the provinces, is now playing in Paris.

The Comedie Francaise brought similar suits against Constant Coquelin and Sarah Bernhardt years ago and won the actions, but in a very generous mood did not exact the payment of damages. Whether the same course will be taken with LeBargy, who is playing still without authority, remains to be seen, after the case has been tried.

It is, however, curious to remember that LeBargy was on the committee of the Comedie Francaise and one of the prime movers in the action against the late Coquelin, aine. He voted for carrying the case through to the bitter end.

CLEVELAND AND DETROIT ARE GOING ON S-C CIRCUIT

Theatres Opening in January, Adding to the Sullivan-Considine Route. New Halstead, Chicago, Starting in Feb. 1. New Line of S-C Travel. Fred T. Lincoln, General Manager, Officially Announces.

Before Fred T. Lincoln, general manager of the Sullivan-Considine Circuit, returned to Chicago last Saturday, he informed a VARIETY representative the new Broadway theatre, Detroit, seating 2,100, will open under the management of J. M. Ward, Jan. 12, with the Sullivan-Considine Road Show making the house regularly each week, as a new stand on the S-C chain.

About the same time, the new Duchess at Cleveland (capacity 1,500) will also start, with the S-C traveling vaudeville combinations as the attraction.

Feb. 1 the circuit's own new house, the Halsted, in Chicago, will open, giving S-C two weeks in the Windy town, the show first playing at the Halsted, and then moving over to the Empress. The Halsted seats 1,900.

With the Nixon, Philadelphia, the new line of travel on the "S-C time" will be from the office of the general booking manager, Chris O. Brown, in New York, to Philadelphia, Cleveland, Detroit, Cincinnati, and Chicago, then taking up the usual route, as at present.

There is a possibility Baltimore and Pittsburgh or either will be linked to the circuit, in which case the towns will be sandwiched in the route.

In Detroit the S-C theatre will oppose the Temple, booked by the United Booking Offices, and also the Miles theatre, besides other houses playing vaudeville. In Cleveland Keith's Hippodrome will be the stronger competitor of the Duchess.

Asked about the proposed entry into the south by Sullivan-Considine, Mr. Lincoln replied they were proceeding slowly, not caring to close until it was satisfactory to them. Six or seven southern cities would be included, said Mr. Lincoln. Either theatres would be leased, or if one could not be found that met with their requirements, a house would be built.

URNS TO POP.

Bayonne, N. J., Dec. 11.

The new Broadway theatre, which opened Thanksgiving Eve with combinations, under the management of Ed Schiller, experienced a change of policy this week, when pop vaudeville started. Six acts and pictures make up the bill. Day prices are 5 and 10; at night, 10 and 20. The house seats about 900.

FOX SEES NEW ENGLAND.

New Haven, Dec. 11.

William Fox, who plays pop vaudeville at the Grand Opera House here, and at the Nelson, Springfield (Mass.), besides having leased the new building house at Waterbury, came through New England last week for the first time since his name was billed around these parts. Mr. Fox is contemplating carrying out his original intention of

dotting New England with his vaudeville theatres.

A report is about that while the New York manager was in Boston, conferences were held there looking toward the erection of a new theatre for Fox vaudeville in that city.

AUSTRALIAN IN FRISCO.

San Francisco, Dec. 11.

Jules Simpson arrived here from Australia on the steamship Sonoma this week. He stopped off at Honolulu on his way to this country and consulted Manager Cohen of the Orpheum, Honolulu, regarding the possibilities of a future booking connection with the Brennan Circuit in the Antipodes.

Mr. Simpson proposes to remain in the States several months. He will probably visit New York before returning.

MANAGER RENEE MISSING.

Chicago, Dec. 11.

Sigmund Renee, traveling man for the Interstate and until recently manager of the Plaza theatre, suddenly disappeared Monday night. Simultaneously was missed \$1,000, receipts from that theatre. Before leaving Renee bought a diamond ring from a State street jeweler on credit and is charged with forging a check for \$150 mailed by the Interstate people to Ray Whitfield, manager of their East St. Louis house. Renee's wife is hysterical.

The police have been notified to arrest him. Renee had been seen with a chorus girl in the "Modern Eve" Company. The girl has also disappeared. Renee owns a vaudeville act known as "Renee Family."

VOICE FROM THE CHORUS.

A voice from the chorus has been plucked by Leo Edwards, who discovered Jane Lawrence in the ranks of the Winter Garden Company. Next Monday, Miss Lawrence, assisted by Melville Franklin, the composer, and Seiderman, a violinist, will open in vaudeville.

VODE AT BOWDOIN SQUARE.

Boston, Dec. 11.

Lothrop's Stock Burlesque organization has given up at the Bowdoin Square, and this week in its place is a bill of ten acts booked by Phil Hunt.

The policy of 10-act vaudeville will be continued at the house until next summer, when the burlesque stock will resume over the warm weather.

The variety bill costs about \$1,000. Hunt is handling the booking from the New York end. He supplies the house in conjunction with his other connections in New England territory.

LOEW-S-C BOOKINGS.

"Big time" acts recorded on the books of the Loew-Sullivan-Considine agency this week are: Elita Proctor Otis and Co., opening at the National, New York, Monday; Four Bards at the American, Monday; Sager Midgeley and Co., in the same house, same day; "Big Jim," at the Yorkville this week, and Capt. Geo. Auger and Co., who started the Loew Circuit at New Rochelle Monday.

GIVE RITCHIE EIGHT WEEKS.

San Francisco, Dec. 11.

The engagement of Willie Ritchie, the conqueror of Ad Wolgast, was so successful at the local Empress theatre, that Sullivan-Considine has given the lightweight champion eight weeks on the tour. He will play east, closing at Kansas City. His salary is reported as a very large one.

SEAVER SELLS HIP.

Chicago, Dec. 11.

Vernon C. Seaver, vice president and general manager of the Great Northern Hippodrome (formerly Lyric, which recently switched from Shubert shows to a ten-cent pop vaudeville bill, with unexpected success) has sold his interest in the venture to a number of Omaha capitalists, who will continue the house under the same policy.

Seaver left for New York early this week to attend the preliminary business of the "Young Buffalo Bill" opening which is scheduled for April.

John McGrail will look after the booking of the Hip, as usual.

FIVE MORE THIS WEEK.

Chicago, Dec. 11.

On the top of the 114 new theatres mentioned in VARIETY last week comes the announcement of five more this week. Permits have been granted for four. One is a \$60,000 house at Fortieth avenue and Twenty-sixth street; another a \$15,000 house at 2516 Fullerton avenue; another at 1335 North Paulina street to cost about \$20,000; another at 2419 Wentworth avenue to cost \$7,500, and the fifth to cost \$40,000 at Sixteenth street and Trumbull avenue.

THIRD "MOVIE" ACT.

William Ray, a newspaper man and producer, has written a sketch entitled, "The Gossip at the Movies". This is the third "Movie" act that has hopped up in New York of late.

TOOTS PAKA.

The irresistible dancer who was the first to introduce the Hawaiian dances and music to American vaudeville, is now playing a return engagement over the Orpheum circuit.

Unlike many others, Miss Paka is able to repeat and has proven it during her four years in this country, in all the first class vaudeville theatres from coast to coast, returning to most of them and being enthusiastically received upon each reappearance.

Many Hawaiian troupes have sprung up since Toots Paka first started on the wave of popularity, but of them all she alone continues in the better grade of houses.

Pictures of Toots are on the front cover of this issue.

ELLIOTT-SAVONAS FOR A WEEK.

Next week will be the only New York appearance of the Elliott-Savonas, an English musical turn with an elaborate production.

The act was imported for the Orpheum Circuit. Immediately after opening in the west the Elliott-Savonas were headlined on the Orpheum bills, and continued over the circuit in the feature position.

They sail about Dec. 23 to carry out contracts in effect for their appearance at home, accepting their only open week (commencing Monday) at the Orpheum, Brooklyn, to allow the eastern vaudeville people to see the act.

CHURCHILL LEASES ORPHEUM.

Cincinnati, Dec. 11.

E. P. Churchill, owner of a number of theatres throughout the west has secured a lease on the Orpheum. He will take possession Dec. 15. The bookings will come through Theater Booking Corporation of Chicago. Twelve acts will be used.

Despite the apparent credence given to the story here it was denied by the Orpheum interests.

SAILINGS.

Sailings for the week arranged by the Paul Tausig Steamship Agency, Black and White (Cedric), Dec. 12.

ORPHEUM TAKES CLUNIE.

San Francisco, Dec. 11.

Morris Meyerfeld, Jr., has taken over the interest of L. Henry in the Clunie, Sacramento. That house will probably open under the Orpheum Circuit management Dec. 29.

The New Empress may open Jan. 15.

ENLARGING CAPACITY.

Chicago, Dec. 11.

Plans are under way to enlarge the seating capacity of the Palace Music Hall. It is planned to build eight loges across the front of the balcony. This will bring the seating capacity nearly up to that of the Majestic.

MARRIED AND RETIRED.

Following the announcement of the marriage of Jerome Rosenberg and June Imes Sept. 9, it is now stated Mrs. Rosenberg will retire from the stage.

CURTIS' "SPLIT" VERDICT.

Suing for salary for a "split week" on the Cunningham & Fluegelman Circuit, Sam J. Curtis received a "split" verdict, recovering one-half the amount claimed.

The action hinged upon whether the managers could order Mr. Curtis into the 86th Street theatre without his consent. The latter half of the week he was to have appeared at the De Kalb, Brooklyn, which Curtis stood ready to do, but was not allowed by the firm after he declined to appear at the uptown house the first half. The Court gave judgment for the De Kalb portion and the unplayed contract.

Following the trial last Friday morning before a municipal court justice, J. Fluegelman, of the firm, and Harry Pinch, of the B. A. Meyers agency, came to blows on the street, each charging the other with coloring testimony.

LEWIS' WONDERFUL LETTER: MANAGERIAL RECOGNITION

Feiber & Shea Send Jack Lewis Check For \$50 to Reimburse Actor For Moneys Spent in Gaining Popularity For Act and Theatre. Lewis Returns Money. Says It's Part of Contract.

A wonderful letter is in the possession of Jack Lewis, who, with Al Fields, tours in vaudeville as Fields and Lewis. The communication Mr. Lewis prizes so highly is an unusual managerial acknowledgment, made in a substantial manner, confessing that an artist on the stage may be of value to the theatre also, when he is not entertaining the public.

While playing the Feiber & Shea theatre at Akron, O., Mr. Lewis, who has an easy, breezy way and makes friends quickly, kept circulating through the town. The natives took to the actor, with the result Fields and Lewis were at the head of a bill that made a box office record for vaudeville in Akron.

The resident manager for the theatre reported to the home office Fields and Lewis were a big drawing card, also that Lewis, besides circulating himself must have placed considerable coin in motion, entertaining and being entertained, for the box office men reported Lewis himself was asked for at the window.

In recognition of the fact that Mr. Lewis was looking after the interest of the theatre, while outside of it, Feiber & Shea forwarded him a check of \$50, over and above the weekly salary the team had received. The letter stated why the money was sent in no uncertain terms.

Mr. Lewis gratefully acknowledged the receipt of the letter and placed another wonder on top of the magnanimity of the managers by returning the check, saying he did not feel he was entitled to it, as any assistance he might have been to the box office on the outside, he considered a part of his contractual obligation.

BOOKED IN ENGLAND.

The latest American acts booked in England by Ernest Edelsten, the London agent, are Lewis and Dody, Brice and Gonne, Carroll and Fields, Heim Children, Ila Grannon, Goldsmith and Hoppe, Fay, Two Coleys and Fay.

SIMONE DUE IN CHICAGO.

Mme Simone closed her New York engagement at Wallack's Dec. 7. She plays Cleveland Dec. 18. At least two weeks will be spent on the road before "The Paper Chase" goes into Chicago for a long stay.

Wallack's remains dark next week. Dec. 23 will see the transfer to that house of the Nazimova company in "Bella Donna" from the Empire.

AGENTS WILL MOVE.

When the United Booking Offices are removed to the new Palace theatre building they will take with them several of the favored booking representatives, who will be allotted offices in the

new structure without being consulted, either with regard to their location or the amount of rental they wish to pay—and will have to make the best available disposition of the three-year leases of their present headquarters in the Putnam building, which went into effect last May.

This decision was arrived at the other day when the combined United and Orpheum circuits found that they would not find it necessary to utilize all of the space allotted for offices in the new structure.

NINA PAYNE WITH K. & E.

Nina Payne has retired from the cast of the "La Somnambule" pantomime sketch and signed for a legitimate engagement with Klaw & Erlanger.

The pantomime reverts to G. Molasso, its original producer, who will send it over the Sullivan-Considine Circuit.

FIREMEN INSPECTING.

Working in pairs, forty New York firemen visited the picture and vaudeville houses of New York and Brooklyn last Sunday night. The result is that the fire commissioner claims that evidence was collected that ten theatres were grossly violating the fire law and that prosecution would follow.

Against the Lenox (Lenox avenue and 111th street), Audubon (165th street and Broadway), Halsey Street, Folly and Fulton theatres, Brooklyn, the commissioner ordered Chief Guerin to proceed criminally.

The theatres reported with recommendations that civil suits be filed were Proctor's 125th Street, Proctor's Fifth Avenue, 14th Street, 86th Street, Olympic and Grand Opera House, Brooklyn. The firemen reported that in most of these houses that there was not even a pretense of maintaining the roped-off areas for studees provided for in the city ordinance.

LIVES WITH BROKEN BACK.

Young Harold Melvin is in the hospital in Reading, Pa., having lived for nearly five months with a broken back. Doctors recently took X-ray photographs of the young acrobat's spine and hope to accomplish his partial recovery.

Melvin, while a member of the Duffin-Redcay casting act; fell from the apparatus at Palisades Park in July.

SKETCH FOR JOSEPHINE BROWN.

Josephine Brown will play in vaudeville, with a farcical sketch, three people, written by an English author named Thresher. The playlet is called "The Position of the Key."

Miss Brown is casting her company and will open at once.

CHING-LLOYD ROAD SHOW.

One of the stories of the week was to the effect that Werba & Lucscher might send out an all-star vaudeville road show, with Alice Lloyd and Ching Ling Foo as the big features.

The contract for the Chinaman to go on the road would be by consent of William Hammerstein.

THEATRE AT SHERIFF'S SALE.

Philadelphia, Dec. 11.

Circulars were distributed this week announcing the sheriff's sale of the Manheim theatre, playing vaudeville at pop prices. The theatre is situated in the Germantown district. The lot is 50x200. The sale takes place Dec. 18.

"PETTICOAT" GOING OVER.

Jerome Kern, composer of the music of "The Red Petticoat," is now in London and has about concluded arrangements for an English production of the piece in the early spring.

If arrangements are consummated, the American company will be sent over intact.

"READY MONEY" TO GO ABROAD.

Hans Bartsch, author's agent, has arranged for a foreign presentation of "Ready Money," acting for James Montgomery, the author. The American comedy will be presented simultaneously in London, Berlin and Budapest during February.

Mr. Montgomery will personally superintend the Berlin production at the Schauspielhaus.

MCINTYRE AND HEATH STARRING.

McIntyre and Heath will star in America next season under the management of John Cort, in a musical comedy entitled "Back to the Livery Stable," a sequel to their former enormous success "The Ham Tree."

They will continue in vaudeville for the remainder of the current season and sail for Europe June 1, playing four weeks at the London Hippodrome—their first European engagement.

MISS KIDDER BOOKED.

"The Washerwoman Duchess," in which Kathryn Kidder made her vaudeville debut at the Union Square last week, has been booked by the United Offices, and will next appear in New York at the Colonial, Dec. 23.

The excerpt from "Madame Sans Gene" was arranged, staged and produced by Julius Steger, who is directing Miss Kidder's tour.

YOUNG ACROBAT SUES.

Emma Stender, aged 19 years, through her attorney, M. Strassman, has filed suit in the City Court against Julius Pawel, manager of the Pawel acrobats, for \$1,000 damages, alleging breach of contract.

Miss Stender claims Pawel brought her here from Germany, receiving \$10 a month while learning the ropes as an acrobat. Last September she signed a contract to continue as a member of the troupe for \$25 a week until next August, but that she was released after ten weeks.

STAGE AND SPORT.

Providence, Dec. 7.

Editor VARIETY:

It has often struck me that the stage in America is not closely enough allied to sport.

There are lots of bona fide young actors who are university men and many others who have, prior to their theatrical career, taken part in various branches of sport.

Why not start at the turn of the year boxing and wrestling tournaments for the championship of the American stage.

It could easily be arranged and plenty of surprising talent would be forthcoming. I think a bumper gate would greet the experiment.

I hope some of my fellow users of grease paint will write their views. If it could be satisfactorily organized, I feel sure it would do a lot of good and possibly the stage could find what the outside world has been trying hard for some time to get, namely a "white hope."

Think it over, boys; it's worth considering.
Peter Bassett.
(Oliver Morosco's "Peg o' My Heart Co.)

Sports among stage people should be encouraged. Mr. Bassett suggests athletic tournaments, which might be held locally during the season. They could be reported to the trade papers, along with other sports indulged in by the actor, and if the annual field day of the Vaudeville Comedy Club is established during the summer the championship contests for the year could be held that day.

Almost every normal person loves sports, of one kind or another. In every city or town there are the Y. M. C. A. gyms, anyway, while the clubs are oftentimes fitted up for indoor exercising, and there are many opportunities for those who don't mind arising early to keep themselves in condition, on the road, track or floor.

VARIETY inaugurated a department of "Sports" for a short while, but the young man who assumed the editorial chair of the sporting department (while he would read the sporting pages of the dailies before eating breakfast) forgot all about his especial charge. We hope this will jog him along, and VARIETY will run a department of "Sports" regularly hereafter, inviting from the professional accounts of the contests he may engage in, or become aware of that will be of general interest to the profession.—Ed.)

ROSENTHAL LEAVES "ASS'N."

Chicago, Dec. 11.

Ben Rosenthal severed his connection with the "Association" this week and it is understood will move over with Fred Barnes and dabble in the park and fair business.

Rosenthal, up to the time of his move, was booking manager of the "Association."

His position will probably be taken care of by Kerry Meagher, who is now executive manager of the "Association" floor.

DOC BAKER??

TABLOIDS THREATEN POP VODE: BIG AGENCY TAKING NOTICE

Wells Circuit South Reported as Declaring Experiment Promises Good Results. Western Act Rumored to Have Been Told Playing Tabloid South Would Be "Opposition".

The innovation of standard musical comedies, condensed into an hour of entertainment, which had its inception in several inconspicuous enterprises in the middle west, has taken on immense importance in the last ten days.

A firm has been organized in Chicago to turn out these tabloids in wholesale quantities. The United Booking Offices has taken steps toward what looks like an effort to control this style of entertainment and several independent showmen have begun preparations to launch ventures in this field.

It became known some few weeks ago that Jake Wells had arranged to put out several of these companies of about 20 members each, to replace the pop vaudeville form of entertainment in the houses of his chain which had been playing U. B. O. Family Department vaudeville.

Two companies left last week and the week before and the Old Dominion steamer which left New York Wednesday afternoon carried another. These organizations have been guaranteed 12 weeks time under a guaranteed upset price per week.

Boyle and Woolford, a vaudeville act which holds contracts for United time in the middle west presenting a tabloid musical comedy repertoire, was approached by the Jake Wells booking office with an offer to play the southern time controlled by that manager. While negotiations were pending, Woolford and Boyle received word from the U. B. O. that if they played the Wells houses they would be considered opposition and their western time would be cancelled.

Joe Nathan, connected with the New York office of Leo Feist, has begun preparations to enter the tabloid production field. He will place a good company in rehearsal shortly which he will likely put out on the Wells time.

The southern manager had declared that the experiment so far has promised good results and is booking these tabloid musical comedies wherever he can.

Chicago, Dec. 11.

The Interstate Producing Co. was incorporated here this week with Karl Hoblitzell as president and A. Chouteau, vice-president, and William Friedlander, general manager. The concern will go in for the wholesale production of tabloid musical comedies and big vaudeville musical numbers. They have already secured options on a number of standard musical comedy pieces which will be boiled down to the running time of 60 or 70 minutes and will send them out in organizations of two dozen people.

The new firm has taken offices in

the Interstate suite here. All productions will show first at the Plaza for a tryout of material. Ned Alvord will handle the routing.

SAME SKETCH; ANOTHER NAME.

When Seymour Hicks and his wife, Ellaline Terriss, arrive over here in February, to appear at the Fifth Avenue, Mr. Hicks will appear in "Scrooge," said to be his own version, and somewhat dissimilar to the "Scrooge" Tom Terriss (his brother-in-law) has been playing on this side.

Miss Terriss intends presenting "The Model and the Man," which is reported to be the same sketch Edna Goodrich is now playing vaudeville in under the caption of "The Awakening of Minerva."

LAW SUITS.

Amann and Hartley, a vaudeville team, who have been in the courts for some time with several cases, were awarded judgment last week for \$1,425 against the Pantages Circuit. They had a contract to play the circuit. It was indefinitely postponed. The team sued for ten weeks' salary. Pantages claimed he was in Europe and that the contract had gotten "balled up" in some way. Van and Van, through the O'Brien-Malevinsky law firm, have brought suit against the Wadsworth theatre, alleging cancellation of contract for a week. The U. B. O. did the booking. The case was docketed for trial today. The Basque Quartet is suing Arthur Horwitz for \$30 and is asking the court to issue an order for his arrest. His counsel, O'Brien & Malevinsky, were notified the case would come up today. The quartet claims that Horowitz played them for one Sunday at the Winter Garden, and that all they got was the glory of playing there.

In the Joe Meyers case against Walton and Vivian, retried by jury, the jury rendered a verdict in favor of the defendants. It was held the case came under the provision of the employment agency law and that Meyers, having no license, could not collect commissions. When the case first came up he got a judgment but the decision was reversed and a new trial ordered.

Sobarzo, manager of the Marimba Band, who sued the Vaudeville Collection Agency and Dan Casey for money claimed to have been paid into the former on commission, lost his case before Judge Hoyer Wednesday morning. Those familiar with the matter had opined Sobarzo had a poor case.

MARRIED AT 48.

Terre Haute, Ind., Dec. 11.

Billie Link and his vaudeville partner, Blossom Robinson, were married here last week.

Link, who is 48 years old, has been married before.

"BLACKLIST" NOT ON.

The reported "blacklist" by the "big time" against the "small time" in vaudeville had made no progress up to Wednesday.

Agents on the "big time" who sought information as to the status of any of their acts playing the smaller time, without their knowledge, could obtain no information. Some agents were informed however not to allow their acts to play in "outside" houses, but this order has been standing in the big time agencies for a year or more.

The booking men of the United Offices appeared to be satisfied to have the impression spread they were about to "blacklist" without actually doing so. It is even possible a few acts playing the small time with future big time contracts may be canceled, for the moral effect such an action would have on acts in general, although even then a "blacklist" will not be officially declared.

The bigger U. B. O. managers are more apt to threaten agents (allowing their acts to play elsewhere) with severe punishment in an attempt to keep well-known turns away from the small time managers. This is usually gotten around, however (for the protection of the agent), by the act booking through someone else and its regular agent declaring the engagement was made without his consent. In this mode of putting through a booking, the big agency men find themselves unable to fix responsibility upon anyone under their jurisdiction.

Late last week one of the officials of the U. B. O. entered the quarters of the Family Department, on the floor just below the United's suite. The Family Department is the small time branch of the U. B. O. Grabbing a routing book from the hands of a small time agent there, the official demanded to know why the agent had booked certain acts "outside." This move by the U. B. O. official was quickly recognized as a grandstand play for noise making.

The "blacklist" subject is often talked over nowadays by managers and agents, who try to find through debating it whether the U. B. O. dare put a "blacklist" in effect, and for whose benefit it will operate if made official.

Within the past few weeks, it is said, the U. B. O. has been routing acts further ahead than formerly, ostensibly to hold them out of the smaller vaudeville houses.

UNKNOWN'S ADDRESS WANTED.

Joseph Connors, of 234 West 39th street, New York, is attempting to fix responsibility for the death of his brother, Frank Connors, March 10, 1911, on an Erie railroad train.

A Pullman berth ticket was found on the body. It called for an upper berth in Car No. 2 on the 10.08 p. m. from Leavittsburg to Binghamton, and was stamped Erie, March 9, 1911.

The deceased man had only a transportation ticket upon entering the train. He was accompanied by his brother, Joseph, who saw him to a day coach. Joseph believes if he can locate the person giving Frank the sleeper coupon, he will be able to secure some valuable testimony.

IN PITTSBURGH?

It has been reported about this week that Fred. Nixon-Nirdlinger of Philadelphia is about to annex the new house building in Pittsburgh and also the Kenyon theatre (both houses owned by the same people) as additions to the Nixon-Nirdlinger vaudeville circuit.

The Pittsburgh propositions, it is said, will have the Loew Circuit, and probably the Sullivan-Considine Circuit interested.

MOREY IS SECRETARY.

Francis Morey is now secretary of the Vaudeville Comedy Club, vice Sam McKee, resigned.

The ballot for the forthcoming election of officers for 1913 will shortly be printed. It will carry two tickets, one headed by Bert Leslie, who has been re-nominated for president, and the other by Frank Fogarty.

The Leslie ticket, complete, is as follows:

President, Bert Leslie; First Vice, Tom Waters; Second Vice, Geo. Le Maire; Third Vice, J. Fitzpatrick; Secretary, Francis Morey; Treasurer, Harry Denton; Chairman House Committee, Chas. Ahearn.

Board of Directors—Homer Howard, Chas. Semon, Geo. M. Cohan, Frank Bohm, Ralph Edwards, Felix Adler, Bob Mathews, Martin Beck, Mark Hart, Richard Carle, Aaron Hoffman, Cliff Gordon, Clayton White, Frank Byron, Joseph Schenck, E. F. Albee, Geo. Delmore.

The ballot will also contain blank spaces for the insertion of the name of any member who may not be among the nominees.

New Year's day will be "open house" at the Comedy Club.

NOT AIDING RALPH POST.

It is a matter of comment around that the variety profession has lamentably ignored the appeal for assistance made upon behalf of Ralph Post, one of the best known performers in vaudeville.

In the two weeks following the first publication of the appeal, VARIETY received \$17 from four different persons, while two subscriptions amounting to \$15 did not call for public acknowledgment.

The case was drawn to the attention of this paper by Louie Dacre. Besides taking an interest in the welfare of Mrs. Post, who is left without means through the helplessness of her husband, Miss Dacre has offered her a home should Mr. Post pass away in his present weakened condition of mind and body.

Mrs. Post may be addressed at 2048 Polk street (Broadway Apartments), San Francisco, or subscriptions received by VARIETY will be forwarded.

"STRAIGHT VAUDEVILLE."

I. Flugelman announces a new policy for the DeKalb, Brooklyn. Through his "circus week" he found out vaudeville goes better than the pictures, and "straight vaudeville" will be inaugurated within the near future.

A program of eight acts with two or three played up as "features" or "headliners" will be arranged. Pictures will be in order before and after the show.

WHITE RATS NEW CLUB HOUSE ASTONISHES, AND IS ADMIRER

Dedication Brings Huge Crowd to Home of Rats, Much Favorable Comment Upon the Structure. Its Significance to Organized Vaudeville Artists Talked About.

No attempt was made to disguise their pleased astonishment by those present last Saturday night at the dedication of the White Rats Club House on West 46th street. The new quarters played to over capacity from 10 p. m. until 4 a. m. After the members and invited guests had expressed their surprise at the completeness of the building, their remarks ran to admiration for the enterprise which had brought the bricks and mortar into a monument for the organized vaudeville artists.

The significance of the building to the actor was made plain in the comment of those who ambled about. The new club house was reported to have also made a decided impression upon lukewarm and inactive Rats. Many, it was said, had paid arrearages in dues. Among these were several well known artists that the meetings of the Rats of late months have greatly missed, for their standing, weight and influence.

The club house is six stories high, with a basement containing billiard room, bowling alleys, bar and a swimming pool (that is an attraction all alone). The billiard room and bowling alley run the depth of the building. On the first or main floor are the offices, reception rooms, and to the rear of the entrance, a large assembly hall. The latter has a movable gymnasium. When not employed as the meeting place of the members, the forward portion is converted into a lounging room. Informal dances will be held in this large room. The first will be on New Year's Eve.

The second floor has the offices of the executives and the Board of Directors. The four floors above contain 107 rooms, each with hot and cold water, while many have baths. These are rented to members at a daily or weekly rate. The club house is run on a hotel system, with a manager in charge.

The main rooms of the club were packed at the opening. The bowling alleys were wine rooms for the occasion. A performance on the stage was tumultuously received. Col. Sam Holdsworth, presented by Will J. Cooke, the stage master of ceremonies, as "the oldest Rat" (Col. Holdsworth is 80 years of age) was cheered for.

The Rev. Dr. Moeller opened the dedicatory ceremonies with prayer; Junie McCree, the Big Chief, made an address of welcome; Mr. Cooke, the Rats' business manager, spoke of the building of the club, and Dennis F. O'Brien, of counsel to the Rats, also spoke. The souvenir program credits Mr. O'Brien with being mainly responsible for the project and its successful promotion. President Samuel Gompers of the A. F. of L. and Hugh Frayne, the Federation's organizer, also spoke.

The entertainment was started by Montgomery and Stone, who "opened the show" without resistance. Others to appear for the entertainment of members

and guests were George M. Cohan and Willie Collier (in their "sidewalk act"); Lillian Shaw, Lydia Barry, Joe Welch, Cliff Gordon, Edith Merrilles, Belle Gold, Van and Schenck, Johnny Johnson, Marie Beaugarde, Mme. Von Zieber, Bob Rusak and Walter Brown, Marie Russell, John Birch, Andy Rice, Ida May Chadwick, Conlin, Steele and Carr, Lew Pionti, Cabaret Trio, Col. Holdsworth, Bernard Granville.

Earlier in the evening The Great Tallman gave an exhibition of fancy shots on the pool tables, and Mlle. Meurier interested those who watched her in the swimming pool. The Mecca Temple Band, with Abe Holzman conductor, furnished the music.

Among the large crowd that continually changed were many laymen, a few agents and managers, and players from all divisions of theatricals, including many ladies.

JOE WOOD HOLDS TWO.

Joe Wood has given up all of his New York state small time bookings, excepting Glen Falls and Schenectady, which "split the week."

TAKES NO CHANCE.

Fitch Cooper, the Musical Rube, who is working at the Fifth Avenue this week, calls upon the property man in each theatre where he plays to help him out. This the prop does without knowing the reason.

Cooper sends in his property list calling for a fifty-foot hemp rope, one strong enough to hang a cow.

When he reached the Fifth Avenue he found the rope waiting. Props had to borrow it from a safe moving concern. Cooper works in "one" and when the matinee was over the property man asked him about the rope. He staggered props when he replied that he only wanted that in case of fire so he could make a quick exit. Cooper attaches the rope to a huge crowbar which he places at the window of the dressing room.

Irene Franklin, playing on the same bill, is anxious to see Cooper make his escape from those porthole ventilators at the Fifth Avenue.

RATS WOULD BAR "NO. 5."

At the last session of the New York Central Federated Union the White Rats Actors' Union objected to the representative of the Hebrew Variety Actors' Union No. 5 being present. The Rats' delegate averred that the Hebrew local was not entitled to representation, having failed to pay the per capita tax to the parent organization with which it is amalgamated.

The C. F. U. ruled that no action should be taken pending the investigation of the W. R. A. U. by the A. F. of L. Executive Council as ordered at the recent national convention.

TWO NEW DANCING ACTS.

A dancing act will be placed in vaudeville by Emile Agoust, who will be the principal of it, assisted by his wife, Yvonne (in the Simone De Beryl posing act).

Mr. Agoust has been with the Shuberts, putting on "The Ballet of 1830" for them.

Greville Moore (also of the "1830" ballet) is not going back to the other side, not just yet, anyway. Miss Greville is thinking of vaudeville in a dancing number. She will have with her Chattel, the first dancer over here with Gaby Deslys. The Marinelli agency has the direction of both acts.

DE VEAUX ASSAULT CHARGE.

Rochester, Dec. 11.

Harry DeVeaux was discharged in the magistrate's court here a few days ago after pleading not guilty to the charge of assault in the third degree, preferred by Louis Gold. The affair was the outcome of an encounter between DeVeaux and Gold during the session here of the A. F. of L. convention. The men were opponents in the dispute between the White Rats and a band of insurgents of that body.

Gold caused DeVeaux's arrest following a passage at arms in a local theatre. He was released under nominal bail for a hearing.

REMICK'S MANDOLIN DEPT.

A mandolin orchestra department has been established in the new and well laid out quarters of Jerome H. Remick & Co. on West 46th street.

This is in addition to the other instrumental departments of the firm, besides their product of popular and classical sheet music.

Jerome H. Remick, the head of the publishing concern, is in New York this week.

TWO FOR SHEEDY.

The Sheedy booking establishment in New York this week announced the acquisition of two more theatres under its system. They are the Lenox, 111th street and Lenox avenue, New York, and the Boylan Opera House, Taunton, Mass. Both will play six acts and pictures, "splitting" the week. The Lenox opened Thursday of last week. The Massachusetts theatre opens Jan. 16.

The Lenox appears to have started successfully. There were so many people standing behind the orchestra rail Sunday night the manager was summoned to court to answer to a charge of violating the fire regulations.

CANADIAN PICTURE TAX.

Montreal, Dec. 11.

A tax was imposed by the Legislature calling for the payment of 20 cents per seat on the full seating capacity of all the picture houses.

The legislature also makes a board of censors, three in all, imperative. The tax is provincial, as the city license is \$500.

Protests from the film exchanges reduced the censoring from \$3 to \$1.

There is talk that the authorities may taboo the "Soul Kiss" film here when an attempt is made to exhibit it.

HUGHIE DOUGHERTY'S BENEFIT.

Philadelphia, Dec. 11.

A monster benefit has been arranged at the Forrest theatre for Thursday of this week tendered to Hughey Dougherty, the veteran minstrel and one of the very few of the "old school" of blackface men still living. Dougherty has been for many years with the Dumont Minstrels, which succeeded the famous Carncross and Dixey Minstrels in this city. The veteran minstrel is now almost blind and recently suffered a stroke of paralysis.

The benefit was arranged by a committee of citizens, many of the most prominent residents of Philadelphia being interested, and as early as Monday afternoon the house was sold out.

Harry T. Jordan, manager of Keith's, was in charge of the stage entertainment, and had as assistants F. G. Nixon-Nirdlinger, Frank Williams, H. Bart McHugh and George M. Young. There were other committees which included every theatre manager, dramatic critic and many prominent business and hotel men.

The theatrical program included Babe La Tour and "The Bon Ton Girls," "The Monte Carlo Girls," Leon Rogee, "Texas Tommy Dancers," Harry Cutler, Digby Bell and Co., Sophy Barnard, Juggler Nelson, Geo. M. Cohan, Sallie Fisher, Tom Waters and a number from "Eva," Charles S. Dooin and James McCool; Montgomery and Moore, Lou Anger, Four Society Girls, Neil McKinley, Ethel Whiteside and "Her Picks," Armstrong and Ford, and a big afterpiece and minstrel first part by the Dumont Minstrels, led by Frank Dumont.

Everything was contributed, even to the bill posting, music and transportation.

UP AGAINST THE UNIONS.

Newport, Ky., Dec. 11.

By cancelling Bird and Kema, booked for the Temple here for the last half of last week (a "split" with the Colonial, Covington), Manager Marcus got himself in trouble with the White Rats Actors' Union. Unless a compromise is effected, all union operators, stage hands, musicians and bill posters will be called out of the Temple.

Bird and Kema appeared in Covington, but were told their local date was off, the management claiming Roberts and Fulton refused to play on the same bill. The W. R. A. U. had the local labor committee investigate but upon Manager Marcus refusing to act the Trades Council then made arrangements to call out the union men.

The matter was taken up through Frank Morrison, secretary of the American Federation of Labor, who wired instructions to the local committee.

PICTURE HOUSES SHUT.

Newark, N. J., Dec. 11.

Several moving picture houses have been closed by the authorities, owing to their locations in buildings where other business is carried on.

Among those shut is the Arcade, seating 1,000 people, and the largest theatre of its class in the city.

DOC BAKER???

VARIETY

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Richard Warner has sold a sketch for three people to Barney Bernard.

"A Woman in the Case" closed at Elkhart, Ind., Nov. 23.

Mooney and Holbein returned from the other side last week.

Charlie Ahearn sold Ralph Austin this week a new National touring car.

Doyle and Dixon, the dancers, joined the Winter Garden show Monday.

Sir Herbert Tree arrived in New York this week.

The Ioleen Sisters, lately returned from the other side, will open with their two-act Dec. 29.

Pauline Reeves should have been the billing last week at Hammerstein's for "Adele" Reeves.

Mint and Wertz did not play the new Academy, Buffalo, this week, as announced, but are at London, Canada.

Henry Fink and Al. Piantadosi have combined for a two-man act in "one" for the vaudeilles.

Ian McClaren has succeeded Basil Gill as the Emperor of China in "The Daughter of Heaven" at the Century.

Ren Shields is reported considerably improved at his home in Freeport, Long Island.

Jim Kelly and Emma Pollock will show their new act at Shea's, Buffalo, next week.

Mr. and Mrs. Harry Von Tilzer were among the passengers on the Oruba Dec. 8, bound for Bermuda.

Julia Blancke has been engaged to create the mammy in David Belasco's new production, "The Conspiracy," now in rehearsal.

Walter Stanton, Jr., who played the Giant Rooster in "Broadway to Paris" at the Winter Garden when the show opened there, has retired from the performance.

The new Grand Opera House at Ephrata, Pa., seating 850, opened Nov. 29 with Lambert & Wee's "Seven Hours in New York."

Dr. Thorez, the eminent surgeon of Chicago, was in New York last week and attended the dedication ceremonies of the White Rats Clubhouse.

May Irwin will star this season in "A Widow by Proxy," by Miss Catherine Chisholm Cutting, opening Dec. 23 in Newark.

Announcement was made last week of the marriage of Nazimova, the Frohman star, and Charles Bryant, her leading man.

Walter Damrosch left for Bermuda Wednesday for a two weeks' stay. While there he will deliver a lecture on music.

Eda Von Luke, the former leading woman of the West End stock, went to Chicago Monday to join Joseph M. Gaite's "Our Wives" company.

Victor Hyde and his Russian dancers have been added to the show at the Frolic. Bert Earl and his Picks are also a feature at that establishment.

Fred Russell, of the Flying Russells suffered a fractured left wrist and an injured jaw when he slipped from a hold on a trapeze at the Orpheum, Kansas City, Dec. 4.

Jules Rabiner is now acting as assistant to F. F. Proctor, Jr., in the Proctor Circuit bookings. Mr. Rabiner was with Edward S. Keller for several years.

In the case of Ethel St. Clair against Klaw & Erlanger before Justice Pingleton in the Supreme Court the jury returned a verdict in favor of the actress for the full amount claimed.

The Cort in West Forty-eighth street will open Dec. 20, according to the statement of John Cort. The opening attraction will be Laurette Taylor in "Peg O' My Heart."

Julia Neville, under the direction of Leander Sire, opens her starring tour in "The Rejuvenation of Aunt Mary" (May Robson's former vehicle) Dec. 25, at Easton, Pa.

Etta Bryan has deserted the legitimate ranks and opened in a new vaudeville sketch, "The College Contest," by Edgar Allan Wolf, at Newark this week.

Maurice Farkoa will leave "The Merry Countess" in February, returning abroad, where he has engagements to fulfill. Mr. Farkoa comes back next season, having been re-engaged by the Shuberts.

Fred Huxtable and Lillian Rosewood signed contracts for the "Billy the Kid" show last week and joined Monday in the west.

The Cos Cob Inn, Stamford, Conn., has added a Cabaret show to its attractions. Lorraine Lillian is the feature this week.

Sheehan and Partner have rejoined the Cabaret show at Pabst Harlem, where they played for several months. The pair closed at the 125th Street cafe last June. Since then they have been abroad.

Julius Steger is the co-author of Kathryn Kidder's new act, "The Wash-erwoman Duchess," now playing in vaudeville. Mr. Steger rehearsed and produced it. He is acting as Miss Kidder's manager.

Leonard Meehan (Worden and Meehan) fell and broke his kneecap during a show at the Majestic, Fort Worth, last week. Horace Worden did a single until the Four Dancing Bugs substituted. Worden and Meehan had to cancel their Interstate time.

Joe Wood has taken up the handling of pugilists as a side line to booking vaudeville acts and placing feature pictures. Mr. Wood's protegee is Harry Donahue, from Indiana. Joe claims he can polish off any lad at 133 pounds.

The United Booking Offices Cabaret Department is without a connection in New York. A Broadway agent declared the United people were not going after Cabaret business as keenly as when the department was started.

Ned Wayburn will again take charge of the benefit annually given for the children of the 114th street synagogue, which will take place Feb. 16. Lew Fields and the Shuberts have donated the Broadway theatre and the artists will volunteer their services.

"The Goose Girl," Baker & Castle's stage version of Harold McGrath's novel, is having its time extended in the south, where it played to big business last season. The cast will remain intact, with Vic Sutherland in the principal male role.

"Freckles," dramatized from Gene Porter's novel, is coming into New York at the Grand Opera House next week. The company is the one touring New England with Milton Nobles, Jr., and Ruth Gray as principal players.

The restaurant of the Winter Garden may have a Cabaret yet. It is on the balcony floor of the playhouse, and is roomy. The Shuberts will lease it for Cabaret purposes, not caring to take the management of the food and fun place upon themselves.

It looked as though summertime was here again this week to see so many idle advance agents in the lobby of the Normandie Hotel. Some were out of work while others were laying off. Poker relieved several of the "go ahead" boys of a few dimes.

Lovey Mary Green, a former member of Ziegfeld's "Follies" who started this season as leading woman of "The Moulin Rouge Girls" on the Western Burlesque Wheel, has joined Max Spiegel's "Winning Widow," playing the southern time.

Victoria Montgomery, formerly with "The Typhoon," was able to gather a lot of real color for several new under-world sketches while attending the Rosenthal murder trial. Miss Montgomery's brother was foreman of the jury which sent the four gunmen to the electric chair.

The principals of "The Unwritten Law," which H. H. Frazee will present at the Cort theatre, Chicago, following the run of "Our Wives," include Frank Sheridan, May Buckley, Earle Browne, Catharine Countiss, John Stokes, Elsie Herbert, Frederick Burton, Maud Turner Gordon.

La Estrelita, accompanied by her husband, Henry Garcia, who have been in New York since returning some months ago from a South American tour, left Sunday night for San Francisco where on Dec. 15 she opens a four weeks' engagement at the Portola Cafe. La Estrelita was featured at the Portola for one solid year.

Rehearsals started Wednesday for the revival of "Sis Hopkins." The former Rose Melville show will open in Utica Dec. 23, where it will be until after Christmas. The show is being backed by William Fitzgerald, who formerly managed the Shubert at Utica.

Otto T. Johnson recently returned to work after spending ten days among the Kentucky mountaineers, in search of atmosphere for his new vehicle "The Birdman." He was forced to lay off during the week following a Louisville engagement with McIntyre and Heath and took the opportunity to slip up into the mountains among the moonshiners.

Healy's has made the ballroom feature of the restaurant a bi-weekly event. The plan is to have special features for the invitation affair. The last one took on the nature of an equestrian carnival. A horse and carriage, decorated in flowers and a lady rider, took part in the parade. Flower girls danced and sang and several dance numbers were put on as elaborately as a production. These events are to continue twice a week during the winter.

Attention has been called to a paragraph under a London date line in VARIETY June 28, last, which read: "A divorce has been granted freeing Joe O'Gorman from Irma Lorraine. Mrs. O'Gorman was accused of misconduct with Baron von Boris." It has been pointed out that this statement may have given the impression Mr. O'Gorman was granted a divorce, whereas the facts were that Mrs. O'Gorman was granted a Decree Nisi on her petition, and Mr. O'Gorman's petition was dismissed.

"WEEK BEFORE CHRISTMAS" DARKENS B'WAY THEATRES

Eight Houses in the Metropolis Closed Down Over Dullest Spell of Theatrical Season. Still Crying "Too Many Theatres". Belasco Provided Against It. One Manager Prepared to Turn His House Into "Fight Club".

In the country numberless showless theatres have shut down for a fortnight before Christmas week. In New York next week (week before Christmas) there will be no less than eight first class houses (six actually on Broadway and two close by) without attractions. They are the Broadway, Park, Wallack's, Casino, Garrick, Criterion, Gaiety, Harris.

Producers are raising the old cry of "too many theatres," declaring that before long it will be like London—always a number of houses dark.

David Belasco, a shrewd observer of conditions, as early as last spring, officially announced that he would present during the current season two productions at each of his houses. He felt that with the competition of so many theatres, houses even as comparatively small as the Republic and Belasco, would not maintain a profitable run for over half a season. Already for next season Mr. Belasco is laying plans for a possible trio of new productions at both theatres and will determine upon the advisability of such a course early in the first of the new year.

Another lessee of a fair-sized theatre on Broadway is awaiting the attitude of the new state administration with regard to boxing and if it is at all favorable, declares with every semblance of seriousness, that he will transform his theatre into a fight club, giving two shows a week—one at popular prices and another at rates attractive only to the more select element who follow the fistic game.

GARDEN'S "FAV" SHOW.

The forthcoming "fav" or popular favorite show at the Winter Garden for around Feb. 1 is being placed in preparation. Howard Atteridge and George Bronson-Howard are writing the book. Al Brown, newcomer to eastern territory, will furnish the music.

Among the principals almost certain for the new production will be Al Jolson, Gaby Deslys, Willie and Eugene Howard, Melville Ellis.

"The Social Whirl," which contains several of the cast intended for the new Garden production, opened Monday at the Shubert, Boston, for two weeks. It will then play week stands at Montreal, Toronto and Buffalo, disbanding at the latter point for the principals to rehearse for the next Garden revue.

Boston, Dec. 11.

The Gaby Deslys and Al Jolson show, "A Whirl of Society," opened at the Shubert Monday night to \$2,200. It will remain here for another week.

SUES AGENCY MAN.

Cincinnati, Dec. 11.

Wilbur M. Pollard, proprietor of the International Employment Bureau, a vaudeville booking exchange, is defendant in a breach of promise suit.

"SCRAPE" GOING TO CLOSE.

Dec. 21 will see the wind-up of "The Scrape O' the Pen" for this country. The Graham Moffatt show will stop at Brooklyn. It has been away from Weber's for two weeks, but did not draw enough to inspire confidence in its management that the road would prove fruitful.

Agnes Bartholomew, who is playing the elderly mother in the piece, has had a sketch secured for an American vaudeville debut, and will try it around New York before returning to England. Walter Hast will manage the young actress, who was one of the distinct hits of the play in New York.

\$37,000 AT DETROIT.

Detroit, Dec. 11.

For the three weeks ending last Saturday, the Detroit Opera House (B. C. Whitney) gathered in \$37,000 gross, with David Warfield, Chauncey Olcott and "Gypsy Love," playing a week at the house in the order named.

HAWTREY RESUMES.

William Hawtrely inaugurates another starring tour under A. G. Delamater's management at Rochester Dec. 22 in a revival of his former piece, "Dear Old Billy." Christmas week will be split between Rochester and Syracuse.

Hawtrely is booked into Toronto for New Year's, where he expects to appear in a new play.

BAD IN KENTUCKY.

Owensboro, Ky., Dec. 11.

A dearth of good road attractions has forced the management of the big legit house to book in a popular-priced rep show for three weeks. This is an unusual state of affairs even in the south.

"SWEETEST GIRL" STAYING OUT.

"The Sweetest Girl From Dixie," the former Trixie Friganza show, which opened Thanksgiving Day, is having a long route booked and will not close after a short season as reported.

It is now in the middle west. Billy Edmunds is playing his old role again. Florence Gear is with the company and Leo Merriman is musical director of the show.

DOC BAKER??

BENNETT IN "STOP THIEF."

Richard Bennett, after a short starring venture in "The Stronger Claim," has signed with Cohan & Harris to create the role of Jack Doogan in "Stop Thief," which has its Broadway premiere at the Gaiety Christmas night.

The Carlyle Moore piece in three acts which Cohan & Harris revived after a short road tour last season, has been whipped into shape for the past week or so by Sam Forrest.

In addition to Bennett the cast includes Mary Ryan, as Nell; Elizabeth Lane (Joan Carr), Ruth Chester (Mrs. Carr), Frank Bacon (Wm. Carr), William Boyd (Arthur Willoughby, M. D.), Percy Ames (James Cluney), Louise Woods (Madge Carr), R. C. Bradley, Robert Cummings, James C. Marlowe, Thomas Findlay, Edward J. Maguire and James T. Ford in minor roles.

"Stop Thief" starts out Sunday, opening Monday night in Buffalo.

CHICAGO CHANGES.

Chicago, Dec. 11.

Mme. Simone, with Arnold Daly as her leading man, will make her first Chicago appearance at Powers' Dec. 23.

Sothern and Marlowe will come to the Garrick for their annual engagement Jan. 16; "Little Boy Blue," at the Chicago Opera House Jan. 26, and "Everywoman," same house, Feb. 16.

TRENTINI MOVING.

Mme. Trentini in "The Firefly," will move from the Lyric to the Casino Dec. 30, following a week's engagement by Harry Lauder at that house.

The next attraction at the Lyric will be Sam Bernard in "All for the Ladies."

"BUNCH OF KEYS" OFF.

Utica, Dec. 11.

"A Bunch of Keys," which first started over the Weber pop circuit and later switched to other bookings, came to a final stop here last week.

SOME CLOSINGS.

Dallas, Dec. 11.

The "Get-Rich-Quick-Wallingford" company, touring the south for the second time, came to grief last Saturday here.

St. Louis, Dec. 11.

"Faust" originally produced for the Weber pop time by A. C. Dorner of the Columbus (O.), Stock Company, closed somewhere in this state last week.

Chicago, Dec. 11.

"Pomanader Walk" playing around the middle-west, has closed its season. "Get Rich Quick Wallingford," which road rights have been secured by Alfred Aarons for a western trip, went into rehearsal this week. It will take to the road within a few weeks.

DEAN MANAGING LILLIAN.

Tunis F. Dean, manager of the Baltimore Academy of Music, will be the manager for Lillian Russell's lecture tour, the moving pictures for which are now being made by the Kinemacolor Company.

SHOWS IN PHILLY.

Philadelphia, Dec. 11.

"The Garden of Allah" opened to a crowded house at the Forrest Monday night. The dramatization of Robert Hichens' novel was received with warm approval. The newspapers devoted much space to the production as a magnificent spectacle.

"A Butterfly on the Wheel" with Madge Titheradge and Lewis Waller at the head of a splendid cast was received enthusiastically on its opening at the Adelphi. The house was well filled. The press comments were very favorable.

The initial presentation in America by David Belasco of "A Good Little Devil," a fairy play by Rosemonde Gerard and Maurice Rostand with a notable Belasco cast which includes William Norris, Ernest Lawford, Ernest Truax, Harry Stanford, Edward Connelly, Etienne Girardot, Mary Pickford, Wilda Bennett, Iva Merlin, Jeanne Towler, and a supporting company of forty is scheduled for tomorrow night at the Broad.

"Hanky Panky" with Montgomery and Moore was well received on its return visit at the Lyric.

"Eva," the music drama, is doing only fairly at the Garrick. "The Pretty Little Widow" has been doing a nice business at the Chestnut Street Opera House. Notice of its being taken off at the end of this week was a surprise.

"Ransomed" is doing light business at the Walnut.

WEEK IN FRISCO.

San Francisco, Dec. 11.

"The Quaker Girl," at the Columbia, is drawing fairly in its second week, although business is not really big.

"A Modern Eve," at the Cort, pleases the public and was the subject of approval by the newspaper reviewers. Business is entirely encouraging. It starts its farewell week Dec. 16.

The stock enterprise at the National is getting by nicely.

NO MORE TERRITORY.

Greensburg, Pa., Dec. 11.

Having exhausted all its territory, "The Town Marshal," one of Lambert & Wee's road attractions, will close its season here tomorrow.

MARRIED TEN WEEKS AGO.

Atlantic City, Dec. 11.

Billy Parker (of Dooley and Parker, at the Savoy this week) is a benedict of ten weeks, having married Ethel Walker in Philadelphia. The bride is a sister of Mrs. Wilbur Mack, better known as the charming Nella Walker (Mack and Walker).

The marriage was an elopement.

THE "OUTSIDE MARKET."

The theatre ticket "curb" transactions this week reflected the approach of the holidays. About the only houses that were not listed in the offerings of Joe LeBlang were the Hippodrome, 48th Street, Eltinge, Globe and Weber and Fields Music Hall.

For the first time this season the George M. Cohan theatres tickets were obtainable. The Playhouse was listed also for the first time.

Prices ruled at 75 cents to \$1.25.

AUSTRALIAN THEATRICALS TOLD OF BY GEORGE TALLIS

James C. Williamson's Partner Mentions the Failures and Successes in the Land of the Kangaroo. Al Woods Picks Up a New Play by a New Author. Doesn't Know Why "The Woman Haters' Club" Doesn't Get Over. Harry Frazee Going Ahead With the Longacre Theatre. Sulzer and the Sunday Law.

By LEANDER RICHARDSON

George Tallis, the partner of James C. Williamson, theatrical magnate of Australia, came to New York Monday from England with the cheering information that the sinister reports of Mr. Williamson's physical condition which had reached us some time previously were erroneous—in fact, that Mr. Williamson had almost recovered from his illness and was spending some time in Cairo, Egypt. His indisposition, it seems, was occasioned by being compelled to ride all night in a day coach in severe weather, resulting in a heavy cold that caused grave fears as to its outcome.

I found Mr. Tallis yesterday morning in the private office of Walter Jordan, of the play-brokerage firm of Sanger & Jordan, and he gave me some information regarding theatrical matters in Australia which will prove interesting reading to the amusement public in America.

"Get - Rich - Quick - Wallingford," said Mr. Tallis, "ran for ten weeks in Sydney, which is quite a long run for a city of that size. Great personal hits were made by Fred Niblo and his wife (Josephine Cohan). The company now is in Melbourne and doing finely. It soon will take up the rehearsals of 'Officer 666.'

"We had 'The Whip' about eighteen months prior to its production in New York, with practically the same cast. It played with us to enormous success for a full year."

"And to think of this fact and the subsequent reception of the play in New York," chimed in Mr. Jordan, "is enough to make a man wonder at the things that happen in the amusement business. I had this play in my offices for many, many months doing my best personally to induce managers to produce it in New York. They simply could not see it, and had lost all faith in English melodrama."

"We are not always so successful with our plays," resumed Mr. Tallis. "Take the case of 'Everywoman,' for instance, as well as that of 'The Woman.' Surely anyone would be justified in foreseeing unusual success for either of these plays. We produced them to the very best of our ability, with fine records of receipts and artistic merit already established. For some reason which is totally beyond my comprehension the people in Australia rejected them."

"On the other hand, 'The Quaker Girl' had a year's run in our territory. 'The Night Birds' (known in America as 'The Merry Countess') had enormous popularity. 'Kismet,' which has

been playing since Easter time, with Oscar Ashe, is a fine success. 'Ben Hur' we are reviving after twelve months of great prosperity in Sydney, Melbourne, Adelaide and the New Zealand cities. Our next important production will be 'The Count of Luxembourg,' which is now in rehearsal. We are also sending over a complete company to present 'Milestones,' and another for 'Within the Law.' The possibilities of Australia may be realized from the fact that 'Our Miss Gibbs' ran for forty-two weeks in Sydney.

"I shall remain here for a few days longer, returning home by way of Vancouver, and about the same time Mr. Williamson will leave Egypt, going by that route to Melbourne, where we shall arrive not far apart."

Mr. Jordan remarked that during his recent tour he had not seen much in Europe that appeared to be specially advantageous for this country. He had some new agency connections and secured a few plays, which could not be talked about until placed.

Al Woods Cheerful.

I found Al Woods in a highly exuberant state of mind in his spacious and handsomely fitted office on top of the Eltinge theatre. Mrs. Woods was just bidding him good-bye to sail for Europe, but that was not the reason for the atmosphere of good cheer, which was due solely to Mr. Woods' business matters.

He had just received word that the Max Reinhardt spectacle, "The Miracle," in moving picture form, was about to be shown at Covent Garden, London, which naturally would give it a fine boost, being similar to what would happen in New York if the pictures were to be introduced at the Metropolitan Opera House. The London presentation will occur Dec. 31. Mr. Woods stated that all complications over the American rights had been dissipated, and there would be no attempt at interference with "The Miracle" in this country.

"I have just bought a new play," said Mr. Woods, holding up a thick manuscript, "and it looks to me to be a big thing. It is called 'The Court of Last Resort,' and is by George Scarborough, a new author, of whom I know nothing excepting that the reading of his drama makes me feel reasonably certain that he is a coming dramatic writer."

"As you probably have seen, I have taken the London rights to 'Within the Law,' but it is not a fact that I am to make the production over there—that

is, not all by myself. I am in negotiation with one of the London managers, and probably will go in with him upon the production. The new Sam Bernard piece 'All for the Ladies,' which comes to the Lyric presently, looks like a sure fire hit. It has been doing remarkably in its preliminary engagement, and, as Bernard is a big favorite here, it will start off with a better than even break."

"Are you in partnership with the Messrs. Shubert in this?" I inquired.

"I'm hanged if I really know," rejoined Mr. Woods. "I had the play, which had cost me \$2,500, and they had the star, so we fixed it up, and I suppose you might call it a partnership. Everything of mine is doing well, except 'The Woman-Haters.' The change of the title of this piece has not made the slightest difference, and it is entirely out of my reach to discover what is the matter with it. The production will be closed this coming Saturday, and laid off until April, when we will revive it in Chicago, with an entirely new book, making it a two-act piece. Everybody seems to like the music, so the fault, wherever it lies, must be in the libretto, and we will see if we can remedy that."

"Out on the coast, Eltinge is playing to absolute capacity everywhere. Dustin Farnum in the same territory is having fine receipts. 'Gypsy Love' in Detroit last week played to more than \$10,000. 'The Common Law,' in a popular price house in Chicago, had \$4,800 during the same time. I hear that business in general through the country is far from good, so that I haven't anything to kick about."

Frazee Has Resumed.

Work on the new Longacre theatre, which H. H. Frazee is building in Forty-eighth street, west of Broadway, was resumed Monday morning. As explained by one of Mr. Frazee's associates, the contractor had fallen down, but as he had been bonded for \$70,000 by one of the big Maryland bonding corporations, notice had been served upon the surety, which had undertaken to complete the work.

"Frazee," said this informant, "will sell anything he has got, if the price is suitable to him, but he could not come to terms with Mr. Bartholomae, and so the proposed deal for the transfer of the Longacre fell through. Another matter, which does not amount to much but might as well be correctly stated, is that while Lawrence Wheat owns a small percentage of 'Ready Money,' he is Mr. Frazee's only partner in that enterprise."

Had Seen "Hindle."

A very perceptible part of Monday night's audience at Maxine Elliott's theatre obviously had seen "Hindle Wakes" while abroad last summer. All around the place where I sat, in about the middle of the house, the people knew the play backwards. These were telling their neighbors what was going to happen next—a singularly silly and annoying pursuit, quite largely developed in this land of the free and home of the brave.

Finally, when the rich young scapegrace of "Hindle Wakes" came upon the scene, half intoxicated and in the dark, and failed to knock off one of the ornaments upon the family man-

telpiece, thus producing a crash which was supposed to have something to do with the subsequent action, a lady just behind me was grieved.

"Isn't that just too bad?" she exclaimed. "He should have knocked that thing into the fireplace, and disturbed the old man asleep upstairs. How could he be so careless!"

Nobody else could see that it affected the play particularly, but it did hurt the feelings of the lady who had been abroad.

Gov. Sulzer Should Worry.

The theatrical business in some of its aspects will forward several problems for solution by Governor-elect Sulzer when he takes office at Albany the first of the year. There undoubtedly is going to be the strongest exertion toward reducing the Sunday night law to something like a reasonable statute, which cannot be interpreted as at present to the benefit of certain interests and the exclusion of certain others.

The Sunday system, as it is operated today, is one of the most farcical and anomalous of any of the schemes of mis-government which harass New York. Whereas we are to have Sunday amusements in this State or not may or may not be a vital issue, but that one class of theatres may remain open while the others must remain closed is a condition both utterly absurd and completely exasperating.

Galsworthy Play Fails.

The new play by John Galsworthy, one of the high-brow literary dramatic up-lift authors, recently produced in London, is a complete failure. Its title is "The Eldest Son," and it was produced at the Kingsway theatre.

"The Eldest Son" was announced as a companion play to "Hindle Wakes," but differs from it in the fact that the piece last mentioned remains with us, while Mr. Galsworthy's "companion" must regretfully tear itself away.

Mr. Dillingham's Good Humor.

Charles B. Dillingham, proprietor of the Globe theatre and the Montgomery and Stone-Elsie Janis company in "The Lady of the Slipper," does not allow passing matters to affect his good humor. I have received from Mr. Dillingham the following communication, which is self-explanatory:

"On the 13th page of your successful paper, VARIETY, it says that \$2.50 is charged for orchestra seats for 'The Lady of the Slipper.' The prices for orchestra seats are \$2.00. I am not writing this to have it corrected, but just to let you know the facts, and also to show you how carefully important papers are read."

Some Random Notes.

Nat Goodwin writes that Paul Armstrong's new play, "The Escape," is a very big hit in Los Angeles, but he does not believe it will be the same in New York.

John Cort has decided upon Friday evening, Dec. 20, for the opening of his new theatre on 48th street, with Laurette Taylor in "Peg o' My Heart." The external appearance of the building just at this minute seems to indicate that it will be a tight fit to meet the date.

REIS CIRCUIT LEASES FIVE THEATRES FOR VAUDEVILLE

One-Night Legitimate Chain Finding it Hard to Secure Drawing Attractions. Mittenhals Take Houses for Pop Vaudeville. Also Leases Grand, Canton, to Feiber & Shea. May Dispose of Others.

M. Reis has leased to the Mittenhals his theatres at Pottsville, Sharon, Oil City, Hazleton (Pa.), and Auburn, N. Y., for pop vaudeville.

The Reis Circuit has been playing legitimate combinations on its one-night chain. Drawing attractions so far this season have been difficult to obtain. The shows that travel have been of little value to the box office.

The Reis houses at Syracuse and Rochester are "dark" this week. It is reported Mr. Reis may be willing to part with other houses on his time, or if the Mittenhals manage to get the money with the vaudeville and picture policy at cheap prices, the Reis Circuit may go into that branch exclusively, holding out a night or so weekly for big shows, when the vaudeville bill will be withdrawn for the one performance.

That well known attractions do draw was attested the other day in Bradford, Pa., a "Reis town" and of about 15,000 population. "Officer 666" drew in \$1,000 for the single show.

The Reis houses are suffering from the general complaint on the road, not enough good shows. Attractions, even with the Broadway brand, must be A1 to extract \$2 or less. "Ready Money," after a long run at the Elliott, New York, has failed to do strong business since going into the wilds.

Canton, O., Dec. 11.

The Grand Opera House of this city has been leased by M. Reis to Feiber & Shea, of New York. They take possession Dec. 28, with policy as yet unannounced.

Canton has the Orpheum, playing pop vaudeville, booked by Gus Sun, and the United Booking Offices will send vaudeville to the new theatre here opening Dec. 21.

"THE SKIRT" STARTS SOMETHING

Cohan & Harris have accepted from Junie McCree and Eddie Clark, a three-act farce called "The Tale of a Coat."

The story is based on a plot similar to that which appeared in a paragraph written by "The Skirt" of VARIETY's staff, and published about two years ago. Since then it has been used by the moving picture people.

BREESE GOING TO STAR.

Werba & Luescher have signed a contract with Edmund Breese, by which that actor will be starred under their management, in a new play to be produced shortly after the first of the year.

BLOSSOM CAN'T WAIT.

Henry M. Blossom has cancelled his contract with Werba & Luescher to write the lyrics for Christie MacDonald's new show, founded on the story

by "Henri de Gressac" (Mrs. Victor Maurel), music by Victor Herbert.

This is due to the delay of Mrs. Maurel in completing the book, which interfered with other work Blossom had contracted for.

Harry B. Smith will replace Blossom in the manufacture of the new work.

AMATEURS DRAW ATTENTION.

Chicago, Dec. 11.

The Hull House Players are appearing this week in the Fine Arts theatre, in "Justice," "The Pigeon" and "The Tragedy of Nan." The organization is semi-amateur. It has been offering plays that are not seen in the regular theatres for some years and has met with much critical commendation.

The company usually plays in the little theatre in Hull House, the famous settlement centre which is under the direction of Jane Addams. The company is growing in power and importance, and will probably become much more widely known in the next year or so.

"ARGYLE CASE" GOOD STORY.

Chicago, Dec. 11.

"The Argyle Case," as presented Sunday night at the Blackstone, discloses a vigorous detective story of good melodramatic quality. The authorship is ascribed to William J. Burns, the famous detective, who witnessed the first performance here. Robert Hilliard has the role of the sleuth, which he plays easily and with much nonchalance. His company numbers twenty-two. Each has some part of the story to tell.

The attraction shows evidences of having qualities that will allow it to remain on the boards for some time, and ought to serve Mr. Hilliard for a season or two.

\$156,000 IN 13 WEEKS.

The first three months for the Eltinge Theatre on West 42d street ended last Saturday. "Within the Law" opened the new house, and still remains the big hit of New York's theatrical season.

The Bayard Veiller play brought in to the Eltinge during the thirteen weeks \$156,000, giving the theatre a profit of \$40,000 on the sharing terms (50-50), and netting the show about \$50,000.

If the average of receipts continues, (and from the advance sale that appears very probable) A. H. Woods, who owns the Eltinge, will have won himself out on the theatre proposition during the first season.

The prospects are so good, it is said, Woods has agreed with himself to make his offices in the upper part of the theatre pay \$3,000 rent next season, just to make it harder.

NEW YORK MAGICAL THEATRE.

P. T. Selbit and Walter Hast have each put up \$500 in a new venture which will come to materialization next fall. These men have contracted to lease a site on Broadway or within close proximity of the Big Street where they will open the "House of Mystery," a place of amusement to be conducted along the same lines as the big magical show in St. George's Hall, London, operated by Maskelyne & Devant.

HOWARD NOT ACTING.

Chicago, Dec. 11.

Joseph E. Howard, author and song writer, was in Chicago this week making preparations to bring his new piece "Frivolous Geraldine" to the Olympic Dec. 22. It will be tried out in Indianapolis Dec. 19.

Mabel McCane and Jack Gardner will have the principal roles. Howard wrote the music. The book is by an Indianapolis writer. Mr. Howard will not be seen in the new musical offering.

Leona Stephens, formerly with Eddie Foy in "Over the River," has been engaged for the new Howard show.

Boston, Dec. 11.

After coming on to see "Over the River," Elsie Faye, wanted for the role that Leona Stephens played, returned to New York without rehearsing.

GERMAN MUSICAL COMEDY.

"The Pearl of Holland," a musical comedy of German color, is in rehearsal under the direction of the Norcross Amusement Co. (Frank M. Norcross, general manager.) It will open Dec. 23.

A cabaret scene is to be a feature.

RUDOLF CHRISTIANS RETURNING

Rudolf Christians, a prominent actor of the Koenigl Schauspielhaus, Berlin, is scheduled to come to New York Christmas to appear in a series of plays at the Irving Place Theatre.

Christians was in New York before, putting on some shows here in association with Heinrich Conried. He can play either a light comedy role or do "Hamlet" in French.

The German company isn't tackling any musical pieces this season. Instead the Irving Place troupe is offering all comedies, farces and dramas.

ADVANCE MAN WITH \$700.

Everybody laughs when they hear about it, but there are people ready to vouch for the truth of the tale. That a bank may fail is admissible, but that an advance man can save \$700 is beyond comprehension. His brethren of the craft say if Bill Wright saved \$700 and put it in a bank, he deserved to lose it.

That's what Bill did, and to make it worse, picked out a bank in Birmingham, Ala., because it advertised to pay 5 per cent. interest. Mr. Wright doesn't know yet whether it kept its promise, as the bank did a little financial somersault.

Bill Wright is still ahead of "Everywoman," and shutting his eyes at the "Sirloin Steak, 90 cents," line on the diners.

WALLER GOING TO CANADA.

Philadelphia, Dec. 11.

When the two weeks' engagement of Lewis Waller and Madge Titheradge in "A Butterfly on the Wheel" ends at the Adelphi, it is understood the principals will produce a new play, going into Canada with it.

They are rehearsing the show, according to report, while appearing at the local house.

Mr. Waller asks VARIETY to emphatically deny he is in any way interested in any corporation formed for the purpose of promoting some theatrical venture. It was reported the corporation was being formed here with local capitalists behind it.

CHICAGO A ONE-NIGHTER.

Chicago, Dec. 11.

Chauncey Olcott and Thomas W. Ross are using Chicago as a one-night stand with good results. Last Sunday night Mr. Olcott came to McVicker's for one performance as "Little Women" did not play that night.

Sunday night Thomas W. Ross will play the house, offering "The Only Son."

WAITING FOR REHEARSALS.

Lucille Watson signed this week for the E. J. Bowes production of "A Man's Way," by Thompson Buchanan.

Rehearsals are expected to start within a fortnight. Until they are called, Ann Murdock, who is to play the leading feminine role, will enjoy a rest at West Baden Springs.

WRITING "SYLVIA."

Cyril Morton Horne, at present playing the part he created in "Officer 666" in Chicago, is writing the libretto, lyrics and music of a new musical comedy to be entitled " Sylvia."

He will be assisted in the libretto by Augustin MacHugh, author of "Officer 666."

MacHugh has recovered from his recent illness and is expected shortly to be about once more.

CARTER DE HAVEN'S COMEDY.

Boston, Dec. 11.

Carter De Haven is writing a comedy in which he is going to appear, according to his own statement.

GRAND OPERA FIRST.

San Francisco, Dec. 11.

Work is progressing with encouraging rapidity on the construction of the new Tivoli Opera House that "Doc" William H. Leahy and his confreres are erecting on Eddy street, between Powell and Mason streets. March 11 has been selected as the date on which the formal opening of the playhouse is to take place.

KELLERD AT EMPIRE.

Syracuse, Dec. 11.

Ralph Kellerd is announced to return to stock here, the Empire likely being secured as his new home. Last year Kellerd headed his own company at the Wieting Opera House where he established a local stock record.

Mr. Kellerd has been here completing arrangements.

SHIFT OF PROMINENT PLAYERS IN WEBER & FIELDS' SHOWS

**Norworth and Bayes Going With "The Sun Dodgers."
Valli Valli and Clifton Crawford Replace Them in the
Music Hall Production. Savage's "Somewhere
Else" May Follow "The Dodgers"
into the Broadway.**

"The Sun Dodgers" closes its New York engagement at the Broadway theatre Saturday night and will be immediately reorganized, opening again at the Majestic, Boston, Christmas day.

Nora Bayes and Jack Norworth are now rehearsing with the company, but will remain at Weber & Fields' Music Hall until Dec. 21. Meantime some changes will be made in the book of "The Sun Dodgers" to fit the personalities of its new stars. They will be billed with the piece as follows: "Lew Fields presents Bayes and Norworth in 'The Sun Dodgers,' with George W. Monroe and Harry Fisher."

With the retirement of Bayes and Norworth from the Music Hall, their places will be taken by Clifton Crawford and Valli Valli, last year the star of "The Dollar Princess," and this season with "The Polish Wedding."

Henry W. Savage's production of "Somewhere Else," now in rehearsal, will probably be the next attraction at the Broadway.

60 SPEAKING PARTS.

There are sixty speaking parts in the new Louis N. Parker play "The Redeemer," to be produced by George C. Tyler at the Century some time in January.

"THE WORTHY MRS. WORTH."

William A. Brady has accepted for future production a new play for Grace George entitled "The Worthy Mrs. Worth," by William D. Perlman. The contract was made through the De Mille agency.

"NO. 2" "LAW" PRINCIPALS.

"Within the Law," the newly organized road company to open at Schenectady Christmas Day, will have Catherine Tower, Howard Gould and Ralph Delmore as principal players.

R. Elliott Riddick will do the press work, and J. Harvey will be in advance.

"SIREN" FIRST TIME SOUTH.

In January "the Siren" with Donald Brian, starts south for its first visit to that section. The trip will take in the Coast.

ONLY CHANGING "LOU."

Harry Askin dropped into New York this week to make a number of changes in his "Louisiana Lou" show which is now in eastern territory.

The show will not close for the season, but instead will play several eastern points and then shoot into Boston for a run.

The new play in consideration is Charles Hoyt's old success, "A Texas Steer," which Mr. Askin will make over into a musical show and open with it

in Chicago at his LaSalle theatre some time after the holidays.

Askin will not return to Chicago until tomorrow. While here he arranged with Matt Grau to select a big company for the Chicago piece. The Hoyt play will be renamed.

Askin has engaged C. A. Boyd to replace Harry Hanlon with the "Louisiana Lou" show.

Sophie Tucker and Alex. Carr will not leave the company as reported.

NEW GIRL UPSTAIRS.

"The Girl Upstairs" is the title of a new musical comedy which John Hall is getting ready for the road. Jerome J. Kennedy was engaged this week for one of the principal roles. Rehearsals started this week.

MUSICAL COMEDY WRITTEN.

A two-act musical comedy has been completed by Wilson Mizner and Stanley Murphy. Messrs. Mizner and Murphy have written the book and lyrics. Frank Callahan is the composer of the music.

The piece will be produced at an early date by one of the Broadway managers.

POOR SERVICE IN BOSTON.

Boston, Dec. 11.

At a hearing before the Railroad Commission for the purpose of arguing the petition for later train service, it was shown that 500,000 people in Greater Boston were unable to attend theatres in Boston, on account of the poor service. Judge J. Albert Brackett, attorney for the local theatrical managers; Henry Russell, managing director of the Boston Opera House, and numerous business men appeared before the commission.

PEEKED IN THE GARDEN.

San Francisco, Dec. 11.

Louis Lovell is under arrest in Stockton charged with disorderly conduct. The police declare he tried breaking into the dressing room devoted to the chorus girls of "A Modern Eve" when the show played Stockton, Dec. 8. There was much excitement about the theatre.

PLAY AGAIN POSTPONED.

The presentation of a dramatization of the "Potash and Perlmutter" stories has been again postponed for an indefinite period. The latest playwright to attempt it was Anna Caldwell. It is whispered that she submitted an excellent scenario but at variance with the characters created by Montague Glass.

HOWARD AFTER BEHRENS.

Lawrence, Mass., Dec. 11.

Will D. Howard comes here to succeed Arthur Behrens, leading man for the Malfey-Dennison company.

STOPPED SUNDAY SHOW.

After being well advertised, there was no performance at the Lyceum last Sunday evening by the National Federation of Theatre Clubs, the police refusing to permit the show to be given.

The corporation counsel assigned Inspector Schmittberger and twelve plain clothes men to the Lyceum to prevent any stage presentation with orders to arrest all the players and the management if any was attempted.

Sydney Rosenfeld, the moving spirit in the Federation, secured an injunction in the Supreme Court Saturday, restraining any interference on the part of the police, but the manager of the Lyceum refused to permit the performance, as he feared an action to take away his theatre license.

The Federation produced "The Higher Court" at the Maxine Elliott on a Sunday evening in October, when Rosenfeld and George J. Appleton, manager of the house, were arrested and held for trial, which resulted in their acquittal.

SUED BY ENGLISH ACTRESS.

Stella de Marney is suing the Liebbers for an alleged violation of contract. In court Tuesday Judge Green ruled that she could give certain testimony regarding the extent of the "season" meant in her contract.

Miss de Marney, an English actress, was engaged for "Pomander Walk," signing the contract in London. She played from Aug. 27 last until Sept. 19, when she became ill at Los Angeles. Miss de Marney reported Oct. 3 at Portland and was sent on to New York. She is suing to recover her salary of \$62 weekly until the end of April.

MANAGERS MUST PAY.

The Appellate Division of the Supreme Court has confirmed the judgment for \$6,500 in favor of I. Martinetti against A. H. Woods, George Lederer and H. H. Frazee, managers of "Madame Sherry," on breach of contract.

Martinetti alleged that he had been engaged for the original Chicago production of the musical comedy for a stated term, the engagement being on a verbal contract. He was released before the expiration of the term alleged to have been agreed upon and brought suit for the amount of salary involved in the dispute.

The managers alleged that they had made only a week-to-week arrangement with the dancer. The Supreme Court found for the plaintiff.

Nathan Burkan argued the appeal for Martinetti.

RECORD BENEFIT SALE.

Philadelphia, Dec. 11.

What is believed to be the record benefit sale here resulted for the show given on the opening night of the Bellevue-Stratford Roofs last evening. Harry T. Jordan, manager of Keith's, put the show on, the bill consisting of a select program supplied by high class artists, many well known society people being included.

The sale is reported to have reached \$10,000. Tickets were sold at \$5 each. Three hospitals benefited.

MANAGERS FIGHT OPPRESSION.

San Francisco, Dec. 11.

Although the labor conditions which forced them to organize have passed, the managers of Oakland are making use of the coalition formed to oppose the demands of their stage employes.

The Theatrical Managers Association of Oakland as a body are stubbornly opposing the drafting of a city ordinance providing for a censorship of public amusements, which they regard as an oppressive measure.

They declare the ordinance if enacted would make it possible for the city officials to close a theatre arbitrarily and they decline to submit themselves to the mercy of the censors. They have made representations to the authorities in which they declare the proposed city regulation unfair and unreasonable and demand that it be revised before becoming a law.

TIED UP SHOW.

San Francisco, Dec. 11.

Julian Bainbridge, a member of Constance Crawley's English Players, has tied up the company in attachment proceedings, claiming unpaid salary for three weeks. The organization is playing in Oscar Wilde's "The Broken Law." The organization cannot make its stand at Modesta, Cal., next week.

It is expected a satisfactory adjustment will be effected so that the company may play out its contracted engagements.

The Crawley Company, which failed to make the ghost walk on its Pacific Coast tour, disbanded at Oakland. The various members are now hunting work among the local agents.

As the show came from Canada an appeal has been made to the British Consul for financial help. It is believed he will do something for the stranded actors.

MRS. WOODS' WORLD TOUR.

Yesterday on a German liner Mrs. A. H. Woods sailed for Europe, with the first stop Hamburg. A trip over the Continent will follow. It is quite probable the wife of the producing manager will have made a tour of the world before returning to New York.

ESTATE CLAIMANT HERE.

Los Angeles, Dec. 11.

Beatrice Anita Turnbull, claimant to the millions left by the late "Lucky" Baldwin, recently left here for New York.

The incentive is said to have been a generous offer to appear on the legitimate stage in the east.

FIRE IN FAIRLEE.

Fairlee, Vt., Dec. 11.

A fire started in the Fairlee Opera House and before it was extinguished, it destroyed the building, the library and the village church, entailing a loss of \$60,000. Sparks ignited a number of dwellings. It was a two-hour fight before the fire was under control.

(Miss) Leo Schmeck, sister of Annie Vivian, of Corrigan, Vivian and Company, will be able to rejoin the act within a week or so, having been successfully operated upon in a New York hospital.

DOC BAKER??

BILLS NEXT WEEK (December 16)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doye (Chicago)—"Con." Consolidated Booking Offices (Milwaukee, Shady, Moss & Brill, Cunningham & Flugelman Circuits).

New York

HAMMERSTEIN'S (ubo)
Lillian Lorraine
Ching Ling Foo
Bert Leslie Co
John T. Kelly
Herman Timberg
"Gaineboro Girl"
"Divine Seal"
McWaters & Tyson
Carroll & Fields
Wynn & Russon
Jack & Tony
Eddie Badger
Great Marvella
COLONIAL (ubo)
Lynch & Zeller
Dorothy & Kenton
McDey & Lucy
Athletas
Conroy & Le Maire
"Kid Kabaret"
Linden Beckwith
Joe Jackson
Eddie Leonard & Mabel Russell
Zeida Sears
Rooney & Bent
Bird Millman 3
ALHAMBRA (ubo)
"The System"
Belle Blanche
Scott & Keane
Lyons & Yosco
Marsh Montgomery
The Landons
Wartenburg Bros
Sprague & McNeese
Windsor 3
BRONX (ubo)
Thos A Wise
Juliet
White & Perry
Hoey & Lee
Halligan & Sykes
Chas D Weber
Jack Kennedy Co
The Ballots
Loughlin's Dogs
UNION SQ (ubo)
Olga Petrova
Hart's 4
Mr & Mrs Fisher
Jack Thornton
Walter Le Roy Co
Dolce Sis
Leonard & Louie
Thuber & Madison
Bradna & Derrick
ETH (ubo)
Dollie Dalnert
Fox & Millerhips
Lida McMillan Co
Bernard & Burkhardt
Bert Levy
William Weston Co
Hufford & Chain
Burr & Hope
5 Martelli
GRAND (loew.)
Burns & Una
Kenney & Hollis
4 J. J. Johnson
(3 to fill)
2d half
Eldon & Clifton
Victor's Melange
Tilford
Colonel Fred
(2 to fill)
DELANCEY (loew.)
Big Jim
Lehtner & Jordan
Wm Plemm Co
Coy De Trickey
The Carnoux
Dayboos Affair
(3 to fill)
2d half
Brown & Small
Apollo
Dor DeSchelle Co
DeLisle & Vernon
Hermann 3
(2 to fill)
GRIFIN (loew.)
Kit Karson
Morton & Adams
"Bill Jenks Crook"
Apollo
Frank Stafford Co
McAvoy & Powers
The Maynards
(Kerry Gow)
(1 to fill)
2d half
Skaters Biyouve
Frank Stafford Co
Dolly & Mack
Sagor Midgely Co
Cov De Trickey
Mlle. Ani
(2 to fill)
AMERICAN (loew.)
Skaters Biyouve
Sag Midgely Co
Gertrude Dunlop
4 Bards
Lillian Sisters
Edwin Kent Co
Bell Roy 3
Robert's Animals
(1 to fill)

2d half
Tom Bateman
Apollo
Seymour & Robinson
Jack Allman
"Trap Santa Claus"
Reid Sisters
Jack Gardner Co
Bell Roy
The Maynards
(1 to fill)
PLAZA (loew.)
Strolling Players
Essie Burt Co
Melnotte Twins
(2 to fill)
2d half
Ralph Connors
"The Way Out"
Pringle & Allen
Dalley Bros
(1 to fill)
LINCOLN (loew.)
Harry Leander Co
Anna Lehr
Victor Melange
Dor DeSchelle Co
Honey Johnson
(1 to fill)
2d half
Kit Karson
Singing Girls
Bernard & Roberts
Harry English Co
Lucciano Lucel
Lowe & Edwards
SEVENTH (loew.)
Lowe & Edwards
Camille Jewell
Schreck & Percival
Jack Gardner Co
Lucciano Lucel
(1 to fill)
3d half
Harry Leander
Anna Lehr
Tighe & Clifford
F. Mills' Players
Guy Bros
Pike & Calame
YORKVILLE (loew.)
Reid Sis
Iander Bros
"Vacation Days"
"Trap Santa Claus"
Jack Allman
Seymour & Robinson
2d half
Gertrude Dunlop
Louise Kent Co
Bert Earle 3
Four
(2 to fill)
NATIONAL (loew.)
Robin
Bernard & Roberts
Em Francis & Araba
Glady Vance
Ella Price Otis
Harry Mayo
Casto Bros
2d half
Morton & Adams
Weber & Wilson
Hase Crosby
Geo. Auger Co
Brown, Bell & Brown
Cliff Bailey 3
(1 to fill)
Brooklyn
ORPHEUM (ubo)
Victor Moore Co
Lillian Shaw
Dixey Bell Co
Elliott Savonas
Smythe & Hartman
Fred Dugan
Blanche Sharr
Aline Traune
Kathleen Clifford
HUSHWICK (ubo)
Fluorence Roberts Co
Avon Comedy 4
Madden & Fitzpatrick
Arthur Desgon
Alfredo
Madge Maitland
Sully Family
Lina Parker
COLUMBIA (loew.)
Apollo
Weston & Flynn
Melani 3
"Lina Rehearsal"
Colonel Fred
2d half
Marie La Varr
Burna & Una
Cleveland
3 Jug Bannons
(2 to fill)
FULTON (loew.)
Tom Bateman
Bert Earle 3
Wilson & Pearson
Harry English Co
Chas Gillen
Clark 3
2d half
Chas. Gillen
Wm Plemm Co
Edwin Kent Co
Honey Johnson
Big Jim
(1 to fill)

BIJOU (loew.)
Pike & Calame
Ten Arabs
Guy Bros
F. Mills' Players
DeLisle & Vernon
Hermann 3
(1 to fill)
2d half
Schreck & Percival
Wilson & Pearson
Mae Elwood Co
McAvoy & Powers
Robert's Animals
(2 to fill)
JONES (loew.)
Simons & Helston
Maxine
Cleveland
"Custom Inspector"
2d half
"Seat of Trouble"
Melani
(3 to fill)
SHUBERT (loew.)
Hazel Crosby
Weber & Wilson
Tilford
Geo. Auger Co
Brown, Del Brown
Cliff Bailey 3
(3 to fill)
2d half
Robin
Wilkins & Wilkins
"Vacation Days"
Glady Vance
Harr Mayo
Castro Bros
LIBERTY (loew.)
Jack Symonds
3 Jug Bannons
(3 to fill)
2d half
Ten Arabs
(4 to fill)
Altam, Ill.
HIPPODROME
Hill, Cherry & Hill
Mabel Harper
2d half
Wilson & Washington
Harry Holman Co
Anna Arber, Mich.
MAJESTIC (wva)
Boris Fridkin Tr
Fisher & Green
June Roberts Co
Fred Griffith
William Marcus
2d half
Big City 4
Lawlor & Pultier
Gallerini 4
Marlin & Baker
Huber Deau
Atlantic City
SAVOY (ubo)
Davis & McCauley
Brenner & Ratliff
Ioleen Sisters
Rawls & Von Kaufman
Flannigan & Edwards
Chas Ravencroft
Juggling De Lisle
Baltimore
MARYLAND (ubo)
Vanderbilt & Moore
Raymond & Caverly
Ray Dooley
Boudin Bros
Doc O'Neill
Ebel McDonough
La Van Tro
"Rose of Harem"
Battle Creek, Mich.
BIJOU (wva)
(Open Sun Mat)
Bothwell Browne Co
Sherman & McNaughton
Nellie Andrews Co
George Crotty
Hvy Greenway
2d half
De Koche Family
Manley & Walsh
Harold Browne Co
4 Van Statts
(1 to fill)
Bay City, Mich.
BIJOU (wva)
(Open Sun Mat)
La Gracina
2 Nifty Girls
Valentine & Bell
Laura Davis
Swisher & Evans
Billings, Mont.
ACME (ac)
Manning Sis
Deland-Carr Co
Lucille Savoy
Patty Bros
Boston
KETH'S (ubo)
"In the Barracks"
Edwin Kent Co
Mack & Orth
Belle Story
Dolan & Lenhart

Conrad & Whidden
Kitty Trane
(1 to fill)
ORPHEUM (loew.)
Corey & Riley
Klein Bros & Shall
"Son of Solomon"
Madell Back
LaFleur & Dog
(3 to fill)
2d half
Undine Andrews
Sandros Bros
Robert's Animals
"Son of Solomon"
Klein, B & Shall
(3 to fill)
Brookton, Mass.
CITY (loew.)
Brady & Mahoney
Knight B & Sawtelle
(1 to fill)
2d half
Cromwells
Viola Duval
Dor Rogers Co
Rosalee
SHEA'S (ubo)
Bogansy Troupe
The Statons
Kelly & Pollock
Gypsy Queen
Morg, Bailey & Mork
Cortis & Florence
Joe & Ethel Dooley
(1 to fill)
Batte, Mont.
EMPRESS (ac)
Lee Jardy
Pierce & Maizie
Moore & Elliott
Grant Gardner
Nick's Skat Girls
Calgary, Can.
ORPHEUM
(19-21)
Same bill as at Regina this issue
EMPIRE (P)
(Open Thurs Mat)
Golden Troupe
Clameron & Connor
Chas Lindbom Co
Elina Gardner
Flying Wards
Cedar Rapids, Ia
MAJESTIC
Seymour's Dogs
Chas A Loder Co
Walter & Charles
Hanvey & Dunleavy
Paul Stephens
Scanlon & Press
2d half
Bedini & Arthur
Cava York
Howard White
Carl Randall
La Belle Clark
Jeff & Lav Healy
Champaign, Ill.
WALKER (wva)
Ah Ling Foo
Walter & Zedilla
Nadel & Kane
Spellman's Bears
2d half
Geo Moore
Howley & Nicolas
Walter & Sullivan
"Mother Goose Girls"
Chicago
MAJESTIC (ubo)
"Persian Garden"
"The Courtiers"
Frank North Co
Amata
Diamond & Brennan
Cesarl Neal
Bowman Bros
Bound Pattersons
PALACE (orph)
Edmund Hayre Co
Winona Winter
Gould & Ashlyn
Walter & Charles
Bradshaw Bros
Ven Bros
2 Claremonts
EMPRESS (ac)
(Open Sun Mat)
Walter & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Lois Troupe
LINDEN (math)
Hollot Bears
Dolliver & Rogers
Massey & Bolton
Jas. Welch Co
The Lucifers
2d half
Mel McDowell Co
Hayre & Wynne
Mullin Sisters
Remick's 2
Guice 3
LINCOLN
Ia Belle Court
Beaumont & Arnold
Readick Freeman
Players

Curtis & Wright
"Sorority Days"
HAMLIN
College Trio
Burke, Bart & Wilson
Dora Feller
Dora Kilen & Gibson
Namba Japs
Cincinnati
KEITH'S
John J McGraw
Tom Nawn Co
Exposition 4
Bill Sale
Combs & Aldwell
Kathie Goutie Co
Sandor's Dogs
Montgom Medley Co
ORPHEUM (math)
(Open Sun Mat)
Childs Hawaiians
Rutans Songbirds
Milton & Hally
Imperial Dancing 4
Beck & Haney
Irwin & Herzog
The St Julians
EMPRESS (ac)
(Open Sun Mat)
Knapp & Cornalia
Hilda Glyder
Nico Carr Co
Wallace Galvin
Romany Opera Co
Cleveland
HIPPODROME (ubo)
McIntyre & Heath
"Detective Keen"
Mick & Cantwell
Willis Family
Marlowe 3
Watson & Santos
Tom Davies 3
Dallas, Tex.
MAJESTIC (inter)
Vassar Girls
& Girls
Dooley & Sales
Godfrey & Henderson
Kelly & Laferty
Wallace's Birds
The Stanleys
Davenport, Ia.
AMERICAN (math)
"Boys in Blue"
Carrol, Keat & Dyer
Karl
Dunbar & Turner
Fox & Foxie
Decatur, Ill.
EMPRESS
"The Suffragette"
De Maret & Chabot
2d half
Frevoll
Bert & Bess Draper
"Summer Girls"
Sylvester Vance
Arnaut Bros
Des Moines
ORPHEUM
Amelia Blingham Co
Frank Morrell
Claudius & Scarlett
Gracie Emmett Co
Ferguson & North-lane
Ombros 3
Edwin George
EMPRESS (ac)
(Open Sun Mat)
Liz & Leon
Weston & Leon
Alf Holt
Barney Gilmore
Walter H Brown
"Delicatessen Shop"
Des Moines
ORPHEUM
Nat Willis
Azard Bros
Gray & Graham
Mason & Du Tiel
Hil & Hawthorne
Charles Kellogg
DETROIT
TEMPLE (ubo)
Hughie Jennings
Wirth Family
Lambert
Willard Simms
Rube Dickinson
Tooney & Norman
John Higgin
Sullivan & Bartling
Dubuque, Ia.
MAJESTIC
Pekin Zouaves
Alva York
Howard & White
Carl Randall
La Belle Clark
Jeff & Lav Healy
2d half
Seymour's Dogs
Chas A Loder Co
Walter & Charles
Hanvey & Dunleavy
Paul Stephens
Scanlon & Press
Edmonton, Can.
ORPHEUM
(22-23)
Same bill as at Regina this issue.
Evansville, Ind.
GRAND (wva)
Brooks & Loretto
Prince & Deerie.
"Visions of Art"
Lloyd Coppins
Volant
2d half
Ah Ling Foo
Mabel Harner
3 Wirth & Poore
Rag 3
Diaz Monkeys
Full River, Wisc.
ACADEMY (loew.)
Undine Andrews
Fairman, Fur & Fair

Sandros Bros
(1 to fill)
2d half
Corey & Riley
Madeline Sack
Larleur & Dog
Dora Kilen & Gibson
Namba Japs
Flint, Mich.
BIJOU (wva)
(Open Sun Mat)
Kid Hamlet Co
Moore & Browning
The Maldens
Florence Rayfield
W J Mills
2d half
"Honeymoon Trail"
Ft. Wayne, Ind.
TEMPLE
R Naynon's Birds
Otto Bros
Weston & Young
Mr & Mrs Connolly
Chas Kenna
Latalo Bros
Ft. Worth, Tex.
MAJESTIC (inter)
Fred Ireland Girls
Ball & West
Bobbe & Dale
Burt Shepherd
Jura R & St Jhu
Joe Cooke
Gary, Ind.
ORPHEUM (wva)
Joe Kennedy
Braun Sis
4 Casals
3 Weston Sis
Ed Vinton
4 Nelson Comiques
Grand Rapids, Mich
COLUMBIA (ubo)
Roland Carter Co
Nichols Sis
Harbert De Mont 3
Johnny Small & Sis
Hetty Urma
Frederich Co
(1 to fill)
Hartford, Conn.
PULL'S (ubo)
Lillian Herlein
Homer Lind Co
"Fixing the Furnace"
Klutings Animals
Sanson & Della
Pestion & Goldie
Engles & Reading
Hoboken, N. J.
LYRIC (loew.)
"The Way Out"
Marie Russell
Dalley Bros
(2 to fill)
Luba Miroff
Lander Bros
Anna Wagner
(2 to fill)
Hot Springs, Ark.
PRINCESS (inter)
Ray Royce
Great Richards
Bush & Shapiro
Russell & Church
Rose & Ellis
2d half
Chart Holiday Co
Crime & Elliott
Neyan Nellus Co
Levina
Houston, Tex.
MAJESTIC (inter)
"House Dave Mus"
Walter Percival
Connelly Sis
Reidy & Burrier
Hanging Bugs
Hick McCoy
Dyer & Dyer
Jackson, Mich.
BIJOU (wva)
(Open Sun Mat)
Big City 4
Lawlor & Pultier
Fisher & Green
Martin & Baker
Hubert Duveau
2d half
Boris Fridkin Tr
Fisher & Green
Tooney & Norman
Fred Griffith
Williams' Circus
Kalamazoo, Mich.
MAJESTIC (wva)
De Koche Family
Manley & Walsh
Harold Browne Co
4 Van Statts
(1 to fill)
2d half
Bothwell Browne Co
Sherman & McNaughton
Lon
Nelle Andrews Co
George Crotty
Hvy Greenway
Kansas City, Mo.
EMPRESS (ac)
(Open Sun Mat)
Neuss & Fierld
Kiss & Fernie
Holt Hildeth Co
"Waltz Dream"
Bohemian 4
Verona Troupe
Knoxville, Tenn.
GRAND (math)
"Examination Days"
Beth La Mar
4 Vanis
Hamel & Abattle
Bill Donley
Lafayette, Ind.
FAMILY
Harry Holman Co
De Kock Bros

3 Collegians
Minnie Allen
Juggling Mowatt
Lewis & Dody
3 Kyles
Philadelphia
KEITH'S (ubo)
Chip & Mable
Lambert & Ball
Don Fulano
American Dancers
Jungman Family
Rosald Coghlan Co
Cabaret 3
Musical Johnsons
Le Toy Bros
BIJOU (ubo)
Minstrel Four
Armstrong & Ford
Toledo & Rice
Friendly & Jordan
Manning, O'Brien & Moore
(One to fill)
WILLIAM PENN
The Asairs
Aiken Whitman 3
2d Alfredo
Little Rock.
MAJESTIC (inter)
Chart Holiday Co
Grime & Elliott
Morgan Nellus Co
(2 to fill)
2d half
Ray Royce
Great Richards
Bush & Shapiro
Russell & Church
Rose & Ellis
Los Angeles
EMPRESS (ac)
(Open Sun. Mat)
Collier & De Waide
Geo Garden
3 Spa Bros
Har Beaux & Belles
Van & Car Avery
Paul Spadoni
PANTAGES
Moore's Stage Door
Johns
Arlington 4
Mabel Ponda Tr
Al Carleton
Howards Bears
Memphis
ORPHEUM
Rock & Fenton
Charles Case
"Squaring Accounts"
Claude Golden
Lydia Nelson
Wotpert & Paulan
Elizabeth Otto
Milwaukee
EMPRESS (ac)
(Open Sun. mat.)
The Cleirs
Morrisey & Hanlon
J K Ammett Co
Mamie Fleming
Law Crane Co
Montreal
ORPHEUM (ubo)
Lord Robert
Willia H Wakefield
Maxim's Models
Burns & Fulton
Williams Thompson Co
Mlle Marha
Newark
PROCESS (ubo)
Wilfred Clark Co
Wright & Dietrich
Sal Stemler & Bro
Lanlon Lucier Co
Hayes & Alpoint
Harry C. Fessen
Bandy & Fields
Delmar & Delmar
Campbell & Brady
Geiger
New Orleans
ORPHEUM
"Window Annaritions"
Harry Joleos
Conolly & Wenrich
Percy Waram Co
Alma Toulun
4 Florimonds
Ishikawa Japs
New Rochelle, N. Y.
ORPHEUM (loew.)
DelRobert & Gilsan
Smith York & Cron
(One to fill)
2d half
Lightner & Jordan
Kenny & Willis
(One to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Harry Gilfill
Florantine Singers
Royal Japs
Farnes & Crawford
Elyne Marline
De Wit Young & Sis
PANTAGES
(Open Sun. mat.)
Leinton & Jung Girls
So. Bess
L H Rose Co
Paul Florus
Thelessens Dogs
Oklahoma City
FOLEY (inter)
G O'Connor Sis
H T McConnell
4 Vanis
Hamel & Abattle
Bill Donley
Owassa
ORPHEUM
(Open Sun. mat.)
Ow'n McGivney
Grace Cameron

Portland, Me.
PORTLAND (ubo)
Bert Melrose
Mendelsohn 4
Cook & Stevens
Paragon
Russell & Hartman
Portland, Ore.
ORPHEUM
Galloway Kauf Co
Mr & Mrs Barry
Chris Richards
O'Brien Hazel Co
The Schmittans
Heath & Raymond
F & T Rice
3 **EMPRESS** (ac)
3 Loretta
Gertrude Gebest
Pichlman Tr
Gaylord & Herron
Milt Arasman
"Macy's Models"
PANTAGES
Palmer's Cab Review
Jane Madison Co
Moore & Davey
Alma Fern
Holman Bros
Don & O'Neal
Pensacola
KEITH'S (ubo)
Maggie Cline
Dan Mason
Coi Holdsworth
Ward & Curran
Hines & Remington
HARRY Le Roy
Caron & Herbert
Luke Wilson
Golden & Hughes
Regina, Can.
ORPHEUM
(16-18)
Mrs Langry
Lolo
Barry & Wolford
Paultne Moran
Roxy La Roca
Lewis Stone
Walt & Ray
Rockford, Ill.
ORPHEUM (wva)
Goyt 3
Ramsay Harmonists
"In Old New York"
Harry Joleos
Gardner Revere
Percy Waram Co
Alma Toulun
4 Florimonds
Ishikawa Japs
Sacramento
CLUB (ac)
(Open Sun. mat.)
Martink & Doll
Grace Leonard
Davey De & Getsy
Herman Adler Co
Saginaw, Mich.
JEFFERS (wva)
(Open Sun Mat)
"Cat and Piddle"
Salem, Mass.
SALEM (loew.)
Cromwells
Viola Duval
Dor Rogers Co
2d half
Brady & Mahoney
Knight & Sawtelle
(One to fill)
Salt Lake
ORPHEUM
(Open Sun. Mat.)
"Main Hildeben"
"Great Howard"
Geo H Watt
Herbert's Dogs
Chas C Drew Co
Les Mstro Belli
Saxophone 3
EMPRESS (ac)
(Open Sun. Mat.)
Falls & Falls
Howell & Scott
Pritzker & Blanch'd
Leons & Whitney
Glen Ellison
"Fun Barber Ship"

San Francisco
3 Collegians
Minnie Allen
Juggling Mowatt
Lewis & Dody
3 Kyles
Philadelphia
KEITH'S (ubo)
Chip & Mable
Lambert & Ball
Don Fulano
American Dancers
Jungman Family
Rosald Coghlan Co
Cabaret 3
Musical Johnsons
Le Toy Bros
BIJOU (ubo)
Minstrel Four
Armstrong & Ford
Toledo & Rice
Friendly & Jordan
Manning, O'Brien & Moore
(One to fill)
WILLIAM PENN
The Asairs
Aiken Whitman 3
2d Alfredo
Little Rock.
MAJESTIC (inter)
Chart Holiday Co
Grime & Elliott
Morgan Nellus Co
(2 to fill)
2d half
Ray Royce
Great Richards
Bush & Shapiro
Russell & Church
Rose & Ellis
Los Angeles
EMPRESS (ac)
(Open Sun. Mat)
Collier & De Waide
Geo Garden
3 Spa Bros
Har Beaux & Belles
Van & Car Avery
Paul Spadoni
PANTAGES
Moore's Stage Door
Johns
Arlington 4
Mabel Ponda Tr
Al Carleton
Howards Bears
Memphis
ORPHEUM
Rock & Fenton
Charles Case
"Squaring Accounts"
Claude Golden
Lydia Nelson
Wotpert & Paulan
Elizabeth Otto
Milwaukee
EMPRESS (ac)
(Open Sun. mat.)
The Cleirs
Morrisey & Hanlon
J K Ammett Co
Mamie Fleming
Law Crane Co
Montreal
ORPHEUM (ubo)
Lord Robert
Willia H Wakefield
Maxim's Models
Burns & Fulton
Williams Thompson Co
Mlle Marha
Newark
PROCESS (ubo)
Wilfred Clark Co
Wright & Dietrich
Sal Stemler & Bro
Lanlon Lucier Co
Hayes & Alpoint
Harry C. Fessen
Bandy & Fields
Delmar & Delmar
Campbell & Brady
Geiger
New Orleans
ORPHEUM
"Window Annaritions"
Harry Joleos
Conolly & Wenrich
Percy Waram Co
Alma Toulun
4 Florimonds
Ishikawa Japs
New Rochelle, N. Y.
ORPHEUM (loew.)
DelRobert & Gilsan
Smith York & Cron
(One to fill)
2d half
Lightner & Jordan
Kenny & Willis
(One to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Harry Gilfill
Florantine Singers
Royal Japs
Farnes & Crawford
Elyne Marline
De Wit Young & Sis
PANTAGES
(Open Sun. mat.)
Leinton & Jung Girls
So. Bess
L H Rose Co
Paul Florus
Thelessens Dogs
Oklahoma City
FOLEY (inter)
G O'Connor Sis
H T McConnell
4 Vanis
Hamel & Abattle
Bill Donley
Owassa
ORPHEUM
(Open Sun. mat.)
Ow'n McGivney
Grace Cameron

Portland, Me.
PORTLAND (ubo)
Bert Melrose
Mendelsohn 4
Cook & Stevens
Paragon
Russell & Hartman
Portland, Ore.
ORPHEUM
Galloway Kauf Co
Mr & Mrs Barry
Chris Richards
O'Brien Hazel Co
The Schmittans
Heath & Raymond
F & T Rice
3 **EMPRESS** (ac)
3 Loretta
Gertrude Gebest
Pichlman Tr
Gaylord & Herron
Milt Arasman
"Macy's Models"
PANTAGES
Palmer's Cab Review
Jane Madison Co
Moore & Davey
Alma Fern
Holman Bros
Don & O'Neal
Pensacola
KEITH'S (ubo)
Maggie Cline
Dan Mason
Coi Holdsworth
Ward & Curran
Hines & Remington
HARRY Le Roy
Caron & Herbert
Luke Wilson
Golden & Hughes
Regina, Can.
ORPHEUM
(16-18)
Mrs Langry
Lolo
Barry & Wolford
Paultne Moran
Roxy La Roca
Lewis Stone
Walt & Ray
Rockford, Ill.
ORPHEUM (wva)
Goyt 3
Ramsay Harmonists
"In Old New York"
Harry Joleos
Gardner Revere
Percy Waram Co
Alma Toulun
4 Florimonds
Ishikawa Japs
Sacramento
CLUB (ac)
(Open Sun. mat.)
Martink & Doll
Grace Leonard
Davey De & Getsy
Herman Adler Co
Saginaw, Mich.
JEFFERS (wva)
(Open Sun Mat)
"Cat and Piddle"
Salem, Mass.
SALEM (loew.)
Cromwells
Viola Duval
Dor Rogers Co
2d half
Brady & Mahoney
Knight & Sawtelle
(One to fill)
Salt Lake
ORPHEUM
(Open Sun. Mat.)
"Main Hildeben"
"Great Howard"
Geo H Watt
Herbert's Dogs
Chas C Drew Co
Les Mstro Belli
Saxophone 3
EMPRESS (ac)
(Open Sun. Mat.)
Falls & Falls
Howell & Scott
Pritzker & Blanch'd
Leons & Whitney
Glen Ellison
"Fun Barber Ship"

San Francisco
3 Collegians
Minnie Allen
Juggling Mowatt
Lewis & Dody
3 Kyles
Philadelphia
KEITH'S (ubo)
Chip & Mable
Lambert & Ball
Don Fulano
American Dancers
Jungman Family
Rosald Coghlan Co
Cabaret 3
Musical Johnsons
Le Toy Bros
BIJOU (ubo)
Minstrel Four
Armstrong & Ford
Toledo & Rice
Friendly & Jordan
Manning, O'Brien & Moore
(One to fill)
WILLIAM PENN
The Asairs
Aiken Whitman 3
2d Alfredo
Little Rock.
MAJESTIC (inter)
Chart Holiday Co
Grime & Elliott
Morgan Nellus Co
(2 to fill)
2d half
Ray Royce
Great Richards
Bush & Shapiro
Russell & Church
Rose & Ellis
Los Angeles
EMPRESS (ac)
(Open Sun. Mat)
Collier & De Waide
Geo Garden
3 Spa Bros
Har Beaux & Belles
Van & Car Avery
Paul Spadoni
PANTAGES
Moore's Stage Door
Johns
Arlington 4
Mabel Ponda Tr
Al Carleton
Howards Bears
Memphis
ORPHEUM
Rock & Fenton
Charles Case
"Squaring Accounts"
Claude Golden
Lydia Nelson
Wotpert & Paulan
Elizabeth Otto
Milwaukee
EMPRESS (ac)
(Open Sun. mat.)
The Cleirs
Morrisey & Hanlon
J K Ammett Co
Mamie Fleming
Law Crane Co
Montreal
ORPHEUM (ubo)
Lord Robert
Willia H Wakefield
Maxim's Models
Burns & Fulton
Williams Thompson Co
Mlle Marha
Newark
PROCESS (ubo)
Wilfred Clark Co
Wright & Dietrich
Sal Stemler & Bro
Lanlon Lucier Co
Hayes & Alpoint
Harry C. Fessen
Bandy & Fields
Delmar & Delmar
Campbell & Brady
Geiger
New Orleans
ORPHEUM
"Window Annaritions"
Harry Joleos
Conolly & Wenrich
Percy Waram Co
Alma Toulun
4 Florimonds
Ishikawa Japs
New Rochelle, N. Y.
ORPHEUM (loew.)
DelRobert & Gilsan
Smith York & Cron
(One to fill)
2d half
Lightner & Jordan
Kenny & Willis
(One to fill)
Oakland, Cal.
ORPHEUM
(Open Sun Mat)
Harry Gilfill
Florantine Singers
Royal Japs
Farnes & Crawford
Elyne Marline
De Wit Young & Sis
PANTAGES
(Open Sun. mat.)
Leinton & Jung Girls
So. Bess
L H Rose Co
Paul Florus
Thelessens Dogs
Oklahoma City
FOLEY (inter)
G O'Connor Sis
H T McConnell
4 Vanis
Hamel & Abattle
Bill Donley
Owassa
ORPHEUM
(Open Sun. mat.)
Ow'n McGivney
Grace Cameron

San Antonio, Tex.
PLAZA (Inter)
 Vallecilla's Lops
 M. & D. Noble
 Wright & Lawrence
 Lora Silva
 Holden & Herrons
 Grey S
 Cates Bros

San Diego, Cal.
EMPRESS (ac)
 Marselles
 Fred Morton
 McClain & Mack
 Cath Challoner Co
 McCallis Bros
 Prince Floro
SAVOY
 Hamada Japs
 Whitney's Dolls
 Marlborough
 Beasie Leonard
 Greene & Parker
 John Zimmer
 Rutherford Munroe

San Francisco
ORPHEUM
 (Open Sun Mat)
 Ada Reeve
 Paul Dickey Co
 Caesar Rivoli
 Oscar & Susette
 Little Billy
 Jere Grady Co
 Mignonette Kokin
 Galletti's Monks
EMPRESS (sc)
 (Open Sun. Mat.)
 Carly's Dogs
 Eli Dawson
 Morton-Jewel Tr
 Brooklyn Comedy 4
 "Number 44"
 Geo B Reno Co
PANTAGES
 (Open Sun. Mat.)
 5 Greens
 4 Cook Sis
 Frank Rogers
 Shaw & Wilson
 Mohr & Wykoff
 3 Elliott Bros

St. Louis
COLUMBIA
 Sarah Bernhardt
 Josie Heather
 Chas & Fanny Van
 Bartholomea's Play
 Saranoff
 McMahon, Dia & Clem
KING (craw)
 Hamburg
 Mennig & Hughes
 Fox & Fox
 Mayor Duray Co
 Prevost & Brown
SHENANDOAH
 (craw)
 Burbank's Horse
 Gates & Bick
 La Bohme S
 Powder & Chapman
 The Haasmans
GRAVOIS (craw)
 Hillman & Roberts
 Von Dell
 3 Baltus Bros
 Bremen
 Atlas Co
MIKADO (craw)
 Theresa Miller
 La Vine & Jame
 White, Pei & White
 Lillian Washburn Co
ARCO (craw)
 Davis & Co
 Doctor Crosby
 Cub Crutchfield
 Vardell Bros
 Ed & Min Foster
 Atian Dram Co
NOVELTY (craw)
 Thompson & Carter
 Hasket
 Du Ball Bros
 Nov Mus Com Co
MONTGOMERY
 (craw)
 "Criterion"
UNION (craw)
 De Veldt & Zeida
 Kelly & Kelly
 Schuble Smith
 Cremon & White
 Duvy & Dayton
 Geo Bentley
PRINCESS
 "Princess Maids"
 Merry Dancers
 Westhus & Zone

St. Paul
ORPHEUM (orph)
 (Open Sun Mat)
 "Indian Romance"
 Albert Rasch
 Chas Olcott
 De Witt B & Torrence
 Williams & Warner
 Lockart & Leddy
EMPRESS (sc)
 (Open Sun. Mat)
 Roubie Simms
 Hobson & Maybelle
 Bobby Pandur
 Floyd Mack
 "Suburban Winner"

Seattle
EMPRESS (sc)
 Harry Sauber
 Stele & Gerard
 "I Died"
 Inez Lawson
 "Fun at Sea"
PANTAGES
 "Surfathers"
 Killian & Moore
 Libonati
 Sherburn & Montgom
 T Bailey's Dogs

St. Louis City
ORPHEUM
 Bestie Burke Co
 C & F Usher

Ed Howard Co
 Annie Kent
 Lamase 3
 Owen Clark
 Flying Russels
 Son's Head, Ind
ORPHEUM (sva)
 Frawley & Hunt
 E G Moore
 Alpha 6
 Julius Tannean
 Hathaway's Monks
 2d half
 4 Herculanos
 Harry Atkinson
 Harry Horton Co
 Kirk & Fogarty
 Carlos Caesar

Spokane
EMPRESS (sc)
 Len Adler
 Gilbert Losee
 Leonard & Meredith
 Marie Stoddard
 Karne Co

PANTAGES
 (Open Sun. Mat.)
 English Ballet
 Janet Louden Co
 Tom & Ed Almond
 Murray K Hill
 Rice, Bell & Baldwin

Springfield, Mass.
POLI'S (ubo)
 The Randalls
 Wilbur Sweetman
 Haviland & Thornton
 Hayden Dun & Hayd
 "Earl & Girls"
 Wilson, Bros
 Adlyr Lowe Co

Springfield, Ill.
MAJESTIC (sva)
 Chris. Erickson
 The Drapers
 "Summer G"
 Harry Gilber
 2d half
 Helen Hardy
 Rother & Anthe
 Wilson Franklyn
 Lloyd Coppins
 Spielman's Bears

Tacoma
EMPRESS (sc)
 Jacob's Dogs
 Virginia Grant
 Devere & Lewis
 Don Carney
 Pauline Fletcher Co
 "Fun in Cabaret"
PANTAGES
 Tasmanian Van Die
 manns
 Nevins & Gordon
 5 Daly's
 Ponte & Christopher
 Tieber's Seals

Terre Haute, Ind.
VARIETIES
 An Disc Monks
 James Grady Co
 Barnes & King
 Marconi Bros
 Cummings & Thornton
 2d half
 De Kock Bros
 Eckert & Berg
 Ryan & Lee
 Pollard
 Brown & Barrow

Vancouver, B. C.
ORPHEUM (ac)
 The Bimbos
 Quaker Girls
 The Mozarts
 Ed & Min Foster
 John Neff
 "Circum Evidence"
PANTAGES
 6 Castrillions
 Eckert & Francis
 Hillier
 4 Musical Avrolos
 Geo Rowley
 Nancy Lee Second

Victoria, B. C.
EMPRESS (sc)
 2 Heddars
 Jack Ranahan
 Fox & Ward
 Wallace & Mack
 5 Musical Lunds

Washington, D. C.
CHASE'S (ubo)
 Bud Fisher
 Roy Scouts
 Murray Lane Co
 Darrell & Conway
 La Tosca Co
 Techow's Cats
 Edgar Berger
POLI'S (ubo)
 P J White Co
 Alexander & Scott
 Mus Fredericks
 Cycling Coxwells
 (3 to Bill)

Waterloo, Ia.
MAJESTIC (sva)
 "Whose Little Girl"
 2d half
 Qu'z & Nickerson
 2 Kidders
 Cabaret Review
 Roach & McCurdy
 Willis & Hasson

W. Hoboken, N. J.
NEW AMSTERDAM
 (loev)
 Wilkins & Wilkins
 Dolly & Mack
 Friedland & Clark
 Joe Kelsey
 Mile Ani

21 half
 Hanlon & Clifton
 Bestie Burke Co
 Jack Symonds

Deltoral & Glissand
 (1 to Bill)
Winnipeg, Can.
ORPHEUM
 Stone & Kalish
 James G Cullen
 Woods 3
 The Hennings

NEW YORK.
 "BELLA DONNA" (Nazimova)—Empire (6th week).
 "BROADWAY JONES" (Geo. M. Cohan)—Columb (10th week).
 "BROADWAY TO PARIS" (Gertrude Hoffmann)—Winter Garden (5th week).
 "FANNY'S FIRST PLAY"—Comedy (14th week).
 "FRACKLES"—Grand O. H. (Dec. 16).
 "HAWTHORNE, U. S. A." (Douglas Fairbanks)—Edif (7th week).
 "HINDLE WAKES"—Elliott (2d week).
 "LITTLE WOMEN"—Playhouse (10th week).
 "MILESTONES"—Liberty (14th week).
 "MIND THE PAINT GIRL" (Billie Burke)—Lyceum (15th week).
 "NEVER SAY DIE" (Wm. Collier)—48th St. (3d week).
 "OH, OH! DELPHINE"—Knickerbocker (12th week).
 "PEG O' MY HEART"—Cort (Dec. 20).
 REPERTOIRE (Annie Russell)—30th Street (6th week).
 SPOONER STOCK—Metropolis (9th week).
 "THE CASE OF BECKY" (Frances Starr)—Belasco (12th week).
 "THE COUNT OF LUXEMBOURG"—New Amsterdam (12th week).
 "THE DAUGHTER OF HEAVEN"—Century (10th week).
 "THE FIREFLY" (Emma Trentini)—Lyric (6th week).
 "THE GOVERNOR'S LADY"—Republic (15th week).
 "THE HIGH ROAD" (Mrs. Fiske)—Hudson (5th week).
 "THE LADY OF THE SLIPPER"—Globe (8th week).
 "THE RED PETTICOAT"—Daly's (6th week).
 "THE WHIP"—Manhattan (4th week).
 "THE YELLOW JACKET"—Fulton (7th week).
 "UNDER MANY FLAGS"—Hippodrome (10th week).
 WEBER AND FIELDS—Music Hall (5th week).
 "WITHIN THE LAW"—Eltinge (15th week).
 ZIEGFELD'S "FOLLIES"—Moulin Rouge (9th week).

PHILADELPHIA.
 "A GOOD LITTLE DEVIL"—Broad.
 "THE GARDEN OF ALLAH"—Forrest.
 "EVA"—Garrick.
 "BUTTERFLY ON THE WHEEL"—Adelphi.
 "HANKY PANKY"—Lyric.
 "RANSOMED"—Walnut.
 "MUTT AND JEFF"—Grand Opera House.
 "JACK'S HONEYMOON"—Chestnut St. (Stock).
 "JUST MAN AND MAN"—American (Stock).

HAMMERSTEIN'S.
 (Estimated Cost of Show, \$4,800.)
 Ching Ling Foo is the big headliner at "the corner" this week. From early indications, Ching will put it over. He was drawing the people and making good on the act.

The rest of the show can only call for commendation for quantity. There sure is plenty of it.

Starting at 8 o'clock, it was still running more or less merrily at 11.30.

Comedy was entirely overlooked in framing the bill. Not a comedy act in the first half, and as Johnny Ford mentioned in his turn, "No. 13," no one had told a wheeze up to that time. That's a long long stretch, twelve acts with hardly a laugh.

Toward the finish Harry Breen became the really first big comedy number, although Ford managed to get his laughs over nicely and make the going a bit easier for Harry.

May West, Johnny Ford and Harry Breen, three "nut singles," all came in the second half, with only the "diving seal" breaking in on them.

Miss West had a very hard spot, opening after the intermission, and some of her very good material went for naught. It would be interesting to watch her in a regular vaudeville bill, somewhere around "No. 4."

Ford is doing plenty of dancing, which is good judgment and is mixing up some little comedy with the steps. A funny manner of stopping in the middle of his steps to acknowledge applause is new and good. If Ford has been using anyone's "stuff," he cut it out for this week at least.

Harry Breen, on after eleven, deserves a medal. The house needed a laugh, but it was figured almost too late. Harry succeeded, however, and went big. A lot of new "nut stuff" even made the regulars give in. The Seal and the Three Travilla Bros., mixed in with the "nuts," do a very interesting turn. The seal in the water is new. The work is capital, and the act runs just long enough. It is a novel feature for any vaudeville program.

Mayme Remington and Picks and Bella Onra were sentenced to next to closing and closing. It was impossible for either one to do anything. Ching Ling Foo (New Acts) closed the first half.

Grace Hazard in "Five Feet of Comic Opera" was just before the feature and scored the applause hit of the evening. It was the Scotch finish that did it, although the entire specialty was well received. The Berrens made the second of three acts to use a piano (Ford was the last). Pianos at Hammerstein's are getting to be more plentiful than actors.

Newbold and Gribben did fairly. The act was not properly placed, the audience was beginning to feel a desire to laugh and were waiting for something to happen. Probably a good act for the big time out of town. Newbold and Gribben will find it difficult in New York.

The Cabaret Trio have played the house before, as has almost every other rathskeller act. The boys were fairly successful.

125TH STREET.
 F. F. Proctor has evidently begun another vigorous campaign for patronage at the 125th street theatre, for all of Harlem is now covered with billing of all sizes and seven acts and pictures are being offered. The calibre of the acts is also of a higher order.

For instance there is "The Flower of Baghdad," an Oriental pantomime with a large production and a cast of ten people (New Acts). Also Hoyer and Borge in a rather pretentious sketch offering, with special drop (New Acts); Moore and St. Clair with a special drop, in a crossfire skit in "one" (New Acts). The other New Act the last half of last week was Sylvester, a night-of-hand performer, who had lent the class of the remainder of the turns.

Valentine Vox is a good ventriloquist, who works with a single figure, drinks, smokes and whistles while ventriloquizing, pulls some old gag like the billing and the improvement of it. You've been scratching your head again, and wears patent leather pumps and white silk socks.

Heidelberg Four, a male quartet arrayed in the military garb of the students of the German college in the town from which they secured their name for the act, have excellent musical arrangements for their vocalizing. They make a good appearance. Rose Valerio Troupe of five wire walkers, two men and three women, is a suitable closing act for any program.

The drastic methods for corralling patronage, such as the billing and the improvement of the shows, seems to have had its effect, for the house last Thursday night was filled, so far as seating capacity was concerned. A continuance of this policy will probably result in its former overflow business. Jolo.

RIVERSIDE.
 It was a turnover business at the 90th street house last Thursday night. Ruth Becker, best with a con song, reeled off three numbers and cleaned up. Miss Becker has originally that should be worked up along new lines with another song arrangement. The "Alabama" number should be grabbed at once. She would be able to tear down a few bricks with her style of putting it over. Ruth will improve as she goes along.

Tommy and Howie were the biggest laugh-getters of the evening. An act like theirs seems to be just what the New York pop houses want.

Harry LeClair furnished the Riversiders considerable entertainment. Herbert and Dennis (New Acts) appeared just ahead of Mme. Feltner and Dora. The canine performers offer little new, although giving a good act of its kind for the pop houses. Mark.

AMERICAN ROOF
 While there was little "big time" atmosphere to the show at the American Roof the first half of this week the bill stacked up as an entertaining show. It was light and airy, to be sure, but as it is almost time for Old Nick to be doing a slide for life down the chimney chutes perhaps it behooves Joe Schenck to practice a little economy just at present.

Harry Leander, the comedy cyclist, and female partner, started. Leightner and Jordan (New Acts) were second, while Webber and Wilson, the "Texas Tommy" dancers, were third. Weber and Wilson have changed their act considerably but still use the wedding march through the audience. It is no longer a novelty. A dance which the act offers as new is a sort of "soul kiss" waltz with the man and woman keeping their lips together for some minutes. May do in some houses, but bound to be forbidden in others. They close with the "Texas Tommy" specialty and got away well.

Bernard and Jones, with German make-ups, did fairly well with their talk, but the parody at the finish did not bring them back for an encore. One man manages to keep the act from sagging at both ends.

"Vacation Days," with Bobbie O'Neil and Pearl Rubens as the principals, made a pleasing impression. This act was brought out last year, allowed to fade by the way and then revived this season. It's well staged and the ten boys and girls sing well together, but there's a lack of comedy. The talk is the poorest part. For the pop time the act gives good satisfaction and that's all these managers demand.

O'Neil is a hard worker, sings and dances well. Miss Rubens has a pleasing appearance and personality.

After intermission Wilson and Pierson acted on the show like a tonic and it was one of the best enjoyed turns of the evening. Miss Pierson bubbles over with personality. They have good talk and good songs.

Nat Carr and Co., in "The End of the World," is a good act for the pop time, but seems to run too long.

Luciana Lucca, who changes from the falsetto to the lower register with apparent ease, appears to have struck the right medium with the pop circuits. On the Roof he was heartily encored.

Anna Wagner, the juggler, is Anita Bartley. She showed excellent control Tuesday night. Miss Bartley has a neat, effective act, a good line of tricks and does not overdo her act. A splendid juggling turn for the pop circuits. Mark.

The Saytons put in a novelty period, and the excellent contortion act could have held up a better position on the program. "The Guy That Put the 'Tone' in Baritone" sang three songs early. The blacksmith effect is spoiled through his coming out before the olio is lifted. Neher and Gordon, an ordinary skating act, were "No. 2" and Dotson and Gordon, colored, opened the program, supplying some good stepping and some poor comedy. Dash.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Elliott Savonas, Orpheum.
Lillian Loraine, Hammerstein's.
John T. Kelly, Hammerstein's.
Jack and Tony, Hammerstein's.
Eddie Badger, Hammerstein's.
Great Marville, Hammerstein's.
Dolle Dalnert, Fifth Ave.
Bernard and Burkhardt, Fifth Ave.
William Weston and Co., Fifth Ave.
Hufford and Chain, Fifth Ave.
Burr and Hope, Fifth Ave.
Five Martells, Fifth Ave.
La Crandall, Fifth Ave.
Hart's Quartet, Union Sq.
Leonard and Louie, Union Sq.

Grace La Rue and Co. (2).
"The Record Breaker" (Songs).
25 Min.; Full Stage (Special Interior).
Colonial.

Grace La Rue returns to vaudeville as a straight singer with a special set, a sketch structure and some clothes. We have heard about Grace La Rue taking a three months' vocal course in Paris, but it was hardly expected the dancer would emerge a full-fledged prima donna in 12 weeks. Paris, though, has done wonders for Miss La Rue. Her voice for vaudeville is great, her clothes even greater, but her act needs attention. It drags toward the middle, gets slower as it goes along and only a little waltzing by Miss La Rue saved it at one place. There is a chance for her to do some dancing in the "Moon" number and even if it lowers the dignity of her Parisian registers a bit, she should put the number down to close with and top it off with a dance. The act as it runs lacks life, dragging insufferably at times. The sketch portion amounts to nothing. The scene is laid in a phonograph shop. Miss La Rue, a prima donna, is eccentric. According to her maid, the prima donna has an appointment to make records. This she proceeds to do with the aid of a piano player. A number from "Mme. Butterfly" is sung with a phonograph in much the same manner Cissie Loftus used it in imitating Caruso. There is no novelty in the phonograph shop or singing with the machine. Miss La Rue does not make records, that's only in the sketch. Monday night at the Colonial the audience was the best that could have been desired for the offering and still it didn't get over to any great enthusiasm. Miss La Rue seems better equipped at present than at any other time to put over a successful vaudeville offering and with the right sort of arrangement will have no difficulty in doing so. *Dash.*

Moore and St. Clair.
"Along a Country Lane."
11 Mins.; One. (Special Drop).
125th Street.

Stranded actor meets an actress who is home on a visit to her folks, but pretends she is an innocent rural female. All crossfire, concluding with ballad duet and comedy business. Acceptable big small time offering. *Jolo.*

Ching Ling Foo and Co. (11).
Chinese Variety Show.
30 Mins.; One and Full Stage (Special Drops and Set).
Hammerstein's.

Ching Ling Foo's reappearance in American vaudeville has been Broadway conversation for some few weeks back. George and Leon Mooser brought Ching to this country, after guiding him over half the civilized world. They have made no mistake. The Oriental magician is a drawing card, and that is the principal point. As to the act, opinions will probably differ, but no matter what the verdict, Ching will excite interest wherever he shows, and those who see the performance will admit they have witnessed something new. The whole show is not Ching. A company of eleven is carried beside the big chief, and a few of them do things. A couple of horizontal bar performers are showing a routine that's really worth watching. The Chinese lack the finish of the American performer on the bar, but what they lack in finish they more than make up by real work. A bar is used about double the size of the horizontal we know and is set much nearer the stage. Two or three of the tricks are so far ahead of anything that have been seen that the veriest novice in acrobatics readily detects the difference. Some work is done on two ropes used in somewhat the same manner as the flying rings which is also novel. A juggler at the opening does a few things with a heavy bowl that started the act off well. Then there is a little Miss who does plate spinning of a sort that caused popping eyes. Miss Chee Toy (Ching's daughter) announced as the only one of the troupe who made the last pilgrimage to this country with Ching sang a rag song in English. It was amusing. Ching Ling Foo does little he did not show before. The best is the producing of bowls of water. Monday afternoon the act dragged, but at each succeeding performance the magician changed the turn about, and at each performance confidence has grown stronger in it. Certain it is that Tuesday night's show was entirely satisfactory to the capacity audience. Enough talk should be created to fill the house for the balance of the engagement. Ching Ling Foo is all right for American vaudeville. He is different, and vaudeville is sadly in need of something different. There is a great chance for press work, and the act will make good on all the boosting. The actual running time Tuesday night was twenty-seven minutes. The first three minutes were consumed by an announcement. *Dash.*

Alpine Troupe (5).
Wire Act.
9 Mins.; Full Stage.
Bronx.

Three girls and two men, with the "props" handed them by a woman. They use two wires, about four feet apart, and jump from one to the other. Act is well dressed and pretentious-looking for one of its kind. Troupe does cartwheels, rope skipping, two highs, cakewalk—all on the wires—and finish with acrobatics on the ground. Good closing number. *Jolo.*

Mrs. Curtis Burnley.
"Creator of Types."
21 Mins.; Full Stage (Parlor).
Colonial.

Mrs. Curtis Burnley is one of many "society entertainers." Mrs. Burnley is a big time entertainer, only playing in society. Others play Y. M. C. A.'s and other associations known as the small time. If 1,000 were placed into vaudeville, not more than 10 would get over. Mrs. Burnley is not of the 10. "Kid" impersonations are very well done by her. When she finishes you just want to tap your gloved finger tips and murmur, "splendid splendid!" The opening "kid" song was her best, although for vaudeville one verse would have been sufficient. "The Society Girl at the Races," not unlike Ray Cox's baseball bit, did nicely, although Miss Cox need not retire from the stage. The colored wench is not for vaudeville at all. Vaudeville has hundreds who do this thing so much better. Mrs. Burnley should drop it at once, excepting for society. With her many friends in the theatre Monday evening Mrs. Burnley did fairly well, but the act is too long and outside of what she may be able to draw at the box office, is valueless to vaudeville. *Dash.*

Wood and Wyde.
Songs and Talk.
14 Min.; One (Special Drop).
Colonial.

Wood and Wyde call their offering in "one," "Good Night." The drop shows two doors in a corridor of a hotel separated by the elevator. The girl occupies one room, the boy the other. The action takes place presumably in the corridor. Although there is little sketch structure, still the idea is hardly one to be utilized by a neat song and dance team. There are the two rooms, the corridor, the insinuations and the house detective, and a stage hand who walks on a couple of times to catch the boy listening at the girl's door. Not so good for a theatre whose owner once barred even the use of "damn." Wood and Wyde are on early, "No. 2," so they have plenty of time to get around front and see Mack and Walker, from whom they can learn a whole lot without encroaching. At present the act does not frame favorably with many of the same ilk playing the pop houses. There is no great amount of singing or dancing ability, nor does there seem to be any experience behind the players. The act didn't even get started at the Colonial. *Dash.*

Anna Montgomery.
Songs and Piano.
8 Mins.; One.
Grand O. H. (Dec. 8).

Anna Montgomery is a big woman with a sweet voice. Its quality is more pronounced than anything else, Miss Montgomery's greatest drawback being her lack of expression. She has a high range but what seemed an apparent tendency to "loaf" and the lack of pepper which pop audiences desire and demand held her back. Her songs were all too similar to suit the Grand audience. One of the very latest ballads would help. *Mark.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Freckles"—Grand O. H. (Dec. 16).
"Peg o' My Heart"—Cort (Dec. 20).
"The Conspiracy"—Garrick (Dec. 21).

Gertrude Barnes.
Songs.
20 Mins.; One.
Bronx.

"Perseverance is equivalent to genius." There's no question but what, at her present gait, Gertrude Barnes is destined to be one of the leading lights in musical comedy, with periodical dashes into vaudeville. This is being made manifest at the Bronx the current week, where she is appearing in a single turn. It is remarkable the strides she has made since last spring. At that time Miss Barnes came to us, an untried quantity, and despite some crudities, acquitted herself acceptably—to everybody but herself. After a couple of weeks' showing she disappeared from the horizon. Nothing was heard of her until now, when she once more bursts upon us with most apparent results that could only have been accomplished by perseverance, natural talent and oodles of magnetism. Her initial entrance is from the centre of a plush drop in which she is apparently wrapped. The opening number being a "kid" song, bespoke careful thought in the conception of a unique entrance. This had the effect of getting her audience on the jump, after which she succeeded in holding them throughout, with five numbers. The second song was "Molly Took the Next Train Back to Hackensack," from her former repertoire, but strengthened with two new verses and a better conception of the humor suggested by the lyrics. This song, by the way—or one of its kind—will cause to be born the proper billing for the little woman, viz.: "The Gertrude Barnes Smile"—and it's a corker. She follows this with a clever talking number, "You Never Can Tell from the Left Eye what the Right Eye is Going to Do." Her most artistic effort is the next, "I Left My Old Kentucky Home for You," a combination of humor and pathos, which indicates latent dramatic ability—a rare gift in a singing comedienne. For her last song she uses a number that is popular at the present time, "Row, Row, Row." Again she demonstrates her capacity to rise above the conventional by appending an "afterpiece" to this song, which is at the same time novel and entertaining. This "afterpiece," a sort of a miniature production, discloses her in a rowboat accompanied by a "dummy," and shows her in still another light, that of a travesty comedienne. She goes through a bit of burlesque drama in a manner that indicates exceptional possibilities in this direction, and earned for her Tuesday night a riot of appreciative applause. Gertrude Barnes has arrived. Her progress from now on is not a matter of conjecture: it's a certainty. *Jolo.*

Hale Norcross and Co. (2).
"In the Suburbs" (Comedy).
 19 Mins.; Interior.
 Fifth Avenue.

Here is a clever little comedy sketch, with three characters about evenly divided in strength and with no necessity for starring or featuring anyone. It has a few new twists to a hackneyed theme and is designed to make audiences scream with laughter over a series of ludicrous situations. A half-soused husband enters his suburban home by way of the kitchen early in the morning, having been out all night playing poker. Usual taking off shoes, stepping on tack, etc. Servant having left the day before, wife enters kitchen to get breakfast. Usual attempts to "square" himself—he had just arisen "to take the goldfish out for a walk." Finally confesses he has been out playing cards. She makes him disgorge his alleged winnings and puts it into her stocking, which he refers to as "the first national bank." All this is pretty ancient, but from then on matters begin to liven up a bit. Hubby is sent to grocery store. Policeman enters and mistakes wife for new servant girl. "So you've got Freda's job, eh?" Tells wife husband flirted with former servant girl and rouses her to jealousy. A series of fast farcical situations are thus developed between the three, winding up with a quick finish. Hale Norcross is the policeman, Virginia Milton the wife, and George J. Elmore the husband. Either the author wrote this act some years ago or is not up on the modern slang. A few new "gags" would materially strengthen the vehicle. The cast is adequate.

Jolo.

"The Flower of Bagdad" (10).
Oriental Pantomime.
 17 Mins.; Full Stage (6); One (3);
 Full Stage (8). Special Settings.
 125th Street.

The "author" of "The Flower of Bagdad" probably had two or three careful "looks" at Reinhardt's "Sumurun." The three scenes bear a strange resemblance to the German made pantomime. But for a vaudeville presentment "The Flower" is a pretentious one, so far as stage settings are concerned. In its present shape, if it can command a salary large enough it should be a desirable acquisition to the big small time; but for a big time, as it is undoubtedly designed, it will require a more competent cast. Scene one is the interior of a showman's booth; scene two, in "one," in front of the Caliph's palace and the third a Harem scene. The principals are the Caliph, his favorite wife, the chief Eunuch, the Showman, black attendant to Showman, Watchman, and the dancing girl (who is probably "The Flower of Bagdad"). The showman's dancing girl is coveted by the Caliph and is kidnapped, rolled up in a rug and carried to the Harem. There she does an oriental dance. Showman rushes on, attempts her rescue, is being throttled by the Caliph when the dancing girl stabs Caliph in the back. The comedy, of which there is a large quantity, is of the slapstick variety. "The Flower of Bagdad," suitably casted by pantomimists, would make a fine "flash" on any big time bill.

Jolo.

Fitch Cooper.
Singing, Talk, Imitations.
 14 Mins.; One (Special Drop).
 Fifth Avenue.

Fitch Cooper is just about betwixt and between. He's not a riotous hit, nor yet a disappointment. At moments of his turn he is one and at other times 'tother. This is probably due to the late arrival in town of his act. The program is authority for the statement that Cooper is the originator of the musical hand saw. Whether he is or not, he plays it better than others who have gone before. Attired in a "rube" suit of clothes and a red wig, he first gives the impression of another Jimmy Barry. His turn consists of imitations of animals, steamboat and railroad whistles, using a saw, a violin, guitar and his mouth. Throughout he keeps spouting a constant line of bucolic comedy talk, designed for characterization, but none too bright. The act is somewhat of a novelty.

Jolo.

New Acts in "Pop" Houses

"The Love Trust" (9).
Musical Comedy.
 25 Mins.; Full Stage (Interior).
 116th St.

"The Love Trust," with three principals and a chorus of six girls found a ready response in 116th St. It's tabloid musical comedy, with a comedian. Daisy Byrd and six girls have formed the love trust, only to be broken when each of the girls receives a proposal, as one of their number has had an aunt die and leave \$100,000 to her on condition that she live up to certain rules laid down about her marriage. Of course Miss Byrd's sweetheart is there as a sort of a hangeron, but it is a long-legged chap with a whitish makeup who does all the proposing. Incidentally he does a song and dance with Daisy, who dances little better than any of the other girls. Perhaps a corset and tight shoes handicapped her work. The big specialty is a base ball number, somewhat out of season, but put on well enough for the pop houses at any time of the year. Another good number would help and unnecessary dialog might be chopped. Another capable male principal wouldn't hurt.

Mark.

Jack Allman.
Songs.
 9 Mins.; One.
 Grand, O. H. (Dec. 8).

Jack Allman is a tenor. He looks nice in evening clothes and has a sweet voice of excellent range. Allman perhaps could not be rated as a phenomenal tenor, yet his top notes are sufficient to make him a valuable member of a quartet. His popular program is just the sort any pop house would fall for with loud acclaim.

Mark.

Six Imperial Dancers.
 11 Mins.; Two.
 86th Street.

Six young men, wooden shoe stepers, in very much the same sort of act usually offered by teams, excepting that for the last change they wear Spanish costumes, though still doing American hard shoe tapping. A first class early act for any bill.

Jolo.

Leightner and Jordan.
Piano and Songs.
 10 Mins.; One.
 American.

It's a "sister act" (Miss Leightner was formerly paired with Miss Gates). The girls made a good start by singing a lively number. Their double recital about "Married for Love" didn't boost their stock any. The piano girl also struck a stone wall with her "I Never Know How to Behave When I'm With Boys, Boys, Boys." The girls double on "And the Green Grass Grows All Around," and fail to make the most of their opportunity. Songs with any play for comedy do not fit with Leightner and Jordan. For the finish they offer "My Ever Lovin' Little Sugar Babe" and favorably impress with it.

Mark.

"The Garden of Song"
Operatic Quartet.
 15 Mins.; Full Stage (13); One (2).
 86th Street.

A mixed quartet, opening with an operatic vocal selection, the men attired in pale blue knickerbockers of silk, with lace furlowens, women in modern evening gowns. Later the men change to Tuxedos. Stage is dressed with two large stands of artificial flowers which when the house is darkened are illuminated by tiny incandescent globes. That is the only excuse for the "Garden of Song" title. There are solos by the soprano, another by the baritone and they close with the "Lucia Sextet." For encore in "one," a short medley of popular airs. The soprano is of the coloratura brand and when she soared, it brought down the house. Despite this, the act is merely a high grade amateur vocal offering. The people lack stage presence and have nothing distinctive for vaudeville.

Jolo.

Farro.
Shadowgraphist.
 10 Mins.; Full Stage.
 116th Street.

Farro is a young man who makes everything from a bunny's head to Romeo and Juliet balcony scene with shadows on a curtain formed by the hands. While Farro has about the same routine as some of our best little shadow figure artists he should be able to get all the pop time he wants.

Mark.

Sylvester.
Magician.
 17 Mins.; Full Stage.
 125th Street.

Good sleight-of-hand performer who endeavors to supplement his stage offering with a running fire of "comedy." The "talk" is monotonous.

Jolo.

Florence Mascot.
Songs.
 15 Mins.; One.
 116th St.

Florence Mascot is a buxom miss who offers several character impersonations. She hasn't much of a voice and shows no adeptness in the art of making up. Her act seems to have been shaped for small time. Miss Mascot needs wardrobe and other things to help her.

Mark.

Maley and Woods.
Songs and Talk.
 15 Mins.; One.
 Grand O. H. (Dec. 8).

Maley and Woods offer a conglomeration in their act with the "nut antics" of the man going over big at the Grand Sunday. The male portion is also the stronger on the singing and he scored heavily with two Italian numbers. For the finish they have some "Texas Tommy" surefire steps for the pop houses. The man is not a bad comedian and has personality. Maley and Woods would pass nicely on a large small time bill without any trouble. The man shows all sorts of possibilities.

Mark.

Hoyer and Boggs.
"The Girl Behind the Lunch Counter."
 14 Mins.; Full Stage. (Special Drop).
 125th Street.

Scene in a lunch room of a small town. Hungry actor enters and jollies the girl, sampling all the food without buying. The "jollyng" is made up of ancient gags, but the characters are well drawn. But it had to come at the finish—or rather for a finish. He said: "How would you like to become an actress?" So she answered: "Oh, I acted once at our church social." Tara! (Music cue). Meantime he makes ready for two character impersonations—Mephisto and Fagin's death scene from "Oliver Twist." A good big small time act.

Jolo.

Held and Sloan.
Songs and Talk.
 16 Mins.; One. (Special Drop).
 86th Street.

Man and woman meet in front of drop depicting a railroad station. Woman is about to join troupe; man has just returned from the organization and tells her they are not paying salaries. She is disappointed, whereupon man says: "Let's rehearse our old act." Songs and crossfire, with woman doing the straight. Fairly good big small time act.

Jolo.

Harry Hyman.
Singing and Talk.
 16 Mins.; One.
 86th Street.

Man in dress suit—opens with "rag" song, then a Dutch number, followed by a topical song, "Things You Can Get a Lot of Money For," in which he burlesques and imitates regulation vaudeville turns, principally the "hypnotism" stunt. Finishes with "When I Get You Alone Tonight," first in English and then a verse in "Yiddish." An acceptable big small time single, if only he didn't ooze such an abundance of personal gratification over his efforts.

Jolo.

Emily Sisters.
Trapeze.
 10 Mins.; Full Stage.
 Grand O. H. (Dec. 8).

The Emily Sisters, a girlish-looking pair of trapeze aerialists, closed a long show at the Grand Sunday and made an excellent impression, few walking out when the bars were displayed. The girls have nothing new in their catalog of feats, and work too slowly, but will do well in the pop houses.

Mark.

EMPIRE DIRECTORS WEIGH QUESTION OF "COOCH" DANCES

Annual Meeting Hears Argument of Governing Body for Elimination of the Wrigglers as Special Attraction.

The Empire Circuit Governing Body this week entered a denial of the published statement its members contemplated resigning unless a "cooch" dancer discontinued at one of the houses of the circuit. It appeared that the violation of contract terms had happened at the Standard, St. Louis, and not at the Buckingham, Louisville, as was stated.

While the Governors insisted that these inaccuracies in the published report be corrected, it was evident that the matter of wiggly dancers as added attractions was a live subject. I. Herk, the third member of the Body, came to New York to complete the trio (Barney Gerard and E. D. Miner, the other two members being located here) in order that they might take up the matter at the annual meeting of the Empire's board of directors which has been in session at the Imperial Hotel most of the week.

The Governing body appeared before the directors Wednesday afternoon and the entire situation was canvassed. The censors made it plain that if they were to be responsible for the effectiveness of their acts, they must be given authority to force the discontinuance of these dancers. The action of the Directors will be known only after the adjournment of the annual meeting, which will take place probably tomorrow.

The Governing Body has taken the position that the appearance of "cooch" dancers in the houses of the circuit is a violation of the terms under which the franchises are issued.

The affair which gave rise to the erroneous report that they had prepared their resignations and would give them to the Directors, occurred at the Standard, St. Louis, when Jacobs, Lowrie & Butler's "Cherry Blossoms" was the attraction there.

The St. Louis Standard and the "Cherry Blossoms" are both the property of President Butler's firm. There is still some question as to whether the dancer who appeared was in fact to be classified as a "cooch" dancer. The firm contends that the attraction would probably be classified as a "novelty dancer."

Another instance of alleged violation occurs in the case of "The Rosebuds," operated by several Empire Circuit officials. Both matters were taken up before the Directors Wednesday.

The report of the threatened resignation of the Governing Body may have originated from the fact that that body is now preparing a report for the directors of their custodianship of the Empire theatre, Philadelphia. Under the original agreement, the Governing Body took over the management of that house for a period starting at the opening of the season and ending with the first of the year. At that time the house will revert to the control of the Directors and the Governing Body will make accounting and report on their

methods in seeking the betterment of the property.

No information was to be had of the deliberations of the Board of Directors, beyond the statement that the usual run of business bearing on the spring tour was under consideration.

JAKE DENNY EXAMINED.

Jake Denny, widely known among vaudeville and burlesque people, for a long time a manager for Hyde & Behman, was taken to the hospital for examination as to his sanity Wednesday afternoon.

He was last manager of the Gayety theatre (Eastern Wheel) in Brooklyn. His unusual actions caused his friends to have him placed in custody temporarily.

EASTERN DECLARES DIVIDENDS.

The directors of the Columbia Amusement Co., and of its various subsidiary corporations, have held their first meeting to declare dividends for the current theatrical year. The profits for the first three months were submitted to the directors and dividends amounting to about 10 per cent. were declared. One of the properties showed a net profit of 25 per cent. The officials of the Columbia would not say which this property was.

BURLESQUE MOVES ON COAST.

San Francisco, Dec. 11.

The present stock burlesque organization at the American moves at the end of the week, going to Fresno to succeed the Elite Musical Comedy Co., which closes at Teals'.

Ed Armstrong is organizing a new company to take its place in San Francisco. Willie Hoppe, a local lightweight pugilist, is this week's added attraction at the American.

It is reported officially that Armstrong will put a third company together for a tour of the Coast.

MARRIED ON THE STAGE.

Minneapolis, Dec. 11.

Clyde J. Bates, of the "Whirl of Mirth" burlesque troupe, and Lillie Waine of the "Miss New York, Jr." burlesquers, were married here on the Gayety stage Nov. 30 by Rev. G. L. Morrill.

OPERATED ON FOR APPENDICITIS

Chicago, Dec. 11.

Olivette Tre-Mayne of the "Merry Whirl" company (Eastern Wheel) was rushed to the American hospital here immediately on the arrival of the company from Omaha last week where she was operated upon for appendicitis. Her condition is critical.

Lucy Kwitschaff has been engaged for the "Newlyweds" through the Betts-Fowler agency.

OBITUARY

Mrs. Mary J. McMahan, mother of I. W. McMahan (McMahan and Jackson), died at Aurora, Ind., aged 82.

Neil Litchfield, aged 57 years, after a nervous breakdown five months ago, died at his home in Newark, N. J., Dec. 7. Litchfield prior to his death had been doing Lyceum work, but is best remembered for his acting in "Down at Brook Farm," then assisted by Stella Litchfield. For six years he and his wife and daughter were known as the Litchfield trio. The body was buried at Turin, N. Y.

Robert Fulford, husband of the late Annie Pixley, died suddenly last week at Germantown, Pa., of heart trouble. Fulford, a Londoner, first toured this country with Miss Pixley and later married her. When she died he inherited her big fortune. Fulford had been in poor health for many years. His brother-in-law, Starr Pixley, is managing the tour of Bernard Daly, while another brother by marriage, Gus Pixley, is running a picture show in Los Angeles.

The mother of Alexander Pantages died Dec. 5. The vaudeville manager has left with the body for Lancaster, O. Interment will be made in that place.

Billy Meehan's sister, Mrs. John J. Collich, aged 25 years, died Dec. 7 at her home in New York.

Michael J. Jordan, a member of Walker Whiteside's "The Typhoon" died recently at Lewiston, Idaho, from heart disease. He was a tragedian of note and had been a member of many big casts. He was a member of the New York Elks Lodge. His wife, Carina Jordan, actress and playwright, died in 1903.

Mrs. Rose Snyder, mother of Eddie Lawrence (Lawrence and Harrington), died Nov. 21 in New York, of heart trouble.

LOOKING FOR IDA LEAVITT.

Abe Leavitt is looking high and low for his niece, Ida Morris Leavitt, last heard of in the profession in Seattle.

Any information as to her whereabouts should be sent to Mr. Leavitt, 120 Willoughby street, Brooklyn.

STARRING WATSON SISTERS.

Max Spiegel has contracted with the Watson Sisters (Kitty and Fanny) for a term of years to play under his management at the head of a burlesque organization over the Eastern Wheel. The Watson girls will finish out the current tour with "The Behman Show," in which they are featured. He has had a piece written under the title of "Morocco Bound," which will serve as the vehicle for the Sisters.

MOVING UP A CLASS.

The next show slated for graduation from the second class to first class of the Western Wheel Burlesque attractions is Counihan & Shannon's "Queens of the Folies Bergere."

Miner's "Bohemians" has also been judged good enough for the first class division.

WITH THE PRESS AGENTS.

"The Merry Countess" closes its New York engagement at the Casino tomorrow night. It plays the West End Christmas week.

May Buckley, Elsie Herbert, Frank Sheridan, Earle Browne, Frederick Burton, John Stokes, Mrs. R. E. French, Josephine Morse, and the Tobin children have been engaged for the Edward Milton Royce piece, "The Unwritten Law" which Harry H. Frasse produces about Jan. 1.

A professional matinee of "Hamlet" was given by John Kellard and company at the Garden theatre Monday.

Dave Montgomery and Fred Stone were dined at the Astor Hotel last Sunday night by the Friars' Club.

Among the features at the Panama Exposition in San Francisco when it opens will be "The Whip," now playing at the Manhattan Opera House. The fair commissioners have arranged with Messrs. Comstock & Gest and William A. Brady to have the big show transferred to the coast at the close of its run here.

"Eva," with Sallie Fisher, the new Klav & Erlanger production, is announced for a Broadway premiere early in January. The show is now in Philadelphia.

C. Haddon Chambers, who wrote "Passers By," arrived from Europe Monday.

"Cheer Up," the new farce comedy (formerly called "Quack") by Mrs. Mary Roberts Rinehart, will be played at the Harris Dec. 30 by Walter Hampden, Sedley Brown, Frances Nordstrom, Lotta Linticum and Sybilla Pope.

Henry W. Savage is organizing a company to present a series of Irish-American plays, the first players engaged being Tim Murphy, Gertrude Quinlan, Charles Erin Verner and Robert Cain.

Theodore Kosloff, the Russian dancer, arrived in New York Monday for one week, then returning to London.

Sir Herbert Beerbohm Tree reached New York Monday, his first visit here in sixteen years. He will remain here until Dec. 16.

Some of the theatres, the New Amsterdam, Liberty, Knickerbocker, Gayety, Moulin Rouge and George M. Cohan theatres for instance, will not give a Christmas Day matinee, holding it on another day of the Xmas week instead.

William Collier's stay at the Forty-eighth Street theatre has been extended until Feb. 15.

The new John Cort theatre opens Dec. 20, when Laurette Taylor makes her debut as a New York star under Oliver Morosco's direction. Lina Abarbanell in "Miss Princess" opens at the Park Dec. 23. Ben Handricks and Isabel Francis have returned to the "Miss Princess" show. A new second act has been written for the Broadway opening.

Trentini and Oliver Harrod will give a concert Sunday evening, Dec. 29, at the New York Hippodrome, under the direction of Oscar and Arthur Hammerstein.

"The Light," a new four-act society-drama which the Marquis of Queensbury wrote and placed with Paul Scott, has been accepted for production by the Schuberger & Lamb Co. It will be presented by an all-English company. The Marquis will accompany the show for a time to see that everything goes right.

A benefit was given in the Century theatre on the afternoon of Dec. 6 under the auspices of the Woman's Titanic Memorial Committee; \$10,000 was realized. Daniel Frohman had the program in charge.

Robert Drouet, on tour in "The Searchlight," has been engaged to play the leading role in "His Wife By His Side," by Mrs. Ethelyn Emery Keays, which the National Federation of Theatre Clubs produces Dec. 30.

"The Affairs of Anatol," with John Barrymore, quits the Little Theatre Dec. 14, going to Chicago for a run at the Fine Arts theatre. Marguerite Clark, of the present company, remains here to play in the matinee of "Snow White." "Rutherford and Son," a new play, with Norman McKinnel, Edyth Olive, Agnes Thomas and Thyra Norman, will follow "The Little Affairs of Anatol," which opens at the Little Dec. 23.

David Belasco has announced that his contract with Blanche Bates, who married George Creel of Denver Thanksgiving Day, had been cancelled by mutual consent.

Max R. Wilmer is suing Max Gabel and Benjamin Emanuel, proprietors of Gabel's Comedy theatre (Norfolk street), for presenting an unauthorized version of "Within the Law" in Yiddish at their theatre. The American Play Co. controls the play, and having given Wilmer the right to produce it in Yiddish at Kessler's theatre.

FRIARS SEE ROBIE.

Members of the Friars had a theatre party at the Columbia Thursday evening, as a compliment to Louis Robie, whose "Knickerbockers" are playing there this week.

TROCADEROS.

Until Minnie Burke hits the stage about ten minutes after the rise of the curtain "The Trocaderos" gave indication of becoming a slow moving performance. It all changes in a second, however. With Frank Finney and Sam Adams following Miss Burke into the proceedings, the pace is struck and the show moves through without a let-up.

"The Trocaderos" will stand comparison with any of the burlesque shows touring this season. The whole is entirely satisfactory and far above the average.

Scenically and from a production standpoint there are many shows on both Wheels that will outrank this one. The two-act piece holds an exterior and interior set, neither of which is elaborate, but both are adequate and a little different from the usual.

The eighteen girls carried have not been liberally supplied with wardrobe nor is the dressing particularly distinctive. The girls work fairly well, although in one or two instances they acted a bit drowsy.

The numbers went over not due to their efforts so much as to those of the leaders. There were several that went very big. They were not of the sort that are called back because of a catch line. "Everybody Twostep" was made a hummer by Miss Burke. The show needs a male dancer who can work with her. Murray J. Simons, an ordinary Hebrew comedian, would possibly fill the bill if he could be induced to part with the crepe. His actions indicated ability, but not in the Hebrew comedy line.

"Row, Row, Row," nicely presided over by Edith Shaw and a couple of comedy numbers by Frank Finney, also went big. John P. Griffith made himself felt in the numbers through a good singing voice.

In comedy the show is excellent. Messrs. Finney and Adams have sandwiched in just enough fun making of the proper sort. It is the truest example of what burlesque foolery should be, clean, without even the taint of the suggestive. It is all rapid fire, no long drawn out scenes nor frayed comedy bits. George Brennan is the juvenile doing fairly well without getting to the fore very far. He dresses and looks well.

Following Miss Burke a good all-around singing and dancing soubret with a barrel of ginger, come Camille Farlardeaux, Elsie Leslie, Corinne Ford, Miss Shaw and Norine Holmes. Miss Farlardeaux, an impressive and stately blonde, answers the requirements, although her reading of lines could be improved. Miss Leslie in a slangy role did very nicely with the small part. Miss Ford had very little to do but her stage presence and reading of lines would credit a seasoned stock woman. The Misses Shaw and Holmes played together as sisters. They were good to look at and are far ahead of the usual minor role burlesque woman.

In the matter of principals "The Trocaderos" are strong, probably the reason the show is a very good one even without an elaborate production.

Deak.

THE DAFFYDILS.

In the matter of principal women Sam Rice's "Daffydils" organization does far and away better than the general average of Wheel shows this season. Madge Hughes, Billie Hill and the Clark Sisters make a first rate quartet.

Strong in this department, the show would pass in spite of other defects, but its deficiencies are a minor consideration, especially since its comedy is well taken care of. With good principal women and a corps of capable comedians, the fact that some of the talk is extremely old is a forgivable detail. The comedy material was sustained only by the ability of the comedians in their horse play.

Much better was the staging of the numbers. Whoever put the ensembles on knew his business. The stage evolutions were always snappy and well handled, and the finale of the first part was a wonder in whooping up rousing numbers. The music was a medley of the latest rag numbers, with the girls turkey-trotting about the stage in liveliest fashion. The climax was "Mississippi," the newest and one of the best of the current rag repertory. The "ponies," eight in number, walk down into the audience on the left side, parade around the aisle to the opposite side, face around and sing one chorus and then parade back. This maneuver started a riot.

The minstrel first part which is used in the opener is rather dull, although a number by the Clark Sisters helped a bit. Unless there is urgent need for a time filler, the bit might well be eliminated.

The burlesque starts with a "hop" dream and becomes a sort of fairy tale. The producer was so busy arranging pretty stage pictures he almost forgot to give the comedians an opportunity. The pictures were good to look at, but that scarcely made up for the absence of laughter in the closing half.

The production is in most respects satisfactory. There are several rather novel and extremely pretty items of costuming on view by the chorus and the principal women without exception dress well and in good taste. Miss Hill displayed an extraordinarily attractive model of Hussar arrangement involving tights and in the burlesque was emphatically "there" in two creations of white and yellow satin. Miss Hughes dresses less ambitiously, but at all times looks well. The Clark Sisters run rather strongly to orthodox color schemes and models, but have apparently been willing spenders for their wardrobe.

The specialty material is scattered through the burlesque. It is rather light, the best being the dancing of Besson and Hughes. Lew Seeker probably started the season with a baseball monolog. Nothing remains of it but the opening song. The rest is scattered and uncertain gagging in which he is abetted by Sam Rice.

The show is entertaining enough burlesque. It does not touch the best shows of the Wheel nor class with the worst, but passes without violent comment either way.

Eush.

HINDLE WAKES.

As a cleancut presentation of interesting character studies "Hindle Wakes" is delightful; as the startler promised, it falls down lamentably. Fanny Hawthorne's refusal to marry the young man with whom she spent a week-end from home lacks the "kick" that made England gasp.

But as an intimate study of human action the piece is an exquisite gem. It makes little difference that it deals with a type little known to American audiences, the cotton mill folk of Lancashire. The real human note is there, and is not to be mistaken. Truthful delineation speaks in direct, forceful dialog and acting that is as satisfying and as devoid of ornamentation as the roast beef of Old England.

In respect of its unadorned simplicity and compelling sincerity, "Hindle Wakes" is another "Bunty." The characters talk in the picturesque dialect of Lancashire, a quaint mixture of Scotch burr and cockney, in which "happen" means "I dare say" and the article "the" is sadly neglected, a quaint and interesting speech which has a note of freshness on our stage.

The play (opening at the Elliott Monday night) is by Stanley Houghton, who has written several short sketches. The story is rather bare. Fanny Hawthorne, a humble millhand, has left home for a week-end at Blackpool with a girl friend. They meet Alan Jeffcote, son of a millowner, and another young man. Alan and Fanny hit it off and journey in Alan's motor car to Llandnudo, where they register at a hotel as man and wife and remain from Saturday to Monday.

Fanny's parents become suspicious and the whole affair is disclosed. The girl's able-minded mother insists that Alan be forced to wed her, and the father is dispatched to present this demand to Nat Jeffcote, the rich millowner, who was the friend of his youth. Jeffcote is a man of old-fashioned principle. He breaks off the youth's engagement to the daughter of a wealthy merchant and directs Alan to wed Fanny on pain of disinheritance. Alan agrees.

So far the story is in the approved family story-paper style. But when Fanny is brought into the proceedings the problem becomes distinctly "modern." She calmly declines to have any of it. She will not spoil her life by wedding a man who will submit to the dictation of an able-minded father. In short, Alan is "Not enough of a man" for her. And so she departs, an out-cast from her home, to earn her living. Which is curious and altogether convincing but certainly not very dramatic. Fanny is drawn as an individualist, but on the facts the suspicion will creep in that she is a wanton.

A program footnote announces: "The company was organized and rehearsed in England by Lewis Casson, stage director of Miss Horniman's noted repertoire company of Manchester."

Herbert Lomas as the unbending father brought no graces to his playing of a big part except the supreme grace of absolute sincerity. Alice O'Dea, the nagging mother of Fanny, drew a forceful portrait, and Emilie Polini, in her ten minutes of oppor-

UNION SQUARE.

(Estimated Cost of Show, \$2,775.)

It was old times again on 14th street when the variety stars of yesteryear opened a week's reunion at the Union Square Monday.

It is not only "old timers" week down there, but it is also the longest show that has been given in the house in some years; 11.30 the show closed Monday night with the old vaudevillians grouped together on the stage singing "Auld Lang Syne."

John Le Clair, the veteran juggler, worked fourteen minutes, while Hines and Remington, assisted by Joseph Arthur, devoted twenty-five minutes to their "Notoriety" sketch, ending with their old curtain speech in "one." Mr. and Mrs. Harry Thorne and Co., with their trials and tribulations of married life, scored for twenty-one minutes, while Gus Williams filled in an acceptable fifteen.

In "Clancy's Ghost," Mark Murphy and wife played twenty minutes. Lydia Yeamans used up thirteen entertainingly.

Miss Yeamans sang four numbers, her best impression being made with her "I've Got a Pain in My Sawdust," done in the plaintive tones a la Willa Holt Wakefield, who also uses it.

Col. Sam Holdsworth, the eighty-year old tenor, followed. He put over each of his four solos effectively. His "Silver Threads, etc.," and "The Hand of Memory Weaves the Blissful Dream of Long Ago" were the best liked. Holdsworth worked fourteen minutes.

Ward and Curran and their "Terrible Judge" act had 'em laughing good and hard. They did twenty-three minutes with John P. Curran singing several topical song hits.

Maggie Cline was the big bit of the night. She was on view just one-half hour. Miss Cline has her act running much better than on previous appearances, doing some excellent work in her closing number, "None of Them's Got Anything on Me." She has some new patter with this number. It referred to Bernhardt's present vaudeville tour.

Caron and Herbert came on after 11 o'clock, but the audience showed its staying qualities by sticking to the last. Fourteen of the "old timers," in street clothes, lined up for the finale.

Mark.

tunity during the last act, disclosed a positive genius for unaffected, genuine acting.

The construction of the play is most unusual. It is in four acts, the first in the humble home of the Hawthornes and the other three in the breakfast room of the Jeffcote home. The second act is divided into time periods by the momentary lowering of the curtain. Between the first and the last acts the heroine does not appear, an arrangement that might endanger the interest in the character. But it undoubtedly paves the way for the big final scene, in which she is involved.

Americans will probably not experience the shock that agitated England over "Hindle Wakes." Our social conditions are rather different for one thing. But they should find the offering an interesting novelty.

Rush.

WINTER GARDEN.

The greatest difficulty to the sponsors of the Sunday night shows at the Winter Garden seems to be how to start them and how to finish them. It is easy enough, with the Shubert galaxy of stars always playing in New York, to fill in the shank of the evening, but leading up and graduating from it is not altogether soft. During the running of a Winter Garden vaudeville program you get almost everything from pop vaudeville to grand opera. It is variety, and the capacity houses at \$2 per is the only testimonial needed.

Fairman, Furman and Fairman started the proceedings Sunday night and did nicely considering the position. They were wise enough to cut their act to two quick numbers. The Four Musical Hodges, "No. 2," had little chance before they opened. A musical act looks foolish alongside the orchestra in the Garden, as big a number any Sunday night as the show holds.

Sam Mann did "The New Leader" to a goodly return. The act is being played somewhat differently but the general working is the same and Mann is genuinely funny in it. The \$2 audience laughed just as much at it Sunday night as the Eighth avenue house did four or five years ago. Frank Stafford, a Sunday night repeater, did splendidly, although the stage was not working to his liking. A good looking, classy act in every detail, but for the Garden show it should be cut down a few minutes.

Louise Dresser, looking bully, and appearing much slimmer in a pink shimmering gown, sang a couple of numbers with Leo Edwards at the piano. The first was new to her, but it is in her style of song, and she handled it splendidly. "She's My Pal," always popular, made the finish. Dolly Sisters and Martin Brown were big favorites. The trio make a rare dancing combination. The act just seemed to bring the audience to attention Pietro, "No. 7," was unnecessary. The position was pretty important for him.

Jose Collins, Maurice Farkoa and Melville Ellis closed the first half, and about clinched the argument that \$2 vaudeville is worth \$2. Miss Collins' costume alone was worth sitting a whole evening to see. She and Mr. Farkoa have become prime favorites, Mr. Ellis always has been.

Sunshine and Boys in a production number opened the intermission. She scored personally and the Boys were funny.

Al Jolson breezed along in his street clothes and tore the house asunder. Al can do anything he likes at the Winter Garden. Everybody is with him and for him. There is a reason for it, for the stage doesn't boast a better all-round single handed entertainer than Al Jolson. There was to be quite a bit more show after Jolson, but when he got through the management and audience were well satisfied, so when Barney Bernard and George Austin Moore had done eight minutes, the Skatells were placed in quickly to close the show. *Dash.*

5TH AVENUE.

(Estimated Cost of Show, \$3,225.)

With the exception of the closing number, every act on the program at the Fifth Avenue this week is designed for comedy, and, what is more important, succeeds. Seldom has a lay-out worked so admirably and blended so harmoniously. Still there are those who adhere to the theory that an entire evening of comedy is lacking in variety, and that a touch of dramatics is essential for contrast.

Charles Ledegar, a "Dutchman" on a bounding rope, who talks like George Bickel and does some clever acrobatics and balancing, started the audience laughing at once. Fitch Cooper, "The Musical Rube" (New Acts) and Hale Norcross and Co. in a comedy playlet, "In the Suburbs" (New Acts), each in turn earned a fair share of approval.

Smythe and Hartman, with their bright travesty on married life, had no cause for complaint, as they inspired huge quantities of applause. Miss Hartman's line: "You get me so excited I can't talk" is also used by another act formerly in vaudeville in a similar situation. May Tully and her company in "The Battle Cry of Freedom" are back in New York. The comedy is now worked out to a point where there isn't a wasted word nor an unnecessary situation or bit of business.

Fitch Cooper, second number on the bill, made some references to "married life"; the "In the Suburbs" sketch had a domestic battle for its theme; Smythe and Hartman's turn is a travesty on conjugality; Stuart Barnes' monolog succeeded these with humorous and sarcastic references to marriage, and Irene Franklin's first song is entitled "Waiting Up for Hubby." So the inexhaustible topic was given a vigorous threshing out from many angles.

Mr. Barnes has earned for himself an enviable reputation as a high-grade, classy monologist. The reputation is well deserved and Monday night last his songs and talk never went better. He makes his comedy points like whips-cracks, and every one struck a vital spot in the visibility regions. Miss Franklin was compelled to sing seven songs, and both she and Burt Green exhibited every indication of enjoying themselves quite as much as the audience in demanding the numerous recalls. It was quite like a pleasant little home entertainment in which visitors begged the hostess to sing just once more. Green's piano solos are always up to date, consisting of selections from the latest musical comedy successes.

Wynn and Russon got away to a poor finish and did not come back for a single bow. The Five Lassies, instrumentalists with a production, have a classy looking turn, but the opening was too quiet and slow for closing position. It was the only act not intended for comedy. Monday night's attendance was a "comedy audience," augmented by a couple of raucous-voiced "ha ha ha!" individuals calculated to start any assemblage off with at least a grin. *Jolo.*

COLONIAL.

(Estimated Cost of Show \$4,000.)

The bill at the Colonial this week furnishes plenty of food for deep thinking. When names like Victor Moore, Lillian Shaw, Grace La Rue, Valerie Bergere, Mrs. Curtis Burnley, Mack and Walker, etc., on the same program cannot draw more than half a house on Monday night, it is time for the managers to centre their attention on the show part of the business, instead of vainly trying to corner all vaudeville. The goose that gave forth the golden eggs may be barren by the time they catch her. The bill is attractive on paper. There is something for the fastidious, as well as for the lovers of the slap-stick, something for the neat and classy, and also for the rough and ready, but still the house was only half full.

The first eight rows down were filled. Behind them the orchestra was very light. The balcony was only a quarter full and the boxes practically all taken, probably due to the first vaudeville appearance of Mrs. Curtis Burnley, a society entertainer, who it is understood is playing under a guarantee she fill the orchestra to capacity at least twice during the week. Grace La Rue may also have drawn some into the boxes. Monday evening the front rows downstairs held Mrs. Burnley's friends.

The show (after the matinee) was turned and twisted until the orchestra probably didn't recognize it at the evening performance. If poorer in the afternoon than at night, it must have been pretty bad. There was no life to the proceedings. The show would get going a bit, and then along would come a crimp that almost turned it over. Mrs. Curtis Burnley (New Acts) was shifted from opening after intermission to "No. 3," and some of her friends didn't arrive until she was on the stage. Victor Moore and Emma Littlefield were brought into the first half, "No. 4," from second after intermission, and gave the opening half its only life, also making the going pretty rough for everything that followed. They had been waiting for something to happen when Vic and Emma appeared.

Valerie Bergere moved from "No. 3" to second after intermission and livened the house up nicely, catching the audience in a good humor after Mack and Walker had retired with a substantial hit, spoiled a bit by the couple coming back to do an unnecessary encore song. The Japanese skit of Miss Bergere was followed closely by Lillian Shaw, on at 11, really the nicest spot of the evening. She took advantage of it, scoring the solid applause hit of the evening. Miss Shaw hasn't worked as well in a long time and she put her numbers over with a new confidence and vigor that was an agreeable surprise. The Four Rianos closed. Although it was going for 11:30 before they finished, there were only a few that did not remain to see them through.

Emerson and Baldwin were billed to open the show but the Mori Bros., three Japs, were on the job instead. The Japs with a little clever stalling in their pedal juggling managed to in-

ACADEMY

The Academy, together with its running mate, the Audubon, marks that indefinite territory where the small time and the big time merge. The bill at the 14th street Fox establishment takes something from both sides of the vaudeville family. The Roman Opera Co. and Powers' Elephants class in cost as big time numbers, while the bulk of the entertainment is made up of careful pickings from the lists of the pop circuits. It made a highly interesting program the first half of this week, spoiled somewhat, however, by the occasional introduction of a moving picture reel. Tuesday evening there were two films besides the final one, between 8.15 and 10.45. One was a splendid Selig western drama and the other a heart-throb from the Biograph studios. Neither did the bill a bit of good.

The running of the entertainment was curious. So impressive a feature as the Roman Opera Co. appeared around 9 o'clock, while Reve Fiske (New Acts), a light soubret, was selected to hold down a later position. Katie Rooney was likewise placed late with her eccentric characterizations.

Murray Livingston and Co. were on at 8.30, when only half a house had assembled, much too early a position for the semi-dramatic sketch. The Academy patrons liked it, however.

Ellen and Dale carry out a capital idea most effectively. The combination of impressive looking American girl and simpleton Englishman in extremely faddish clothes, promised possibilities for cross fire kidding. The couple make the most of the situation. Much of their gagging is clever and the man's appreciation of robust burlesque draws dividends in laughter.

The Romanys took half a dozen bows on the strength of their splendid singing finale. The pop audience manifested the utmost approval of the whole offering. It has agreeable "sight" features and the added value of real musical excellence.

Katie Rooney uses a current popular song that is entirely away from the atmosphere of her act. She does best in eccentric numbers with a flavor of extreme comedy. Her ridiculous costume won laughs and of course the impersonation of the original Pat Rooney got her off in excellent shape. There is a bit of effective side play with Ralph Hardy at the piano.

George Armstrong put over half a dozen or more parodies to one of the laughing hits of the evening. The turn is the simplest imaginable. Armstrong walks down centre and uplifting his voice goes immediately into the parodies and then reels them off one after the other. He has a most agreeable voice and some of his lyrics were reasonably funny, but frequent reference to cheap hotel bedroom zoology was decidedly not humorous nor in good taste.

Powers' Elephants made a capital "flash" as the closer. *Rush.*

ject some comedy into the turn and make a very good opening number.

Wood and Wyde, "No. 2," and Grace La Rue and Co., closing the first half are under New Acts. *Dash.*

"WITHOUT AN EQUAL"—London Daily Telegraph, June 8, 1912.

MISS ADA REEVE

Address Care of MARTIN BECK, Esq., Putnam Building, Times Square, New York

Sole London Agent: WILL COLLINS, Esq., Broadmead House, S. W.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—The second week of Bernhardt with the expected capacity business and a fair show. Monday night the Bernhardt company offered the first and second acts of "Phedre," Racine's tragedy, perhaps the poorest in Madam's repertoire. It was accepted with far less interest than was shown in her portrayal of "Lucretia Borgia" of last week. However, Bernhardt is Bernhardt and whether she is doing "La Tosca" or a Peruvian essay on "Uncle Thomas' Cabine," the audience naturally feels the Majestic is not getting away with anything when it puts top prices at a dollar a throw to see the divine one. She could probably pack 'em in here for months at that price. The vaudeville department opened with McMahan, Diamond and Clemence, a trio of dancers, who seem to have perfected a novelty in their little offering. The scarecrow bit and the young man's solo dance insured their success. Abbott and Curtis did nobly until they took one encore too many. This sent them away to a dead house. Miss Curtis, with an original idea in the way of a number, brought considerable applause, and Abbott's early work went big, but the early impression was killed through their effort to stretch the specialty out. Up to the finale they were a big hit. Saranoff, a young violinist, who carries a production along with his instrument, combines grace, skill and a touch of art in his turn, bringing it away above the stereotyped single fiddler's who have a mania for gypsy costumes and suggestive groans. The best single violinist, without a doubt, that ever worked on a Majestic program. His name is Saranoff. Felix Adler was another to carry off big honors. Adler, a bit out of the beaten path as a single, is a treat following the long list of monologists that have come this way during the past season. Charles and Fanny Van are always good. This week they seemed exceptionally so. A travesty labelled "And They Lived Happy Ever Afterward," offered by one Phillip Bartholomae, completed the vaudeville department. It scored. The Heras Family were programed to show, but Bernhardt objected to acrobats and the bill ran one act short. Wynn.

PALACE (Mort H. Singer, mgr.; agent, Orpheum).—Rather thin fare is offered this week at the Palace, but there are some moments wherein the interest is more or less keen. The one bit act is "Fuss in Boots," a tabloid musical comedy in which there are numerous figurantes. Will J. Kennedy is the chief comedian. The act is well dressed and moves with some little spirit. "Don," the "talking" dog, was put through his paces and caused some little astonishment. Loney Haskell's introduction was the best part of the show, and he caused considerable laughter with his remarks. Josie Heather, who sings songs, made a strong hit and was received with much enthusiasm. She began quietly and kept getting better and better, and was forced to a speech of thanks. Mrs. Gene Hughes and her company gave a brisk exposition of the sketch, "Youth," by Edgar Allen Wolf. Mired Grover, assisted by Dick Richards, did not

score heavily, but her songs were more or less applauded. Fred Watson and Rena Santos were next to the last on the bill, and offered an entertainment which passed. Miss Santos has a peculiar quality of voice that is always a sure applause getter in vaudeville.

While in Omaha, Neb., several weeks ago, Valentine Vox, Jr., was playing a small theatre called the Parlor, I was appearing at the American Hippodrome. Mr. Vox came to the theatre for five performances to watch my act.

Immediately thereafter he started using several of my gags, thereby infringing on the United States copyright. Serial No. XXC006.

The aforementioned gentleman is also using the principal parts of Marshall Montgomery's act including his whistling finish, also several of the Great Lesters gags.

Unless Vox ceases to use my material at once, I will recourse to law and push the matter to the limit.

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The Ryan Brothers opened the bill and caused a gasp or two with their daring feats. The Six Tornados closed and held the larger part of the audience. Reed.

AMERICAN MUSIC HALL (Sam P. Ger-son, mgr.; Shuberts).—Dark. Will reopen Dec. 22 with Annette Kellermann show.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.)—Chicago Grand Opera Company offering repertoires to good business. Third season.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—Robert Hilliard opened Monday night in "The Argyle Case." Interest in the piece has been keen.

CHICAGO OPERA HOUSE (George A. Kingsbury, mgr.; K. & E.).—William Hodge in "The Man From Home," moderate business.

GRAND O. H. (Harry Ridings, mgr.; K. & E.).—"The Little Millionaire," very good business. Brisk show which pleases.

COLONIAL (James Jay Brady, mgr.; K. &

E.).—Dark. "The Rose Maid" due later. "The Pink Lady" attraction Dec. 20.

CORT (U. J. Hermann, mgr.; Ind.).—"Fine Feathers" still doing good business. Strong play dealing with modern questions.

GARRICK (Asher Levy, mgr.; Shuberts).—Gilbert & Sullivan Festival Company opened Sunday night to good business in "The Pirates of Penzance."

GLOBE (J. A. Browne, mgr.; Ind.).—Playing rentals and offering wrestling matches Monday nights.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Blanche Ring in "The Wall Street Girl" to moderate business. Sunday Kitty Gordon arrives in "The Enchantress."

LA SALLE O. H. (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," fifteenth week.

McVICKER'S (George Warren, mgr.; K. & E.).—"Little Women" doing disappointing business. Sunday night Thomas W. Ross will play one performance of "The Only Son."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Million," gay farce, fair business.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—"Years of Discretion," great success. One of the hits of the season.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," moderate business. Good play well played.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" well played and doing fair business.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Saturday afternoon performances for children and grownups.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Rodney Ranous and Marie Nelson in stock. Indications are for good business.

CROWN (Arthur Spink, mgr.; S. & H.).—Traveling attractions. Good bills and attendance good.

NATIONAL (John Barrett, mgr.; S. & H.).—Good traveling attractions. Business fair.

VICTORIA (Alfred Spink, mgr.; S. & H.).—S. & H. attractions with good results.

ZIEGFELD (W. K. Ziegfeld, mgr.; Ind.).—Dark.

Maurice Abrahams and Al Wohlman, of the F. A. Mills music publishing company, are in the city looking up some contracts.

Frank O'Donnell, of Grand Rapids, was in Chicago this week transacting business with the W. M. V. A.

Walter McCullough is getting together a company which will play in "Conscience," the new one-act play by Norman E. Buckley.

Forrest Winant has taken the role in "The Girl at the Gate," formerly played by Billy Gaston. The latter will go to Colorado for a rest and in an attempt to better an attack of bronchial trouble.

James K. Hackett has sold "The Grain of Dust," to Vaughan Glasser and now finds himself without a vehicle. He has gone east and will appear before the motion picture camera in "The Prisoner of Zenda."

Diplomacy on the part of Charles Shea, international president of the I. A. T. S. E., probably averted considerable trouble and the necessity of some explanations last week, when he journeyed to Chicago from New York in order to lead the grand march of the Moving Picture Operator's Ball, held at the Coliseum. Shea was escorted to the dance hall by Abe Jacobs, stage manager of the Majestic theatre, who had purchased tickets for the event. Arriving at the Coliseum they were told to buy wardrobe checks or else right-about-face and take to the air.

The gent demanding the extra coin was informed of the identity of the duo, but he was there for the money thing and steadfastly refused admission until the change was forthcoming.

FIRST METROPOLITAN APPEARANCE
FIFTH AVENUE THEATRE
NEXT WEEK (Dec. 16).

Direction, **PAT CASEY**

THE UNIQUE TRAVESTISTS
NICK DELL
HUFFORD AND CHAIN

GUILTY OF

Closing the **BERNHARDT** show with **Majestic, Chicago**, eliciting so much laughter and applause **CROSS** and **JOSEPHINE** were offered the permanent closing position for the Divine Sarah's Tour. Thanks to Amy Leslie, O. L. Hall, Richard Henry Little, Jack Lait, Etc., of the Chicago Press.

"That perfectly irresistible team, **CROSS AND JOSEPHINE**, were the big hit to entertain delightfully."—Chicago Daily News.

"Bernhardt appeared on a bill sluggish and tedious, save in the spot occupied by **CROSS AND JOSEPHINE**."—Chicago Journal.

"It would be folly to attempt to draw comparisons between the work of Mme. Sarah and **CROSS AND JOSEPHINE**. Still it must be admitted, inasmuch as Mme. Sarah is now in vaudeville, which is made of not one single act, but many, that while the audience held her in high esteem it was not weaned away from its own gods."—Chicago Examiner.

"**CROSS AND JOSEPHINE** (following Bernhardt) found a chilly house, but woke the audience up on sheer grit and pure comedy merit."—Chicago Journal.

Jacobs decided not to attend, but Shea finally bought his way into the hall and remained for the march, which he led around the floor.

When the pair finally reached the inside, the committee in charge tried hard to atone for the mistake of the door man, and while Shea apparently overlooked the matter Jacobs refused to be argued into an apology and left the hall.

It happened to be the Coliseum, that about sums it up.

The Antoinette Le Brun English Grand Opera Company has closed and the members have returned to Chicago. The company will resume operations at Fort Arthur, Canada, Jan. 7. E. J. Timponi was the manager. He will resume his duties the first of the year.

Word has been received in Chicago that Joe Adams' wife, who was operated on in Louisville, Ky., is now out of danger.

Happy Nauty, of the Primrose & Dock-stader minstrel show, did not leave Chicago with the aggregation.

Gene Morgan, for a long time was a feature writer on the Tribune, has been handling the press work for the Sarah Bernhardt engagement at the Majestic.

Sam P. Gerson, manager of the American, has been confined to his room at the Hotel Sherman by illness.

Rodney Ranous and Marie Nelson, who have been playing in "Conscience," the one act play by Norman B. Buckley, and in "On the Threshold," by Myron Fagan, have returned to the College theatre and will play leading roles in T. C. Gleason's stock company.

The Chicago engagement of "Robin Hood" at the Colonial will begin Jan. 13.

Sam Lederer, manager of the Olympic, has returned from French Lick, where he has been on a brief vacation.

Frank Pixley has gone to a hospital in Winnetka where he will rest for the next two weeks.

Tom Mahoney, who is offering his act "The President of the Hod Carriers" around Chicago has been made traveling representative for James McKeown.

"Casey At The Bat," the famous baseball poem, was one of the striking features of the revival of "The Pirates of Penzance" at the Garrick theatre Sunday night by the Gilbert & Sullivan Festival Company. Not that the opera was not presented in a fine manner and all that, but after the curtain had gone down on the last act De Wolf Hopper was called back time and time again. He begged off, but the audience standing in their places all over the house insisted that he deliver his famous stunt and he was compelled to do it before the audience would disperse. The actor was applauded vociferously, and the scene was a remarkable one. All the singers in the cast were received with much warmth and the revival of the old opera was attended by much success.

SAN FRANCISCO

By HARRY BONNELL

EMPRESS (Sid Grauman, mgr.; agent, S. C.).—Hyman B. Adler and Co., strong, viril sketch, strengthened by the capital acting of its principal; the Three Staleys, very ordinary

IMPORTANT NOTICE TOMANAGERS

MISS VESTA VICTORIA is under no contract whatever to appear in America. All communications with regard to engagements must be made to her sole representative H. Wayland-Clingstone, "Hudley House," 36-7-8 Southampton Street, Strand, London, W. C.

turn. Dale and Boyle put over a clean specialty, Grace Leonard scored unmistakably. Martinek and Doll won a fair proportion of attention. Davey, DeMuseum and Getsy, won only mild approval and indeed deserved little more than that. Burgess and Godhue, filling in, were liked, and the Three Musketeers, the added attraction, scored a hit.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Little Billie, a pronounced hit. Grady, Carpenter and Co., very well liked. Mignonette Kokin, pleased. Galletti's Monkeys, highly amusing. Florentine Singers, playing the second and eclipsing the success of the first. Ed Morton, coon shouter, was called upon for repeated encores, demands for repeats exhausting his repertoire. Flying Martins, again successful.

PANTAGES (Charles L. Cole, mgr.; agent, direct).—Tom Linton and Jungle Girls, mediocre. Mr. and Mrs. L. H. Rose and Co., rather ordinary offering. Thiessen's Pets, a skillfully handled turn. Sol Berna, an unqualified hit. Paul Florus, went big. Ted McLain and Co., in "17-20 on the Black," a strong sketch, adequately interpreted. The Pictures of Pope Plus X were unusually interesting. Regina Trio, musicians and whistlers, did passably.

COLUMBIA (Gottlob, Marx & Co., mgrs.; K. & E.).—Victor Morley in "The Quaker Girl," second and last week.

CORT (Homer F. Curran, mgr.; Shuberts).—"A Modern Eve," first week.

SAVOY (Charles Muchman, mgr.; Ind.).—Kolb & Dill in "In Dutch," fifth week.

ALCAZAR (Belasco & Mayer, mgrs.).—Orlin Johnson & Marguerite Leslie in dramatic stock; third week.

NATIONAL (Charles Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

Nothing came from the complaint lodged with the local police last week against the performances of Valeka Suratt in "The Kiss Waltz" at the Cort.

The spirited rivalry that has existed between M. & S. Vambagen, proprietors of the Garrick moving picture theatre on Ellis street, near Fillmore street, and their next door neighbor, Sam Loverich, general manager of the Princess (ten-cent vaudeville theatre), reached a climax Wednesday of last week, when the latter succeeded in having the film service of his competitors cut from seven reels to three, the regulation number that is supposed to be allowed all exhibitors. With a five-cent admission and such a big picture show, competition of the Vambagens had become dangerously keen, and eliciting the co-operation of the nickelodeon proprietors on Fillmore street and in the adjacent territory, Loverich was successful in getting the matter officially before the various local film renters.

The stage hands and attaches of Pantages' theatre played a game of baseball on Thursday of last week with the male members of the acts on the current week's bill. The contest went to ten innings and resulted in a 7 to 6 victory for the theatre employes.

Al. C. Joy is back from his trip to Chicago and Milwaukee, and is engaged in editing a funny column for one of the San Francisco morning dailies.

The Great Hurrahs are said to have recovered sufficiently from the effects of the injuries they received a few weeks ago in the St. George Hotel fire in Los Angeles to be able to report to Bert Levey.

Remodel and otherwise improved, the Corte Madera picture theatre at Corte Madera, Cal., will be reopened for the holidays under the management of J. C. Stanbaugh.

The Diamond Grand, a new picture theatre at Diamond, Cal., opened for the first time Dec. 5 under the management of Mathews & Ogborn.

Olga Steck is reported to be contemplating a retirement from the acting forces at the Savoy at the conclusion of the present run of "In Dutch," and is expected to leave shortly afterward for New York.

L. T. McCutcheon, of Bakersfield, is reported to have purchased the controlling interest in the Gem theatre, Oroville, Cal., of E. M. Walters.

The Majestic, Chico, Wigwam of Marysville and Gardella of Oroville, all in this State, have lately been merged under one management. C. E. Howard, Nick Turner and William Gardner, the promoters, have formed a controlling company, of which Howard is president; Gardner, vice-president and secretary, and Turner, general manager.

Quite an event in local theatrical circles was the formal opening of the cafe in the basement of the Cort Thursday night of last week.

Gertrude Short, a member of "The Money Moon" cast a few weeks ago in Los Angeles, joined the Alcazar theatre forces here this week.

"The Rose Maid" is the next attraction in at the Columbia following "The Quaker Maid."

When "The Call for the Wild" concludes its engagement at the Orpheum in Los Angeles

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next week, Sydney Ayres, the producer and leading actor in the sketch, proposes to retire permanently from the stage and will tie himself to his ranch in Miles City, Montana, there to reside and enjoy the simple life. The sketch will continue on the Orpheum circuit, but with another thespian in the leading role.

Harry Cottrell, stage director and producer at the National, closes there at the end of this week, according to an unconfirmed report that comes from pretty reliable sources. His assistant, Charles Baxter, is understood to have been selected to direct the National acting forces temporarily.

Harry Pollard, a former member of the Alcazar theatre stock company, is on here from the east and is prospecting for an opening.

In addition to holding down an acting job at the Alcazar, Lewis Bennison has been breaking into the "movie" game lately at Tanforan race track for the Efo Film Company.

Bill R. Dalley, the field marshal of the Levey circuit, spent last week in Sacramento supervising the forging of the local link in the Levey chain, and has since gone to Los Angeles to perfect arrangements for the conversion of the Belasco to "pop" vaudeville on

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Dec. 23. The latter theatre is to be renamed under Levey's management, and in all probability will be called the Republic. In order to cope successfully with the strong competition on Main street, the scale of prices will be 10-15. These prices are now operative at the Diepenbrock.

In accordance with a fixed custom that is said to date back to the time when Alex Pantages broke into the show business, Mrs. Pantages, it is announced, will be the hostess next Christmas morning to the orphans and poor children of this city and of every other place where there is a Pantages theatre.

LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Drown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week Dec. 2, Sydney Ayres & Co. in "A Call for the Wild," mediocre; Meredith & Snooter, entertaining; McConnell & Simpson, bit hit; Madame Maria Gaivany, successful; Nat Nazarro & Co., great act and sensational hit, left them wanting more. Holdovers, Howard, Ferguson & Northlane, Les Marco Belli.

EMPRESS (Dean Worley, local mgr.; S. & C.; agent, direct).—Week Dec. 2, Falls and Falls, excellent; Howell & Scott, good; Pritz-kow & Blanchard, successful; Leonard & Whitney, laughs; Glen Ellison, fair; Lew Fields, "Fun in a Barber Shop," bright in spots but company ordinary.

AUDITORIUM (L. E. Behymer, mgr.).—Dark.

MASON (W. T. Wyatt, mgr.; K. & E.).—Current, Dustin Farnum in "The Littlest Rebel."

MAJESTIC (Oliver Morosco; Shuberts).—Current, "The Old Homestead."

BURBANK (Oliver Morosco).—"The Escape"; 7th week.

BELASCO (Oliver Morosco).—"Wedding Bells"; 2d week.

LYCEUM (Oliver Morosco, lessee; Dick Ferris, mgr.).—"The Sign of the Four."

ADOLPHUS (Joseph Sturm, lessee; Robert L. Fargo, mgr.).—Musical Comedy Stock.

CENTURY (A. & M. Loewen, lessees and

mgrs.).—Jules Mendel and company in stock burlesque stock.

REGAL (Smith and Warren, lessees and mgrs.).—Walter Reed stock company in musical comedy; vaudeville.

PRINCESS (F. A. Pollock, lessee; J. H. Clement, mgr.).—Vaudeville and featured chorus.

The McKee-Rankin company, reorganized, left Los Angeles Dec. 5 for Goldfield. Mr. Rankin has Tonopah and Reno to follow, and expects to sail from San Francisco Dec. 31 for an indefinite stay at the Royal Hawaiian Opera House. In the company are Margaret Drew, Chester Stevens, Lloyd Ingraham and wife, and Orrin Knox and wife. The other members of the company have also been personally engaged by Mr. Rankin.

Hirshail Mayall, new leading man for the Lyceum stock company, arrived in Los Angeles this week and immediately began rehearsals for "The Sign of the Four" in which he opened Dec. 8.

G. Albert Penny, one of the best known pianists and producers on the coast, is playing at Jabnke's Cafe, where Cabaret entertainment is offered the patrons.

Eugene Spofford, a theatrical man from Salt Lake City, is in the city.

Marguerite Favar has returned from Chicago and shows no bad results of her recent siege of sickness in the Windy City. Miss Favar will remain here until after the holidays, after which she will return to vaudeville with her big girl act.

Charles Alisky, Harry Kimball and Alisky's Hawaiian Serenaders, minus George Kia, left Dec. 3 for New York. Mr. Kia remained behind for business reasons. He has to settle an estate in Honolulu, but expects to rejoin the act in New York in five or six weeks.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was an almost entirely new bill here this week, with plenty of variety and novelty to it which rounded out a smoothly running show with plenty of laughs scattered. Business at none of the houses has been any-

thing to brag about, the holiday season just starting to have its effect so that the rather light business Monday night was in the regular order. The crowd being small was not over-responsive. More than one of the turns finished up with light results. The biggest applause winners were Winsor McCay, McDeavitt, Kelly, and Lucey, and Mathews and Al Shayne. The cartoonist was a real big hit, his sketching winning warm favor and the moving pictures starting the loudest outburst of the evening. The McDeavitt, Kelly and Lucey act is a "local" and was recognized by the reception given the trio. They have a corking finish. Miss Lucey does not fill the same size tights she did when working as a "single," but adds life and color to the act, while the dancing of the boys is better than ever. The act is novel in make-up and worthy of holding down any position on any bill. The reconstructed Chinatown act offered by Mathews and Al Shayne was very well liked. Both boys have good singing voices and got a lot out of their talk and songs. Following several lively acts, this one scored solidly. Digby Bell and Co. fattened up the bill with the sketch. "It Happened in Topeka." Geo. Hobart has furnished those concerned with capital material, several big situations for comedy and the principals are all very capable, the two women particularly. Billy Halligan and Dana Sykes were among the new comers with a singing and talking skit which dragged through several minutes before hitting a show of speed. The pair may have graduated from musical comedy on appearances and the girl is a confidential singer, so that it was difficult to get what she was saying or singing, but they worked up the finish in good shape and got away nicely. A little priming up of the first few minutes will help them along. Another sketch on the bill was "And They Lived Happily Ever After," presented by the Bartholomae-Miles-Peebles Co., brought some laughs. The "thriller" sort of "drammer" is not fresh enough in the memories of the Chestnut Street vaudeville patron for proper appreciation of the humor of this clever bit of travesty so many laughs were missed. Carroll and Fields hit up the speed in the early portion with their piano act. A very pretty little act in the opening position was Woodward's Posing Dogs, which was liked by the early arrivals, and the showy work of the Kitamura Japs added a bright and snappy finish to a fast moving show.

BJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The new sketch called "On the

ENOUGH!!! "SAID"

VARIETY, Nov. 30, 1912.

KELLY CLEARS MAHONEY.

Chicago, Nov. 27.

All I want is to be let alone.
"Choosers" always "Knock."

I don't claim to be a big act,
but what I have is all my own.

Walter C. Kelly and Tom Mahoney met here last week and came to an amicable settlement of their little difficulties. It appears Mr. Kelly had accused Mr. Mahoney of using some of his material, but looking Mahoney's act over he found that he had been mistaken.

Mr. Mahoney is playing "The President of the Hod Carriers," and Kelly is offering his "The Virginia Judge."

Mr. Kelly informs me that the party that did the most impressive knocking (I know the party) is — ? Never mind, I know that he never had an original idea.

Very truly Irish,

TOM MAHONEY.

Mr. Mahoney will go to England, June 23d, where he will appear at the King's Theatre, Southsea, with five weeks booking to follow. He is booked by **CHRIS. C. BROWN.**

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**MAJESTIC THEATRE BLDG.
CHICAGO**

Border," presented by Bartlett and Scanlon, is the featured number this week. The names are probably changed for the occasion. The act is built up around the frame of "The Battle of Too Soon" played by Gallagher and Barrett several years ago. Much of the dialog has been retained, some new stuff added and the act is played in an exterior setting instead of the cabin in the original. The saddle bit is used with a different finish. Bartlett handles the Irish role cleverly, as usual, and when not handicapped by a heavy cold Scanlon will probably do well enough in the soldier role. Having to follow the original, the act does not shape up strong enough for the big time, but is good enough to hold the position given it here, where it got steady laughs from start to finish. Neil McKinley was another "big type" act. Not long ago Neil lost his time by playing the Nixon here, but is back in the good graces of the United and has "worked his head off" to put it over here, succeeding in great shape. McKinley's act fits in perfectly with the audience at this hood and his "put stuff" went with a roar. Woodford's animals, with the cleverly trained monk as the principal feature, held down the closing position strong. This is a first rate animal act with the work of the monk standing out for equal honors with some of the best seen. The songs and sand pictures offered by Keith and Kernan met with favor, the woman getting some clever results with the colored sand. Marie King Scott had it pretty hard on the first show Monday night, there being few in the house to appreciate her "rube" stories. Several of these are being told by Kate Watson. The "Uncle Tom's Cabin" song gave Miss Scott a good finishing number and she got all there was to be had from the few present. La Move and La Move filled in the opening position in a satisfactory manner.

GIRARD (Kaufman & Miller, mgrs.; agent, Kaufman Agency).—There was a well filled house Tuesday evening and the first show moved along at good speed, meeting with general approval. This is a "split week" house, playing eight acts, "split," three shows daily. Hazel Davenport and Co. offering "The Prince, the Girl and the Farmer," is the featured number. The act includes two men and a girl and they are playing part of the first act of the comic opera "Mascotte," using the scene of the arrival of Bettina at Farmer Rocco's and the appearance of the comedy prince. It makes rather a better sketch than it sounds and the three secured good results, finishing with a trio which was nicely handled. No attempt is made at burlesque, but some comedy bits and lines are interpolated. The sketch was well received. Professor Coll and two well trained terriers offered a routine of tricks away from the usual and did nicely. The man has worked out a couple of tricks for a trained dog act which adds some novelty to the act. It is a good small time animal act with better showmanship might make the big small time. W. G. De Vaux got over all right with his musical

instruments, but still holds to the comedy talk which holds him back hard. He needs to think out something different before he can hope to be a comedian. Faden and O'Brien were warmly received in their capital singing turn. The two good voices carry the act along nicely. The act is working better than when first seen and shapes up as a good small time number. The Georgias Brothers put a good finish to the bill with their showy shooting act. The boys have the best shooting act on the small time and can hold down an early spot on more important bills. Betrah and Betrah; Holly Hollis; Cunningham and Coveny; Davenport, Reynard and Co., and Levain's Marvels made up the last half bill.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—Good bill this week with "The Wise Guy" sketch presented by the Edmund Hayes Players in the headline position. The sketch furnished first rate rough house comedy material which never fails to get over here, and this one landed solidly. The man handling Hayes' role does very well with rough stuff. The act ought to be kept busy in the small

time houses. Nelson, the comedy juggler, won warm favor with his quiet comedy methods and handles his tricks very well. He should build up a big, showy trick or two not used by others. It will add to his act. Lillian Osborne and Co. is a girl act employing three girls and two boys. A rather pretentious mounting has been given and it looked like a big act on the Victoria stage. The girls and boys sing and dance their numbers nicely. Miss Osborne does not appear until the finish of the last number and this number is the weakest of the lot. As girl acts are very useful "small-timers" this one ought to do. A better closing number will help it. Marvelo is a classy looking fellow, a neat dresser and a good violinist. What he needs is some one to start him off right. The classical stuff is too concerty for the small time vaudeville houses. He should select a good snappy number for his opening, then try the high grade and finish with the best rag stuff he can get. He has appearance and ability, what he needs is the right material. Emma Earle offered a singing turn of light merit. Miss Earle is handicapping herself. The "kid" stuff is poor. Her last number is her best. The Nakiyys have a showy magic and fire-eating act, the latter being the strongest part, and might be worked into a big, showy act in itself. Since the Salampos disappeared from the regular route in this country, there has been an opening for an act of this kind and the Nakiyys appear capable of putting one over. It might stand the trial, anyway. The cigar and sealing wax tricks are very showy. One of his magic tricks is the water bowl similar to that used by Nelson, the juggler. Glasco and Glasco, a singing team with good voices, were very well liked. The girl is above the average small time singer as to voice and general ability and the man does his share in rounding out a likable act. The baseball number could be improved upon, but the singing will carry them through. The Osaka Japs pleased with their familiar turn and Thomas and Ward offered one of the best colored team acts seen in some time.

PALACE (E. L. Perry, mgr.; booked di-

favor. The repeating thing is not for the Market Street houses. Flossie Le Van got into the bill as a "rescue act." Flossie failed to bring along anything new and did not get very far with it, but got some laughs for her kidding. Teddy Osborne's Pets furnished a well liked animal act. The dogs and monkey work up the little scenic play to good effect and the "cop" is always good for a big laugh. He is a real comedy monk. A newly formed piano act is offered by Mae Francis and Roy Spangler. The former is a well-known "single" noted for her good dressing and can sing. Her new partner handles the piano in good style. There are a few lines at the start which bring the two together for the songs, when the act moves right along and holds up to the finish. Manager Berry gave the act a showy setting and Miss Francis made her usual costume display. The act gives promise and should work into a very nice number. Les Bimbos, a couple of foreigners imported by William Morris some time ago, showed a clever bar act, cramped by the small stage. The men do enough straight work that is good to cut out some of the comedy, which is weak. Paula Swanson, a violinist with a bit of novelty added to her act, made a firm impression, and Kennedy and Farley pleased with a comedy act.

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THE BEST GOODS FOR THE LEAST MONEY

time houses. Nelson, the comedy juggler, won warm favor with his quiet comedy methods and handles his tricks very well. He should build up a big, showy trick or two not used by others. It will add to his act. Lillian Osborne and Co. is a girl act employing three girls and two boys. A rather pretentious mounting has been given and it looked like a big act on the Victoria stage. The girls and boys sing and dance their numbers nicely. Miss Osborne does not appear until the finish of the last number and this number is the weakest of the lot. As girl acts are very useful "small-timers" this one ought to do. A better closing number will help it. Marvelo is a classy looking fellow, a neat dresser and a good violinist. What he needs is some one to start him off right. The classical stuff is too concerty for the small time vaudeville houses. He should select a good snappy number for his opening, then try the high grade and finish with the best rag stuff he can get. He has appearance and ability, what he needs is the right material. Emma

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**BOSTON.
BY J. GOOLTZ.**

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Good bill. Lulu Glaser & Co., good; Maud Lambert & Ernest R. Ball, good; Joe Jackson, fine; Three Lyres, scored; Ward & Weber, classy; Wilfred Clarke Co., big laugh; Ila Grannon, pleasing singer; Ben Beyer & Brother, opened well; Kremka Bros., good closing act; pictures.
HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" with Edith Tallafiero. Opened good for two weeks. Last appearance.
COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"Exceeding the Speed Limit" with Carter De Haven. Business increasing wonderfully for the second week.
PARK (Charles J. Rich, res. mgr.; K. & E.).—"Maggie Pepper" with Rose Stahl. Fifteenth week of fine business.
MAJESTIC (E. D. Smith, mgr.; Shubert).—"Julius Caesar" with William Faversham. Business big.
SHUBERT (E. D. Smith, mgr.; Shubert).—Gaby Deslys and Al Johnson in "Whirl of Society" Opened a two weeks' engagement to capacity. The mail order and advance sale brought in \$10,000.
TREMONT (John B. Schoeffel, mgr.; K. & E.).—"The Rainbow" with Henry Miller. Playing the last three weeks of an eight weeks' engagement. Business good.
PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Disraeli" with George Arliss, playing ninth week of increasing business, despite holiday season.

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Direction

MARTIN BECK

Nov. 29, 1912.

THE YOUNGSTOWN DAILY VINDICATOR.

Josie Heather and the New Park Bill.

Kitty Gordon is coming to the Park theatre soon and it is said this English woman is the prettiest lady who has appeared on the American stage in years. She will have to show Youngstown people, for Josie Heather is here now and those who see Josie will doubt exceedingly that there is anything daintier or more delightful to look upon than she is. Josie Heather is also an Englishwoman. And she certainly is a beauty. Hers is a petite, transparent sort of beauty. She is one of those ethereal beauties. Gowned in the most exquisite of creations she is surely a treat for the eye. Miss Heather sings songs of her own. They are character songs and each requires a change of costume. She has a charming voice, not robust, but sweet, and added by her personality she scores a great hit with those who enjoy something just a little bit better and more refined than the act of the ordinary vaudeville comedienne.

A NEAT CHRISTMAS PRESENT

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CASTLE SQUARE (John Craig, mgr.)—Stock, "Damon and Pythias." Sold out for four performances to members of the K. of P. ST. JAMES (M. H. Gulesian, mgr.)—Stock, "The Hypocrites."
GAIETY (George T. Batchelor, mgr.)—Burlesque, "Love Makers."
CASINO (Charles Waldron, mgr.)—Burlesque, "The College Girls."
HOWARD (G. E. Lothrop, mgr.)—Burlesque, "Girl in Blue Burlesques."
GRAND OPERA HOUSE (G. E. Lothrop, mgr.)—Burlesque, "Bohemian Burlesques."

Eddie Foy, in "Over the River," returns to the Boston theatre next week. This house has been dark for two weeks, since the closing of the Clifton Crawford show.

Official notice was served on the Gaby Desly show at the Shubert early Monday morning by Mayor Fitzgerald that an official censor would be present at the opening performance, and anything appeared in the production that did not meet with the approval of the Mayor's representative trouble would follow. Mayor Fitzgerald closed a couple of shows in Boston last year.

Waterson, Berlin & Snyder have enlarged their quarters during the past three months until it is four times the original size. They have three rehearsal rooms and a staff of eight assistants. Don Ramsay, the manager, is sure showing them how to travel in this town.

A panic was narrowly averted in the Revere theatre, Revere, last week, when a steam valve on a radiator burst, causing great excitement among the spectators. There were 450 people in the theatre shortly after the evening performance had begun. Some one shouted "fire" and men, women and children left their seats. An alarm was sounded for the fire apparatus and this added to the excitement. The few who left the theatre soon returned to their seats. No damage resulted.

"The Attack" with John Mason will be at the Hollis for two weeks beginning Dec. 23.

Marcus Loew's New Bedford house was injured by fire, but business was resumed again in a few days.

Frank T. Daniels, a "small time" actor, was indicted by the Suffolk County Grand Jury last Friday charged with being implicated in the "de luxe edition" frauds, in which a Harvard College man was feeced out of \$6,300. It was reported here that Elsie Janis was also a loser to the amount of \$1,800.

Boston Section, Council of Jewish Women, held a special performance at the Colonial theatre Tuesday afternoon, in which many prominent artists appeared. The proceeds are to be used for the Immigrant, Juvenile Court Department, and the Religious and Moral Training School.

James Coombs and Joseph Goncas, two Middleboro boys, joined a circus last fall and their parents have just heard from them. The boys wired from Montgomery, Ala., that they were tired of circus life and asked that enough money be sent to them so that they might return.

ATLANTIC CITY.

SAVOY (Grant Lafayette, mgr.)—agent, U. B. O.—Laddie Cline, agent, M. P. Middleton & Spelmyer, one of the best of dramatic playlets, went fine; The Lelands, corking good novelty, much appreciated; Dooley & Parker, new combination of promise; Dooley, funny comedian; Parker has excellent voice, went very big; La Vine-Cimaron Trio liked; Dolly Morrissette, scored; Cycling Brunettes, clever.
APOLLO (Fred E. Moore, mgr.)—agent, K. & E.—"Schooldays" (9-11); Laurette Taylor in "Peg O' My Heart" (12-14).
MILLION DOLLAR PIER (J. L. Young, mgr.)—Wister Groot, bus. mgr.—M. P. CRITERION (I. Notes, mgr.)—M. P. CITY SQUARE (E. O'Keefe, mgr.)—M. P. ROYAL (W. R. Brown, mgr.)—M. P. CENTRAL (Karrer & Short, mgrs.)—M. P.

The first half of next week at the Apollo "Madame X" will show. Thursday night Chas. Frohman presented "The Conspiracy," a new piece. The same producer will introduce a new act on new show, entitled "The Spy," Friday and Saturday.

"The Conspiracy" is by John Roberts and deals with modern New York life with the white slave traffic as a background. A young man manages to escape. She renounces to devote her life in aiding other girls who had become ensnared in the meshes of this practice and is helped by her brother, who is an assistant district attorney. A newspaperman helps to eventually bring the culprits to justice. There are thrills aplenty. This show looks like a "meller." No cast has yet been given.

"The Spy," which follows "The Conspiracy," playing two days (Dec. 20-21), is an English version of Henry Kistemaker's play "La Flambee" which was so successful in the Porte Saint Martin theatre, Paris, where it has been playing for a year. It was also played in London under the title "The Turning Point." It is a play of passion and patriotism and is free from the "eternal triangle." There is a fight over a woman, of course. The thrills come so unexpectedly that it is said to keep one guessing all the time. There is a fine cast, including Edith Wynne Mathison, Cyril Kelshley, Edgar Norton, Charles Weiss, Jane Day, Ennes Dane and others. This show also is tinged with the melodramatic.

Sam Harris (of Cohan & Harris) was here for a few days with his wife. He came for a rest.

Ray Dooley, the clever girl who heads Ray Dooley's Minstrels, was here for two weeks recovering from an illness. She was registered at Young's. The act will shortly go out again.

Laddie Cliff, the classy English lad at the Savoy this week, tells a funny yarn about Newburgh, N. Y., where he and his mother have their home. It seems Laddie, when in the "burgh," wears the oldest clothes he can find—old shirt, old leather boots and general hobo make-up. He said that a couple of weeks ago he went down to see the train come in and the officer wanted to pinch him for being a cabdriver hanging around the depot.

At the Jackson Cafe "The Versatile Four," a new quartet hailing from Philadelphia, are entertaining. The act consists of Billy Ludlam, Joe Golden, Jack Butler and John Queen. The boys have good voices and are delivering the goods. At the Islesworth, Blanche English, who calls herself "the 205-pound baby doll," is doing the singing with her midget partner, Freda Clem.

NEW ORLEANS

By G. M. SAMUEL.

GREENWALL (J. J. Holland, mgr.)—From the dusty, dusty archives of the dim and distant past have been garnered "The Bell Boy" and "Way Out West," current burlettas at the Greenwall. Both are chockful of "hits" that have done service under various guises and titles; both are novelties. In the first named, Tony Kennedy is an Irish boniface; Jack Hub, a tragic tragedian; James B. Stanton, a bell boy; Brad Sutton, a "bad man"; Dale Wilson, prima donna of the opera company which stops at the hotel (you remember the piece now), and Barry Milton, a western "bad lady." Sutton and Stanton are admirably casted, while Kennedy earned many laughs with his twisted Tad talk. The burlesque was not received so well, due to drabness, occasioned probably by an initial presentation. Leo Pardello, the wrestler, was featured in the olio. He is appearing here for the first time. Pardello wrestled one Dr. Felts. He failed to down the "doc" and the crowd was with the "physician" all the way. D'Audlin and Fritz permit swords to be shoved down their throats, smacking their lips the while. The man also swallows a watch, while the woman shows power by lighting an electric bulb in her throat. It's a Willie Hammerstein act from sword thrust to sword thrust. Meany and Anderson as "rube" performers live up to the billing. Several of the chorus girls are neglecting their hair shamefully. In some instances it's not nearly so blonde as it was.

FRENCH O. H. (Jules Layolle, mgr.)—French Opera Co. in "Thais," "Werther," "Miss Helyett," "La Pille du Regiment," "La Boheme" and "Madame Butterfly."
CRESCENT (T. C. Campbell, mgr.)—"The Winning Widow."
LYRIC (C. D. Peruchi, mgr.)—"The Price of Honor."
MAJESTIC (L. E. Sawyer, mgr.)—Maori Italian Dramatic Co.
LAFAYETTE (Abe Seligman, mgr.)—Vau-deville.

At the French Opera House M. Theraud has been supplanted by M. Affre, while M. Sadi supersedes M. Mestre.

More noise than usual at the home of the Musical Ellisons, Girl.

Elaine von Thiel (Mrs. Lew Rose) was taken to a local sanitarium, there to undergo a serious operation.

Louie Dacre joins the Dinkins and Stair Burlesques 31. Rowe and Palmer join the same company Sunday at which time Kathryn and Violet Pearl appear also.

Albert Videla the opera manager, arrested in this city last week, was sentenced to thirty days' imprisonment.

The Shields Extravaganza Co. has placed its tents in camp at Chautauoga and departed for Guatemala.

Several picture impresarios are dickering for the building at Canal and Dauphine streets.

Santa Claus will require an assistant when he strikes New Orleans. Forty burlesque choristers, who are wintering here, assert they are going to hang up their tights Christmas Eve.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct)—Lorette & Bud, unsurpassed animal posturing; Harry Webb, Ye Olde Tyme Monoglat; Holmes & Buchanan; Harry Atkinson, please; Bertha Kallch, impress through reputation; Empire Comedy Four, laughter; Omeer Sisters, fast.

DAUPHINE (Henry Greenwall, mgr.; Shubert's)—"Bohemian Girl," best production Aborns ever sent south, drawing fairly well.
TULANE (T. C. Campbell, mgr.; K. & E.)—Henrietta Crossman in "The Real Thing," profitable business.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.)—Rube Marquard & Blossom Seelye, "Breaking the Record or Nineteen Straight," headlined, a winner; Toots Peka, very entertaining; Mr. and Mrs. Jack McGreevy, went well; Harrison Armstrong's Players, strong; Ignatius Cardesh, delightful; Nelson's Boys & Girls, well received; Bradshaw Bros., thrilling.

HIPPODROME (Frank L. Talbot, mgr.)—Lillian Mortimer, splendid headliner; Florence Rogers, very clever; Carmen & Clifton, scored; Five Cevenes, unusually good; Coleman & Mexia, applause; Golden Troupe, good; Samuels & Leachman, encores; Downe & Willard, opened well; Four Silver Sisters and Rhoda Royal, pleased; "Tiny" Muggins, hit.
PRINCESS (Dan Fischel, mgr.)—Princess Mauds in "Three Hats," applause; Vollmer & Samle, scored; Mather & Left, encores. Good business.

KING'S (F. C. Melnhardt, mgr.)—"Ham-burg," dsndy; Mannen & Hughes, strong; Fox & Fox, went well; Major Duray & Co., liked; Brown & Brown, good.
SHENANDOAH (W. J. Flynn, mgr.)—Burbanks Horse above average; Gates & Blake amused; La Bohme Trio, applauded; Powder & Chapman, entertaining; The Hassmans, pleased.

OLYMPIC (Walter Sanford, mgr.)—David Heloise in a comedy drama, "The Woman," intensely interesting.

CENTURY—"Pomander Walk," success; packed house.
SHUBERT (Melville Stols, mgr.)—"Miss Princess," with Lina Abarnell, overflowing audience.

AMERICAN (H. R. Wallace, mgr.)—Margaret Anken and Henry Miller in "The Great Divide," received much applause from a large gathering.

GARRICK (Nat Smith, mgr.)—"The Gamblers," big house.

SALALE (Oppenheimer Bros., mgr.)—"Billy," the Kid, interesting western drama. Opened to good business.

GAYETY (Charles Walters, mgr.)—"New Winning Widows," with Alta Phipps and a dandy chorus, pleased a crowded house.

STANDARD (Leo Reichenback, mgr.)—The Big Review with Frankie Heath & Harry Levan opened well.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, K. & E.)—Raymond Hitchcock in "The Red Widow" shares the honors with Flora Zabelle.

LYRIC (James E. Fennessy, mgr.; Shubert's)—Sam Bernard in "All for the Ladies," Adele Ritchie, Alice Gentle, Ferdinand Gottschalk, Teddy Webb, Louie Meyers and Stewart Baird are among the principals.

WALNUT (W. W. Jackson, mgr.; S. & H.)—Thurston.

KEYSTONE (J. J. Murdock, mgr.; agent, U. B. O.)—rehearsal, Sunday, 10:15—Flying Weavers, opened; Lew Sully, good; Ken & Green, hit; Robbie Gordon, fair; "Ye Colonial Septette," good; Henry Woodruff & Co., featured; Ellmore & Williams, hit; Hill & Sweeney, hit.

EMPERESS (McConnell & Austin, opened; Stone & Wanda, hit; Rita Redfin, scored; Halliday & Carlin, featured; Moore & Young, hit; 5 Lola Troupe, closed.

PEPOLE'S (J. E. Fennessy, mgr.)—"High Life in Burlesque," two farces, "Casey in Society" and "Union Men" are among the season's best. Pat White and Carl Henry are a scream. Nellie Francis is the only woman in the company who can sing. "The Union Men," the burlesque is a scream. The chorus is good looking. Good business.

STANDARD (R. K. Hynicka, mgr.; Geo. Tob, house agent)—"The Ginger Girls," Ed. Lee Wrote was funny as a typical "janitor." Henry Nelson was extremely funny as was Frank Wakefield. Jane Le Beau, Margie Austin and Mabe Blake were good.

It appears from a rumor which was current that the deal whereby E. P. Churchill, of Kansas City, secured a lease for the remainder of the season for the Orpheum theatre is off. From best information Mr. Churchill's agent left the city.

George A. Schiller will join Sam Bernard's Co. as comedian.

Mr. and Mrs. Gus Sun spent a few days in the city.

Joe Hurtig says that "Ginger Girls" broke records in Chicago. Played within a few dollars of \$9,000 on the week.

The Empire Circuit has begun the use of street car advertising. This is the first time any burlesque circuit used street car advertising.

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BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.; rehearsal Mon. 10).—Rock & Fulton, delighted; "Lawn Party," first class; Rosalind Coghlan & Co., pleased; Rawls and Von Kaufman, laugh; Brenner and Radcliff, pleasing; La Rex and La Rex, novel; Jungman Family, excellent.

NEW (George Schneider, mgr.; direct).—Adgie & Lions, headline; Francis & Margaret, excellent; John Cook & Co., good; Burns & Franklin, fair; Bates & Neville, ordinary; Martini & Troise, passed.

VICTORIA (C. E. Lewis, mgr.; agent; Nixon Nirdlinger).—"The Man Who Knew," well received; Bowers and Baker, amused; Franklin, good; Levy Family, pleasing; "The Arm of the Law," applause.

FORD'S (Charles E. Ford, mgr.; K. & E.).—"The Blackbirds."

ACADEMY (Tunis F. Dean, mgr.; K. & E.).—"The Pink Lady."

AUDITORIUM (Wm. McBride, mgr.; Shubert).—Neil O'Brien Minstrels.

GAYETY (Wm. Ballauf, mgr.).—"Cracker Jacks."

EMPIRE (George W. Rife, mgr.).—"Girls from Joyland."

HOLIDAY ST. (Wm. Rife, mgr.).—"Gambler and the Police."

AUSTRALIA

(By MARTIN C. BRENNAN.)

11 Park St., Sydney, Nov. 1.
Three theatres—Criterion, Royal and Her Majesty's—are closed tonight, the two former by the vacating of "Wallingford" and Comic Opera Companies, while the latter opens tomorrow after two weeks' alterations and additions.

"Wallingford" had his send off last night amid the intense enthusiasm of a capacity audience. Fred Niblo was forced to make a speech. The piece opens in Melbourne tomorrow evening. Josephine Cohan, out of the "Wallingford" bill for nearly ten weeks, is slightly improved.

HER MAJESTY'S—"Quaker Girl" tomorrow.

ADELPHI.—"Cripple Creek," a Western drama, comes along for sentence Saturday.

PALACE.—"The Unseen Eye," somewhat clever play by Randolph Bedford, a writer of repute. Business awful. Not enough press work nor paper out.

THEATRE ROYAL.—"Ben Hur" tomorrow.

TIVOLI.—Nella Webb, Burns & Bentley, fair; Margo, mysterious lady, novel and suc-

cessful; Crawford & Howard, fine; Welch & Carbase, ordinary; Count McDonald, London comedian, good; Lepistrier, sketches; Joe Mullaney and others.

NATIONAL.—Barty Trio, headliners, big hit; Phillips & Merritt, return; Athos & Read, skaters, clever; Vantels, bar performers; Ted Herbert; Ward & Vere, nice; Tom Lee and holdovers.

PRINCESS.—Bain's Entertainers; usual complement of Australian talent. Business good. Ed Maas, son-in-law of the late Harry Rickards, reported to be in partnership with Bain.

ROYAL.—"The Whip" finishes tonight.

"Wallingford" tomorrow.

HER MAJESTY'S.—"Nightbirds." First time here.

PRINCESS.—"Sins of Society."

KING'S.—"On Our Selection," Australian production by Bert Bailey, a clever comedian.

OPERA HOUSE.—Sisters Macarte, Thos Bentley, Will Whitburn, Chinko, Minnie Kaufmann, Fred Bluet and others.

Florence Baines, who toured Australia with "Miss Lancashire, Ltd.," to headline next week. Taylor & Arnold, American rag-time exponents, also come along.

GAYETY.—Jules Simpson, imported by the Brennan people some time ago, is now in Sydney and will probably manage the National there. The current program contains Jules Garrison and Roman Maids, Barnes & West, Arthur Stacey, Wynforde, barrel-jumpers; Harry Sadler, Blanche Correll.

BIJOU.—Hugo Bros., Billy Kersand's Minstrels doing well here. The show, however, is too expensive to clear a profit all round. Manager Snyder is on the sick list. C. Thompson, a Melbourne man, taking his place.

Walter L'Estrange, vaudeville writer for Melbourne "Hawket," is again seriously ill. He is one of the most enlightened men in connection with variety.

De Biere, an illusionist, will feature at the Tivoli next Saturday week.

O'Dell and Hart, American burlesque people, together with Blanche Correll, a local soprano, leave for America next week. The Jourdan Quartette leave later.

The wife of Lacy Wisdom, tenor of the Jourdan Quartet, presented hubby with an eight-pound baby Tuesday.

Joe St. Clair, later manager of Sydney and Western Australia vaudeville houses on the Brennan circuit, has in conjunction with a number of prominent local theatrical men.

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FOOTLIGHTS

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taken a ten years' lease of the Shaftesbury theatre, Perth, W. A. He takes charge Dec. 2 and will give pop vaudeville.

De Hollis, the Juggler, Nelson Story & Felix Bleis, all with the Jansen show, will now figure with Faola, an English illusionist who has been here some time. Elci will manage. These people and Jansen were in open rupture for some time and parted bad.

Tom Cooper, late of your side, takes managerial charge of the Colonial theatre, vacated by John E. Donnellan. The latter takes McEwen, the hypnotist, on tour.

Dare-devil Kilpatrick, with his brother, will probably inaugurate a big Fair and Carnival at Mernly for the Christmas season.

Wirth's Circus goes to the saucer track for the warm weather. The location is now known as the Plazatoro. Its opening saw 10,000 people present. The cowboy features catching the applause, together with Hillary Long's remarkable upside down work.

ANN ARBOR, MICH.
MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 2, 9-11. Bush & Peyer, many laughs; Moore & Brown-

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ing, scored; Harold Brown & Co., good; Ed Gray, well liked; The Nellie Andrews Co., excellent. 13-14, "The Cat and the Fiddle." MELTON.

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.)—Dec. 1-4, Ah Ling Foo, mystifying; Corwell & Cox, good; Dainty June Roberts & Co., clever; Williams & Rufus, big; Snyder & Buckley, feature; Dec. 5-7, Caigino & Mangino, hit; Moore & Browning, good; Great Marx Duo, excellent; Big City Four, novel; Bedini & Arthur, good. Dec. 8-11, Hermany's Dogs & Cats, fine; The Dohertya, fair; Kid Hamlet, by J. Albert Hall & Co., hit; Davis & Allen, very good; Lohse & Sterling, thrilling. HEIMAN.

BLOOMINGTON, ILL.

MAJESTIC (A. G. Schade, mgr.; Shirien Circuit)—5-7, Trolley Trio, good; Sylvester & Vance, clever; "Musical Janitor," good; H. Weston & Irene Young, fine; Rose Maynon's Birds, feature. WAG.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.)—Richard Carle and Hattie Williams ("The Girl from Montmartre"); 13-14, "The Concert." TECK (John R. O'Shel, mgr.; Shuberts)—"Ready Money," good business.

SHEA'S (Henry J. Carr, mgr.; agent U. B. O.; rehearsal Mon. 10)—Honors & Le Prince, encored; Leo Carrillo, approval; Rosina Caswell's Midgets, did nicely; Donovan & McDonald, old favorites; Six Musical Cutties, artistic; Homer B. Mason & Marguerite Keeler, enjoyable; Van & Schenck, won favor; De Lasso Troupe, daring.

GARDEN (M. T. Middleton, mgr.)—Hastings' Big Show, capacity.

MAJESTIC (John Laughlin, mgr.; S. & H.)—"Allas Jimmy Valentine," crowded house. LAFAYETTE (C. M. Bagg, mgr.)—Cromwell's "Dandy Girls" company.

FAMILY (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10)—Harry Thriller, sensational; Charlotte Meyers, scored; Piano & Bingham, hit; Harry Le Clair, good; John F. Clark, amused; Ruffin's Monkey, entertaining.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10)—Eddie Howard, applause; Nellie Lytton, credible; Caulfield & Driver, pleased; Conrad & Reed, satisfactory; Dancing Kennedys, agile; Juggling Mathews, went well; Alva McGill, pleased; "The Timber Trail," well liked; Fiddler & Shelton, great; Agnes Ahearn & Co., starting. THAYER.

BURLINGTON, IA.

GARRICK (Geo. W. Mercer, mgr.)—Old Soldier Fiddlers Quartet; Layo & Benjamin, Hebrew acrobats; Quercio & Carmen, viola and harp specialists; Emile Egamora, monologist; Tojett & Bennett, dancers; Magee & Kerry, "In the Department Store"; Melene Mary, impersonator, and Amant Bros., clowns.

GRAND O. H. (Ralph Holmes, mgr.)—"Pink O'Hara," 13; "House of a Thousand Candles," 15; Louis Mann in "Elevating a Husband," 18; 4 Marx Bros. "Big Beauty Review," 19; "Sweetest Girl in Paris," 27; "Light Eternal," 28.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.)—5-7, James Kenny & Co., entertained; Viola Duo, liked; Cycling Zanzas, clever; Franklin & Franklin, hit; Eddie Starr, got over. 9-11, "Boys and Girls of Avenue A," good; Willard & Cain, good sketch; Tannean & Chaxton, won favor; Coleman & Alexander, funny; Mite, Paula, thrills.

TEMPLE (Fred. W. Falkner, mgr.)—2, Hall Players. DANIEL P. MCCONNELL.

CANTON, O.

ORPHEUM (O. G. Murray, mgr.; agent, Sun; rehearsal Mon. 10)—Hamilton Lee, pleased; Ross & Stuart, fair; Lonbrake, McConnell & Robinson, hit of bill; Cecil Crane & Co., good; 4 Parisian Dancers, best of its kind seen here; capacity houses opening.

GRAND (Elmer Rutter, mgr.; Rele)—Chauncey Olcott, only fair business. Company and play pleased; "Uncle Tom's Cabin," fair business; Kitty Gordon & Co., pleased.

Bert Rits, manager of the Lake Theatre, has returned with his bride.

Mr. and Mrs. P. L. Fison, walking from Colorado Springs, Colo., to New York in 90 days, stopped off here and spoke of their walk at the Orpheum 9th.

We are still to have another picture house, plans being made for one on East Tusc. St.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10)—Winslow & Stryker, clever; Coombs & Aldwell, fair; Stewart Sisters & Escorte, novelty; J. C. Nugent, fairly; Divine & Williams, ordinary; "Trained Nurse," headline; Charlie Case, good; Paul Sandou, Dogs, please.

PRISCILLA (Proctor E. Sea, mgr.; re-

hearsal Mon. 10)—Bonamor Arabs; "Teddy" Hardcastle & Co.; Lynne & Bonnie Hassard; Alexander Mazzoni; Elliott & Passett; Three English Madcaps; Rice, Sponsor & Rice.

COLONIAL (R. H. McLaughlin, mgr.; Shuberts)—"Way Down East."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.)—Otis Skinner, "Kismet."

PROSPECT (Geo. Todd, mgr.; Stair)—"Traveling Salesman."

GRAND (J. H. Michels, mgr.)—Stock.

STAR (Drew & Campbell, mgrs.)—"Merry Maidens."

EMPIRE (E. A. McArdel, mgr.)—Mollie Williams & Co.

CLEVELAND.—Stock.

ALHAMBRA.—Morati Opera Co. WALTER D. HOLCOMB.

EMPRESS (Geo. A. Bovyer, mgr.; agent, S. & C.)—Hallow'en Hour Musical, very ordinary; Hylands & Farmer, fair; Charles Wilder & Co., in "The Pool Room," hit; John Deimore & Co., fine; Scott & Wilson, excellent; Mac Rae & Leving, went well.

PANTAGES (J. J. Cluxton, mgr.; agent, direct)—Mercedes, feature, went big; The Drews, good; Joe McGee, fine; Moon & Phillippe, entertaining; Major O'Brien, amused.

BROADWAY (P. McCourt, mgr.)—"The Rose Maid," next week, "Bon Hur."

TABOR GRAND (P. McCourt, mgr.)—"The Confession"; next week, George Evans Minstrel.

Alice Nielson, prima donna & Louis Per-

singer, violinist, charmed & brilliant audience

Lunatic Bakers, great; Bert Fitzgibbon, laughing hit; Ralph Smalley, artistic; Fulgura, good; Hunting & Francis, good; Harry Brook & Co., good; Gordon Highlanders, very good.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10)—Shea Bros., pleased; Alexander & Belding, hit; Carter & Bluford, pleased; Billie Reeves, very good; Violet McMillan, dainty; Marco Twins, many laughs.

DETROIT (Harry Farant, mgr.)—"Robin Hood."

GARRICK (Richard H. Lawrence, mgr.)—"Bird of Paradise."

LYCEUM (A. R. Warner, mgr.)—"The Country Boy."

FOLLY (H. W. Shutt, mgr.)—"Joy Rina's Avenue" (Frank Drew, mgr.)—Miller's "Americana."

GAYETY (William Roche, mgr.)—"The Merry Whirl"; big business.

FAMILY (C. H. Preston, mgr.; U. B. O.)—Whittier Ince & Co.; Reese & Allen; Price & Price; Gibbs & Goodale; Leonard Willard & Girls; Beulia Debussé; Dyer & Fay; Thompson & Vinton Co.

NATIONAL (C. R. Hagedorn, mgr.; agent, Doyle)—The Salambo; Germain & Regley; James Devereaux & Co.; Allor & Barrington; Leach & Wallin; Myrtle & Orth; Walter Stead.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun)—Arion Quartet; Temple & Bennett; Bradcock & Leighton; Gibson & Garvin Co.; Lew Woods; Mason & Ryan; Great Delno Troupe.

CADILLAC (Sam Marks, mgr.)—Charley Williams; Ed Foster & Co.; Avallon Troupe; Mittle Clark; Lowrey & Duell. JACOB SMITH.

ELMIRA, N. Y.

MOZART (Felber & Shea, mgrs.)—9-11, Four Stubberfelds, well received; The Stefanos, excellent; Walter Daniels & Co., good; Spiegel & Dunn, good.

MAJESTIC (M. D. Gibson, mgr.; U. B. O.)—9-11, Barbour & Lynn, pleasing; Young Bros., good.

FAMILY—9-14, Mallen's Female Minstrels, pleased.

LYCEUM (Lee Norton, mgr.; Reis Circuit)—9-14, Garrick Players, large houses.

COLONIAL (M. D. Gibson, mgr.)—9-14, Rainey's Pictures, good. J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.)—2, "Officer 666," original cast, good house; 3, "Rose Maid," excellent show, good house; 4, Annette Kellerman-Stella Mayhew & Co., big house; 9, Kitty Gordon in "The Enchantress," good; 10, Chauncey Olcott; 13, "Countess Coquette"; 14, "The Merry Widow."

COLONIAL (A. P. Weschler, mgr.; A. V. O'Brien, asst. mgr.; agents, Gue Sun & U. B. O.; rehearsal Mon. 10)—Cooper & Robinson, big; Paul Green, good; Earl & Curtis, clever; 9, Kitty Gordon, big; Lida McMullan & Co., feature; Thomas & Hall, clever. M. H. MIZENER.

EVANSVILLE, IND.

WELLS' BIJOU (Chas. Sweeton, mgr.)—7, Donald Brian in "The Siren"; 8, Raymond Hitchcock; 9, "Balkan Princess"; 10, Ray; 11, "Fortune Hunter"; 12, "Everywoman," matinee and night; 13, "Rajah of Rummy."

MAJESTIC (Chas. Sweeton, mgr.)—Vera De Vera Stock Co., indefinitely.

NEW GRAND (Wm. McGowan, mgr.)—4-8, Great Lester, very good; Menio Moore & Girls, good production. EDW. SCHUELER.

FALL RIVER, MASS.

ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10)—9-11, Viola Duval, very good; Aerial Cromwell, excellent; Evans & Vidocq, good; Al Lewis, in "The New Leader," a hit; 13-14, Kenny & Hollis; Hazel Corby; Bennington Bros.; Dorothy Rogers & Co.

BIJOU (E. M. Goodhue, mgr.; agent, Quigley; rehearsal Mon. 10)—9-11, Contine & Lawrence, good; Echo Four, very good; George Harada, good; Natalie Normandy, very good. 13-14, Bonbol Trio; Courtney & Johnson; Prince Runtan & Co.; Edgitts.

EDW. F. RAFFERTY.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.)—7, "Bunty Pulls the Strings," well attended; 8, "Where the Trail Divides," good house; 11, Cincinnati Symphony Orchestra. QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.)—Montambo & Wells, good; Barto & Clark, pleased; La Tosca & Co., scored; Joe Whitehead, laughs; Nina Morris & Co.; Conlin, Steele & Carr, well liked; Tielchow's Cats, amusing.

MAJESTIC (N. C. Myrick, local rep.; Rele)—4, "Merry Maidens" (burlesque), fair house; 5, "Fortune Hunter," fair business; 6, "Alma," poor house; 10, Maude Adams ("Peter Pan"), crowded; 11, "Lady Luckanera." J. P. J.

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SHUBERT (Earl Stewart, mgr.)—"The Brute."

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Chorus

Daddy did a wonderful thing, a wonderful thing, a wonderful thing.

He told life's sweetest story on a bright summer's day,

To a simple girlie in an old fashioned way.

Daddy bought a wonderful ring,

A plain little golden band, and

Daddy's life was sunny and clear,

Daddy's love made clouds disappear,

When he picked out my Mother dear,

My Daddy did a wonderful thing.

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DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pantage bookings; rehearsal Mon. 12.30)—2, Dorothy Armstrong, the 5-year-old member of the Rutan's Songbirds, is almost a riot; Colton, Darrow & Co., get applause with rough-house comedy; Williams & Culver, second place; Beck & Henney, musical, fair; Wilbur, ventriloquist, please.

LYRIC (J. H. Blanchard, mgr.; W. V. A.; rehearsal Mon. & Thur.)—2-4, Conroy & Le-Maire, headline to fair results; Mabel Harper, please; Constance Windom & Co., get applause; Mack & Williams, merit; Croich, Richards & Co., banjos, do well; Joe Tinker, the Cup shortstop, comes last half.

BERTIE (Cor. Shubert & Kindt); M. S. Scoville, mgr.)—10, "The Wolf"; 1, Sarah Padden, excellent company to fair house in "Kindling"; 2, Marshall Farnum in "Littlest Rebel"; 4, Freckles. SEARON.

DENVER, COL.

(Week Nov. 20)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct)—Jack Wilson Trio, headlined, hit; Mack & Rambert in "Kick In," scored; Le Ballet Classique, fine; Gautier's Animated Toy Shop, good; Mary Elizabeth, pleased; Charles Olcott, fine; Lockhart & Leddy, entertained.

of society folk and music lovers at the Slack concert at the Auditorium Tuesday night.

Sells-Floto circus is drawing many people to its winter quarters on Sundays.

A person posing as John E. Ringling, circus man, will be brought from Portland, Ore., to Denver to answer to charges of forgery and conducting a confidence game. H. E. HALLAM.

DES MOINES.

ORPHEUM (E. B. Burton, rec. mgr.; rehearsal Sun. 10)—Week 1, Grace Cameron, headliner, big hit; Toots Paka, scored; "The Baldit," very good; Howard's Novelty, clever; McIntyre & Harty, encored; Bertisch, pleased; Williams & Warner, good.

BERCHEL (Elbert & Getchell, mgrs.)—5, May Robson, "A Night Out," big business; 6-7, Sarah Padden in "Kindling," scored.

PRINCESS (Elbert & Getchell, mgrs.)—Stock, "The Lily."

MAJESTIC (Elbert & Getchell, mgrs.)—S. & C.)—2-4.

DETROIT, MICH.

TEMPLE (G. C. Williams, mgr.; agent, U. B. O.)—Rehearsal Mon. 10)—John F. Conroy & Diving company, very good; Royal

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WILLIS WOOD (O. D. Woodward, mgr.).—May Robson.
EMPRESS (Bronson, mgr.).—Altrock & Schaefer; Milo Belden & Co.; Ray Thompson & Horace; Gilmore & La Tour; Charlotte; Malveno & Tresh.
ORPHEUM (Martin Lehman, mgr.).—Owen McDivney, interesting; Grace Cameron, well received; Annie Abbott, interesting; Howard & Snow, well received; Five Mowatts, fair; Claude & Fannie Usher, hit; Lewis & Dody, fair; Konez Bros., interesting.
GAYETY (Burt McPhail, mgr.).—"Taxi Girls."
CENTURY (Jos. R. Donegan, mgr.).—"Tiger Lillies."

LOUISVILLE, KY.
KEITH'S (J. L. Weed, mgr., agent, U. B. O.).—Watson's Circus, pleased; Billy Wells, received; well; Redford & Winchester, good; Charles Leonard Fletcher, very good; Al & Fannie Steadman, very good; Jessie Busley & Co., fine; Madam Olga Petrova, very good; Wolpert & Paulan, clever; pictures.
MACAULEY'S (John McCauley, mgr., agent, K. & E.).—9-11, Donald Brian, in "The Siren"; 13-14, "The Road to the Sea."
MABONIC (J. J. Garrity, mgr.; Shuberts).—9-11, Tully Marshall in "The Talker"; 13, Cincinnati Symphony Orchestra.
WALNUT (Shaw, mgr.; H. & D.).—"The Smart Set."
GAYETY (Chas. F. Taylor, mgr.).—"The Gaiety Girl," doing fine business; good show.
BUCKINGHAM (Whalen Bros., mgr.).—"The Gay Widow." J. M. OPPENHEIMER.

LYNCHBURG, VA.
TRENTON (Trent Bros., mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 10.—9-11, Telegraph Four, big hit; White & Lamart, scored; Murphy Musical Duo, clever; Jack Troy & Dog, entertaining. 13-14, Ted Warner; Barrett & Boyne; Five Merry Youngsters; Ines (Violinist).
ACADEMY (Charles E. Kessnich, mgr.; K. & E.).—11, "Finishing Fanny"; 13, Al Wilson; 13, John Drew; 14, Alma Gluck.
TREVELYAN BABER.

MACON, GA.
GRAND (Jake Wells, mgr.; agent, U. B. O.).—Week 2, Leonard & Alvin, clever; Martin & Maximilian, great; Jarvin & Harrison, scored; Rube Strickland, hit; Venus & Tyson, strong; Blockson & Burns, very good; Onald, wonderful.
PALACE (J. B. Melton, mgr.).—Songs and pictures, good.
MAJESTIC (J. B. Melton, mgr.).—Vaudeville and pictures, good. ANDREW ORR.

MERIDEN, CONN.
POLI'S (R. B. Royce, mgr.; agent, Church).—9-11, Joe Mole & Bro., pleasing; Kammerer & Howland, good; The Nervous, novel; Bob Finley & Chesleigh Sisters, very good. 13-13, Burke's Musical Dogs; Maxine; Pierce & Roslyn; Miles & Raymond. 14, "The Spring Maid." "Over the River." capacity. 14, "The Spring Maid."

MILWAUKEE, WIS.
MAJESTIC (James A. Higler, mgr.).—"A Persian Garden"; W. C. Fields; Elsa Ruegger; Cesare Neal; Bounding Patterson; Nichols Sisters; Donahue & Stewart; L. V. V.
DAVIDSON (Sherman Brown, mgr.).—David Warfield in "The Return of Peter Grimm."
SHUBERT (Wm. Mick, mgr.).—Aborn Opera Company; 15, "One Day."
EMPRESS (Jake Isaac, mgr.).—Ruth Lockwood; Thos. Q. Seabrooke; Bud Snyder.
JUNEAU (J. B. Reichert, mgr.).—"Brown of Harvard."

CRYSTAL.—Carter the Mysterious.
GAYETY (J. W. Whitehead, mgr.).—"The Pacemakers."
PABST.—"Die Scheidungsreise."
ALHAMBRA.—Chicago Grand Opera Co. H. L. GREENEWALD.

MONTREAL.
HIS MAJESTY'S (H. O. Brooks, mgr.).—Montreal Opera Co.
PRINCESS (H. C. Judge, mgr.; Shuberts).—"The Passing Show of 1912."
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"Little Parisienne"; Gordon Eldred & Co.; Laura Buckley; Julia Gonzales, Kimberly & Mohr; Andrew Kelly; Ergott's Lilliputians.
ROYAL (O. McBrien, mgr.).—Hazel Grant & Co.
GAYETY (J. F. Arnold, mgr.).—"Star & Garter."
FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Hazel Moran; Aubrey & Flaneer; Wesley's Seals; Curry & Riley; Leona Guernsey; Eme Strik. SHANNON.

MUNCIE, IND.
STAR (Ray Andrews, mgr., agent, Gus Sun; rehearsal Mon. 10).—Gus Sun Minstrels, big; Singing Five, pleased; Tom Powell, hit; Woods, Raiton & Co., clever. GEO. FIFER.

NASHVILLE, TENN.
BIJOU (George Hickman, mgr.).—"The Shepherd of the Hills," one of the best plays seen here in some time; capacity.
ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—"The Time, the Place and the Girl," filled with sparkling wit; S. R. O. business.

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PRINCESS (Harry Sudekum, mgr.; agent, W. V. M. A.); rehearsal Mon. 10).—Beth La Mar, made a distinct hit with the large audience; "Examination Day," a laughable comedy; LaTocha, scored heavily; The Levolas, highly appreciated; Purcella Bros., very good; business up to the standard.

The Crescent Amusement Company of this city is now remodeling its theatre, the Fifth Avenue, at a cost of \$20,000.

Prof. George F. Leonard, famous Arctic explorer and lecturer, is giving daily lectures at the Bonita this week. W. R. ARNOLD.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Juggling De Lisle, nicely; Ethel Mt.; Concora & Strer, entertain; 2 Julians, clever acrobats; "The Flower of Bagdad," novel.
WASHINGTON (O. R. Neu, mgr.).—Girard & Gardner, scored; Alphonso Trio, sang sweetly; Olive Trio, juggle well; McCooner & Thompson, entertain; "Carma," hit; Deep Stuff McGee, merry jester; Cabaret Tuesday.
ODEON (Charles Curtis, mgr.; agent, U. B. O.). Nat Farnum & Scholars, hit; Three Blackbirds, sing nicely; Etta Bryan & Co., in "What Father Learned at Yale," scored; The Aerial Leons, daring; Frances Girard, charmed and Grace Anderson, old favorite here; "Saxons," clever.
ARCADE (L. O. Mumford, mgr.).—Dark.
ROSS (Mr. Ross, mgr.).—San Carlo Grand Opera Co., in "La Favorita," to music-loving crowds. This company is making good.
SHUBERT (Lee Ottelengul, mgr.).—"Rady Money," good.
NEWARK (George Robbins, mgr.).—"The Woman," drawing well.
MINER'S (Frank Abbott, mgr.).—"The Orientals," doing good.
ORPHEUM (M. S. Schlesinger, mgr.).—"My Friend From India," good, steady business.
JACOBS (George Jacobs, mgr.).—"Melodrama, has taken good hold here. "The Chinatown Trunk Mystery" at present.

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WASHINGTON (O. R. Neu, mgr.).—Girard & Gardner, scored; Alphonso Trio, sang sweetly; Olive Trio, juggle well; McCooner & Thompson, entertain; "Carma," hit; Deep Stuff McGee, merry jester; Cabaret Tuesday.
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PHILADELPHIA.

lined; Annie Kent, big hit; Edmond Hayes & Co., good comedy number; Ashley & Al Lee, good; Apollo's Circus, good.
HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 1, Marrena & the Delton Bros., good; Jack Turner, fair; Francesca Redding & Co., good; Flo Adler, pleased; Cunning, headliner.
GAYETY (E. L. Johnson, mgr.).—Week 1, Koler, Hall & Morton, good show to packed houses.
KRUG (Chas. A. Franke, mgr.).—Matt Kennedy and His Tiger Lillies, good.

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—9-11, Juggling Barretta, good; Ray & Irwin, good; Noodles Fagan, Janning, Jewel & Barlowe, funny. 13-14, Musical Brittons, Noodles Fagan, Coffman & Carrol; Herbert Germaine Trio; capacity business.
ORPHEUM (Chas. F. Edwards, mgr.).—9-11 "Monte Carlo Girls," 13-14, "New Century Girls," big business.
EMPIRE (Floyd Lauman, mgr.).—9-11, "Gay Masqueraders"; 13-14, "Beauty, Youth & Folly."
LYCEUM (E. J. Wilbur, mgr.).—"Three Twins."

OPERA HOUSE (Zabriskie & Reid, mgrs.).—Stock. DAVID W. LEWIS.

PENSACOLA, FLA.
PENSACOLA (O. H. (Nick Smith, mgr.).—3, Al H. Wilson, good business; 4, Aborn Opera Co., well received, small business; 7, "Mutt & Jeff," matinee and night, good business. DAVE S. CASHMAN.

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—4-7, "Movies People," big laugh; Gertrude Barnes, very good; Lexey & Malone, good. 9-11, "The Flower of Bagdad," spectacular; Jessaline Rodgers, good; Dorothy Meather, good; capacity.
EMPIRE (Edw. A. Kovacs, lessee and mgr.).—Kovacs Stock Co. M. A. BRAM.

PORTLAND, ME.
PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Aldo Bros., clever; Burke & De Rohne, pleased; Richards & Clark, good; Arthur Rigby, riot; "Last of the Regiment," excellent.
GREELEY'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. & Thurs. 10.30).—Amelia & Paul, excellent; 9-11, Alex Wilson, clever; Those Four Boys, scored; 12-14, DeWolfe & Gordon; Knox Bros., good.
KEITH'S (James E. Moore, mgr.).—"The Servant in the House."
GENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 1).—9-11, Chester Kingston, clever; 12-14, Sadie Fendler. H. C. A.

PROVIDENCE, R. I.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Geo. N. Brown, very good; Gordon & Norton, good; Doncourt & Mack, good; Leo Duimage, pleased.
UNION (Chas. Allen, mgr.; agent, Quigley).—The Three Ernests, fine; The Haskell Children, amuse; Marlon & Kay, good; Edward Keough & Co., pleased; Clara McArdle, entertainer.
COLONIAL (C. Burke, mgr.; K. & E.).—"Passersby."
WESTMINSTER (Geo. Collier, mgr.; Eastern Wheel).—"The London Belle."
OPERA HOUSE (F. Wendelhafer, mgr.; Shuberts).—"The Master of the House."
EMPIRE (Max Brauning, mgr.).—"For Her Sake."
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock. C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. and Thurs. 10.30).—Sully & Lane, good; Johnson & Wentworth, nicely; Whipple, Huston & Co., very well; Alf Ripon, liked; Rolfe's Arcadia, big.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. and Thurs. 10.30).—Hiddington & Grail, very well; Silvette Louise, nicely; Marie Lase & Co., nicely; 4 Edwards, laughs; Cole & Warner, laughs; Maxim Sisters, big. G. R. H.

RENOVO, PA.
FAMILY (Aldright & McCarthy, mgrs.).—9-11, Harris & Winters, Oscar and Rudolf in Paris, excellent, packed house; 13-14, Stuart & Raymond Lady Minstrels.
RENOVO (Geo. Myers, mgr.).—14, John Vogel Minstrels. WM. E. ALBRIGHT.

RICHMOND, VA.
ACADEMY (Chas. Briggs, mgr.).—9-11, John Drew, in "The Perplexed Husband"; 13, "Jess" Dandy in "The Prince of Pileas"; 14, Ida St. Leon in "Finishing Fanny"; 14, Al. E. Wilson.
BIJOU (Harry McNiven, mgr.).—"The Shepherd of the Hills."
COLONIAL (E. F. Lyons, mgr.; agent, U. B. O.).—Dewar's Circus, feature; Watson & Little, very good; Isabel Grey & Co., scored; Aerial Bartletta, hit; Ines, honors.
EMPIRE (Blair Meanley, mgr.; agent, U. B. O.).—Williams & Held, scored; Star Trio, good; Five Sullys, hit; Kipp & Kippy, hit; Yamamoto Bros., good.
LUBIN (W. T. Martin, mgr.; agent, Norman Jefferies).—"Pepper Twins; Ruth Hayward; Silver & Duval; Billy Walters. GERSON W. HELD.

ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—9-7, LaPaiva, good; Richards & Clark, good; 9-11, Molly Wood, excellent; Paragon Trio, fine; 13, Chapman Concert, featuring Chevalier Salvatore Giordano; 13-14, Locket & Chears; The Alvinos. A. C. J.

SALT LAKE CITY.
ORPHEUM (Milton Beck, mgr.; agent, direct; rehearsal Sun.).—Week 1, Joseph Jefferson & Felice Morrie, clever; Nellie Nichols

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HELD OVER for TWO WEEKS at HAMMERSTEIN'S

and Melville & Higgins, shared honors as laugh getters; Silvers, great; Ward Bros., big hit; Fred & Adele Astair, went big; Attkin-Whitman Trio, pleased. Business fair.
EMPRESS (Dan McCoy, mgr.; agent, S-C.; rehearsal Wed.).—Week 4, Lew Fields. "Fun in a Delicatessen Shop," went well; Barney Gilmore, great; Walter H. Brown & Co., liked; Alf Holt, hit; Weston & Leon, clever; Le Maire & Vance, pleased. Big house opening performance.
SALT LAKE.—Week 9, Julian Bittings.
COLONIAL.—Week 1, William J. Kelly Stock Co. in "The Witching Hour." OWEN.

SCHENECTADY, N. Y.
MOHAWK (Ackerman J. Gill, mgr.).—"The Deep Purple"; 16-21, "The Virginian."
VAN CURLER (Chas. G. McDonald, mgr.; Shuberts).—5, Leo Ditrichstein in "The Concert"; 6, "Little Miss Fix-It," with Alice Lloyd; 7, "A Buttered on the Wheel," under the auspices of E. P. O. E. No. 48; 10, "The Spring Maid," with Gene Lunaska; 11, "Carnival," with Grace George and Compton McKenzie.
ORPHEUM (F. X. Breymaier, mgr.; agent, Joe Wood; rehearsal Mon. & Thurs. 12).—5-7, Eva Allen, feature; The Majestic Trio; Harry Geller; Clay's Bronze Dogs. 9-11, Rex Comedy Circuit; Wilson & Renaud; Pierce & Knowles; Gerardy Bros.
PROCTOR'S (Chas. Goulding, mgr.; agents, U. B. O. & K. & E.; rehearsal Mon. and Thurs. 10.30).—5-7, Daibeane & Co., pleased; Austin Bros., laughs; The Shelys, good; Maurice Samuels & Co., scored; The Sifonos, fine; 9-11, The Heidelberg Four; Smith & Champion; The Osaves; The Montgomery Duo; Grace Dixon. "HOWY."

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 12.30).—9-11, Mikel-Hunt-Miller, applause; Stuart & Hall, good; Harry Holman Co., hit; Harry Thompson, good; Seldom Models, excellent. 12-15, Joe Kennedy; Marie Ross; Moore's Geese Girls; Pearl Bros. & Burns; Robert's Cats & Dogs, business good.
AUDITORIUM (S. W. Pickering, mgr.).—Stock. Doing very good business.

The Wright-Huntington Stock Co. at the Auditorium are doing very well and are here to stay. WM. H. STEIN.

SPRINGFIELD, MASS.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—5-7, "Stop Thief," poor houses; 9-10, Eddie Foy ("Over the River"), good business; 11, "Excuse Me"; 14, Adeline Genes.
POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Art Bowen, fair; Ray Elinore Hall, went well; Three Keatons, went big; Pearson & Goldie, passable; Von Titzer's "Honey Girls," lacks comedy; McMahon & Chappelle, big hit; Hartley, unusual.
NELSON (Jos. Carr, mgr.; Fox Circuit).—9-11, Port & De Lacey; Stone, Wahl, Jackson Trio; Wilson & Gallagher; Flying Waints; Frank Nealon; Weston, Raymond & Co.; big business.
GILMORE (Grace Damon, acting mgr.).—9-11, "Columbia Burlesquers," good houses.
GEORGE PRESSL.

SYRACUSE, N. Y.
GRAND (Charles Plummer, mgr.; agent, U. B. O.; Chas. G. Anderson, mgr.).—Clara Balterini, very good; Miller & Mack, pleased; Grant & Hoag, laughs; Lambert, well received; Wright & Dietrich, hit; Bert Leslie & Co., scored; Eddie Leonard and Mabel Russell, hit; Four Londons, great.
EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—13-14, Richard Carle & Hattie Williams; 16, Chauncey Olcott.
BASTABLE (Stephen Bastable, mgr.).—12-14, "The Call of the Heart"; 16-18, "The Girl from the Gay White Way."
WETTING.—Dark next week.

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CRESCENT (Seneca Amusement Co., leases; John B. Breslin, mgr.).—Great Monahan; Hyland & Rogers; Marlon Munson & Hal Forrest; Ned Dandy; Great Dudolph-Daree Co.

TORONTO, ONT.
SHEA'S (J. Shea, mgr.).—"The Window of the Haunted House," sensation; Bert Levy, fine; Wills Eolt Wakefield, well received; "The Concealed Bed," splendid; May Wirth, novelty; Bert Melrose, pleased; Foster-Meeker, good; Billy McDermott, good.
MAJESTIC (Peter F. Griffin, mgr.).—The Carrolls; Richard & Brant; Sunetaro & Co.; La Very.
STRAND (E. W. Weill, mgr.).—Louise Fallon; Mary Arnd.

ROYAL ALEXANDRA (L. Solman, mgr.).—"Kindling."
PRINCESS (O. B. Sheppard, mgr.).—"The Spring Maid."
GRAND (A. J. Small, mgr.).—"Get Rich Quick Wallingford."
STAR (Dan. F. Pierce, mgr.).—"The Girls from Misauril."
GAYETY (T. R. Henry, mgr.).—"The Girls from Happyland." HARTLEY.

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UTICA, N. Y.
SHUBERT (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. and Thurs. 10).—9-11, Zola's Mystic Dears, good; Bruce & Duffet Co., funny; LaFrance & McNab, very good; Five Melody Maids and a Man, excellent. 12-14, Carson & Brown; Charles Howe & Co.; Matthews & Armstrong; Mother Geese in Vaudeville; very good business.
EPIPODROME (E. O'Connor, mgr.; agent, Walter Plummer; rehearsal Mon. and Thurs. 10).—9-11, Austin Bros., good; Dan Delmar, very good; Hardy Jackson & Co., good novelty. 12-14, Platte & Marshall; Mysterious Evelyn & Co.; Henry & O'Donnell; business good.
MAJESTIC (F. Anderson, mgr.).—Closed until Christmas Day; decorating going on.
LUMBERG (B. Lumberg, mgr.).—9-11, "The

Call of the Heart," big business; 11-14, "The American Beauties"; 19-21, "The Gay White Way."

E. L. Koeneke, general manager for Wilmer & Vincent, spent Monday in this city, inspecting the firm's theatres. This is his home town. W. W. W.

VANCOUVER, B. C.
ORPHEUM (Geo. L. Case, mgr.; S-C. booking).—Dec. 3: The feature is John B. Hymer's tabloid musical comedy, "Macey's Model." Well played. Pauline Fletcher, "The Girl with the Taking Way," amusing; De Vere & Lewis, pleased; Don Carney, monolog, scream; Virginia Grant, has a good voice and pleased with her songs; Jacob's Dogs, clever; business good.
PANTAGES (Wm. Wright, mgr.; agent, direct).—The 1912 Cabaret Review is the headliner this week, featuring Stanton, Max & Harry Walman. It is pleasing. Pony Moore and Davey, classy dancing act; Jane Madison & Co., "Her First Case of Divorce," well acted; Alma Fern, the piano girl, pleased; Holmen Bros., were a good opener in their comedy bar act; business good.

PANA MA (Frank Rich, mgr.).—Musical Comedy stock).—The Frank Rich Co. in "The Gold Cure." Well played; business good.
IMPERIAL (E. R. Rickitta, mgr.; K. & E. & Shuberts).—4-5, Walker Whiteside in "The Typhoon"; 6, Professor Hartman, violinist.
AVENUE (Geo. B. Howard, mgr.; dramatic stock).—The Lawrence Stock Co., "Mrs. Dane's Defense." First appearance of the new leading lady, Marion Ruckert. The show was a decided success and Miss Ruckert won rounds of applause.

EMPRESS (Walter Sanford, mgr.; dramatic stock).—Walter Sanford's Players, "Carmen."
NATIONAL (Mr. Muehlen, mgr.; Fisher booking).—3-4, Three Campbell; Ross & Dale; Joe Denuff & Lea Lea Hawaiian Quartet; 5-7, Remark & Riley; Harold Yates; "That" Trio; Tracy & Tracy; business good.

CASPARD VAN.
WEST CHESTER, PA.
GRAND (J. F. Small, mgr.).—The Star Operatic Trio and Mollie De Avolio's Dogs & Birds. J. E. FORMAN.

WILKES-BARRE, PA.
POLI (M. Saunders, mgr.).—Archie Onri, good; Williams Bros., fair; Mills & Mouton, good; Alexander & Scott, hit; "The Love Trust," good; Doc O'Neill, entertained; Cycling Zanaras, good.
MAJESTIC (L. Ferrandini, mgr.).—Princess Anita, hit; Jno. A. West & Co., very good; King & King, good; Sophie Everett & Co., good; Abbot & Roberts, good; John & Elsie Hasleton, good.
GRAND (D. M. Cauffman, mgr.).—10, "Madame Butterfly"; 12, Maude Adams.

WINNIPEG, MAN.
ORPHEUM (Clarence L. Dean, mgr.; agent, direct; rehearsal Mon. 10).—Ralph Hers, scored; Minnie Dupree & Co., splendid; Those French Girls; Seely & West; Henry Lewis; Gordon & Kinley; Mlle. Lucille.
EMPRESS (John M. Cooke, mgr.; agent, S-C direct; rehearsal Mon. 10).—Nick's Roller Girls, went big; Moore & Elliott, hit; Four Lee Jarry, clever; Pierce & Maisee, pleased; Grant Gardner, amusing.
WALKER.—"The Blue Bird."
WINNIPEG.—Stock, "The White Sister." HUGH.

YOUNGSTOWN, O.
PARK (L. B. Cool, mgr.; agent, Felber & Shea).—Calbo, good; Hallen & Hayes, pleasing; Four Melodious Chaps, interesting; Sisters Tooney & Antoinette Norman, funny; Sisters Meredith, good; Maxini & Bobby, fine; 11, Kitty Gordon in "The Enchantress."
GRAND O. H. (John Elliott, mgr.; S. & H.).—"Graustark," 9-11. C. A. LEEDY.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Dec. 16)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock, or burlesque, are eligible to this department.)

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Barnold's Animals 5 Green St., Leicester Sq., London
Barry & Wolford Orpheum Calgary
Bendix Players 130 W. 44 N. Y.
Bowers Walters & Crooker Orpheum Buda Pest

6 BROWN BROS.
Featured this season with the Primrose and Dockstader Minstrels.

Brown & Foster Princess Wichta Kan
Burke John & Mae Variety New York

C
Cameron Grace Variety New York.
Cartmell & Harris Broadway New York.
Clark & Hamilton 23 Orpheum Oakland
Clifford Bessie Variety New York
Collins Jose Casino New York
Cross & Josephine Keith's Toledo

Crouch and Welch
Direction, M. S. BENTHAM.

D
Dasie Mile Casino New York
Deely Ben & Co Variety New York

CHARLES DE LEA and GRACE ORMA
In "Six Feet of Comedy," Always Busy.

Jim Diamond and Brennan Sibyl
Week (Dec. 23) Majestic, Chicago.
Direction, M. S. BENTHAM.

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Donnelly Lee Friars Club New York
Brown Harris & Brown Riverside R. I.

E
Elizabeth Mary Orpheum Lincoln Neb

EATON and SAM WILLIAMS
This Week (Dec. 9), Keith's, Cincinnati.
Direction, MAX HART.

Eitings Julian Eitings Theatre Bldg. N. Y.

F
Fox Harry Variety New York
Fox & Ward Empress Victoria B. C.
Frey Twine Poll's Worcester

G
Godfrey & Henderson Majestic Dallas
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Majestic Galveston
Green Bart Lamb's Club New York
Green Ethel Orpheum Los Angeles

H
Hopkins Sisters Winter Garden New York

NICK HUFFORD and DELL CHAIN
Next Week (Dec. 16), 5th Avenue, New York
Direction, PAT CASEY.

Hufford & Chain Fifth Ave N. Y. C.
Hunter & Ross Crystal Braddock Pa

I
Ioleon Sisters Variety New York

J
Jarrot Jack Broadway theatre New York

K
Karrell Great Variety New York
Kaufman Reba & Inez Hotel Bismarck Chic
Kenna Charles Temple Ft. Wayne

Dorothy Kenton
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ino Boston
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lyn
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ington
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21 Empire Hoboken 23 Gayety Philadelphia
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roit
College Girls 16-18 Gilmore Springfield 19-21
Empire Albany 23 Gayety Brooklyn
Columbia Girls Gayety Brooklyn 23 Olympic
New York
Cracker Jacks Gayety Washington 23 Gayety
Pittsburg
Dafydils Casino Brooklyn 23 Eighth Ave New
York
Dandy Girls 16-18 Columbia Scranton 19-21
Orpheum Paterson 23 Peoples New York
Dantes Daughters Penn Circuit 23 Star Clevel-
and
Dassiers Columbia Chicago 23 Standard Cin-
cinnati
Follies Day Empire Philadelphia 23 Casino
Brooklyn
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ety Baltimore
Gay White Way 16-18 Bastable Syracuse 19-21
Lumberg Utica 23 Gayety Montreal
Gay Widows Empire Indianapolis 23 Folly Chi-
cago
Ginger Girls Gayety Louisville 23 Gayety St
Louis
Girls Happyland Garden Buffalo 23 Corinthian
Rochester
Girls Joyland Lyceum Washington 23 Penn
Circuit
Girls Missouri Lafayette Buffalo 23-25 Colum-
bia Scranton 26-28 Orpheum Paterson
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New Century Girls Peoples New York 23 Em-
pire Philadelphia

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lumbia Scranton 23 Trocadero Philadelphia
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Bell Charley W
Bell Jessie (C)
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Bissett Joe W
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Bordley Chas T
Boyne Hazel
Brown Alexander
Brown Geo U
Brown Sam
Browning Tod
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Bruce Bertha
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ola (C)
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3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)
 Our review of last week's bill, Spencer & Spencer beautiful voices; Darcy & Williams, clobber dancers; Lew Hoffman, musician; 3 Musketeers, clobber acrobats; Adonis, good tramp comedian; Relaner & Gores, bar experts; Windsor Trio, shadowgraphists; Boehm's Athletic Girls, society playlet; afterpiece by entire Co., "At the Bar."

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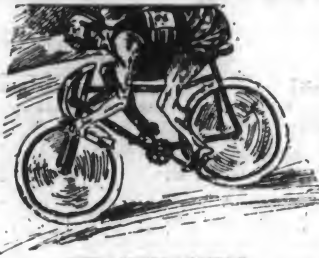
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VARIETY

Vol. XXIX. No. 3.

NEW YORK CITY, FRIDAY, DECEMBER 20, 1912.

PRICE 25 CENTS.

MOROSCO TAKING BROADWAY TO THE PACIFIC COAST

Will Make His New Morosco Theatre in Los Angeles Producing Centre. Only New Pieces Presented There. "The Love Story of the Ages" Opening Dec. 30, to be Followed by "Panthea."

Los Angeles, Dec. 18.

A new epoch in local show history will be written when the new Morosco theatre (seating 1,500), opens Dec. 30, under the direction of the Morosco Producing Co., which is headed by Oliver Morosco. The admission scale will reach one dollar in the orchestra.

The Morosco will be the home of new plays only, the house opening with the premier production of "The Love Story of the Ages" by Paul Armstrong.

That piece may run indefinitely and will then be followed by other new ones now in possession of Morosco, who is in New York attending the opening performance on Broadway of his star, Lurette Taylor in "Peg O' My Heart" at the New John Cort theatre.

Mr. Morosco was located by a VARIETY representative in the John Cort offices. The stock wizard of the Pacific Coast went into further detail as to the goal the new Morosco, Los Angeles, hoped to attain in the field of theatre productions. He is concerned head and hands in all sorts of theatrical enterprises east and west and scouts back and forth across the Rockies as though it was only an hour's pleasure ride.

Regarding the new Los Angeles house he confirmed that only new productions would be staged there. For years the pet of his string has been the Burbank, where many stock successes have been brought season after season.

Morosco controls five theatres in Los Angeles; Burbank, Majestic, Belasco, Lyceum and Morosco. When the last named gets going Morosco will play the Broadway successes in the Burbank where the new Paul Armstrong piece, "The Escape" is now in its eighth week. The Armstrong piece has proved so success-

ful that after it has been highly polished in the Los Angeles stock house it will go to the Garrick, Chicago, some time in February. Convinced "The Escape" will do for both Chicago and New York, Morosco last week engaged Helen Ware for the principal feminine role, opening in Chicago. Miss Ware and "The Escape" will reach New York in September.

Morosco says the new Morosco theatre will get nearly every minute of his time after the first of the year as he has sixteen manuscripts which look good to him for a fling at the new theatre.

What pieces Morosco may be unable to bring out at his new producing home owing to the probable success of some of the others, he will play at the Burbank. Morosco will do all his show premieres in stock in Los Angeles.

Mr. Morosco said: "The Morosco will be a short cut to Broadway."

Orrin Johnson will play leads at the new house for four or eight weeks until he is sent east to open in Morosco's forthcoming "Money Moon" show, to have its premiere here in about two months. Another player engaged is Herbert Standing.

The manager says he will give all new playwrights a chance, and their manuscript, if sent to him in Los Angeles later on, will receive attention.

Plays of every description will be produced by Morosco, who, however, does not believe that all that is necessary for a howling financial success nowadays is a play with the "sexual punch." He says that the modern play with the right tinge of pathos and humor will hold its own from coast to coast.

One of his first in this respect is "Peg O' My Heart." "Peg" was dramatized (Continued on page 14.)

TELEPHONE PLAY FAILS. (Special Cable to VARIETY.)

Paris, Dec. 16.

R. Flateau presented Dec. 14 an operetta by Maurice Vaucaire and Tristan Bernard, author of "Little Cafe," music by Claude Terrasse, entitled "Miss Alice des P. T. T.," which may be reported as a failure.

It is played by Mmes. Campton, Maude Andrel, Y. Maelec, Fred Pascal, Claudius, Carlus, Paul Merin. Jackson's troupe of girls saved the situation.

"P. T. T." are the initials commonly given to the French postal administration: Post, Telegraph and Telephone, these three branches of the service being a government monopoly. Miss Alice is a telephone girl.

PHONO-OPERA IN LONDON. (Special Cable to VARIETY.)

Paris, Dec. 16.

Pathe Freres Phono Opera will not be sent to America for some time. Negotiations which had been pending for several months are off.

It will open at the Victoria Palace, London, Jan. 6, after a week at Brighton.

SCOTCH "RAG" SONG. (Special Cable to VARIETY.)

London, Dec. 16.

Harry Lauder has sailed, armed with a new Scottish ragtime song specially written for his American tour.

MARCUS AND GARTELLE, HIT. (Special Cable to VARIETY.)

London, Dec. 16.

Marcus and Gartelle, comic skaters, opened at the Hippodrome today and are a success.

THEATRE GROSS A FAILURE. (Special Cable to VARIETY.)

Berlin, Dec. 16.

I just heard the Theatre Gross, Berlin will close in a few weeks.

The building is impossible. It will be remodelled and opened as a straight vaudeville house.

The Wintergarten management owning also the Central Hotel, Bristol Hotel and the restaurant privilege at the Zoo, had several hundred thousand marks in the Theatre Gross enterprise.

It will take full charge of the new venture.

"KISMET" PARISIAN SUCCESS. (Special Cable to VARIETY.)

Paris, Dec. 18.

The French version of Knoblauch's "Kismet" was produced at the Theatre Sarah Bernhardt Dec. 17, and did nicely. The production was made by Lucien Guitry, who acquired the rights in this country after some delay. Guitry himself appeared in the principal role.

Arme Ohanian, Indian dancer, with four native musicians, is a feature of the company.

The piece has aroused curiosity. It received splendid presentation. The French version by Jules Le Maitre is considered fair.

"THE TIDE" INFERIOR. (Special Cable to VARIETY.)

London, Dec. 16.

"The Tide," opening at the Queen's this week, is an inferior work, although the acting is excellent.

WILLIAMS WALKS OUT. (Special Cable to VARIETY.)

London, Dec. 16.

Bransby Williams has retired from the cast of the Hippodrome revue. Monday he threw down his part and walked out of the theatre.

TO STAGE "WESTWARD HO!" (Special Cable to VARIETY.)

London, Dec. 16.

Announcement is made here that Matheson Lang will shortly offer a dramatic version of Kingsley's famous novel "Westward Ho!"

CHARGES INFRINGEMENT. (Special Cable to VARIETY.)

London, Dec. 16.

Joseph Menchen has asked the courts for an injunction against what he declares is an infringement of his "Miracle" film, which is fixed for a showing at the Pavilion.

MOULIN ROUGE CHANGING. (Special Cable to VARIETY.)

Paris, Dec. 16.

The Moulin Rouge is again changing its direction Dec. 31. J. Fabert is the present manager.

DISCOURAGING PRODUCERS

"I don't know who it was that first used the catch phrase, 'He's a bear.' But I suspect it was a vaudeville producer trying to characterize the attitude of the vaudeville manager toward new material. When he's a pessimist, he's the most thoroughly whole-hearted and sincere pessimist in the world. But when he's an optimist he's as weak-kneed and uncertain an optimist as could be imagined."

A successful vaudeville producer makes this point in a discussion of the difficulties that confront the man of ideas who deals in productions for the two-day.

"The production forces in vaudeville," he continues, "have narrowed down until there are now only four recognized persons engaged exclusively in supplying new features. They are Jos. Hart, Arthur Hopkins, Jesse Lasky and B. A. Rolfe. The others have become discouraged."

"The reason is briefly this: there is no centre of broad control of vaudeville. There is no single man who is responsible for the well being of the variety form of entertainment as a whole in this country. The authority that controls the destiny of vaudeville is scattered among a group of managers, each of whom controls but a few theatres. If his wants in the booking of these few houses are satisfied, he is content and the advancement of the industry as a whole concerns him not in the least.

"He will not go out of his way to give the encouragement to the producer which is essential to his best efforts. On the contrary he not infrequently puts all sorts of obstacles in the way of success for new ventures. Instead of putting a premium on enterprise, he is a bear in the amusement market.

"Suppose a producer floats a new act. Every influence is against him. With every encouragement in his favor, the ordinary hazards make up weight enough against a success. A thousand and one details may go wrong and the offering may, in spite of the utmost care, fail on presentation to please the public. This should be risk enough, but to it are added the difficulty of pleasing the managers, who have another thousand and one likes and dislikes, tastes and prejudices, leanings and eccentricities.

"If the act 'gets over' and is booked by a majority of managers, the failure to please a relatively small minority in the total number of the booking authorities, automatically marks the act a 'dead one.' A dissenting minority is the most enthusiastic adverse opinion maker. Half a dozen managers who do not like an act make a body of men entirely surrounded by unanimous consent, while twice that number of managers who like the act and are willing to play it, are to be won over to a lukewarm, listless attitude by the most trifling argument against the act.

"Even after the successful act has been booked and played around for some weeks, an adverse report will shake the favorable opinion of those who have given it their approval. The managers, even those with the longest experience and the best judgment, are as nervous and weak-kneed over their favorable opinions as an amateur race-track bettor.

"Each man is concerned only with his own one or two theatres. He is not concerned about the others, and he will not

use new material if he finds the smallest fault with it. It seems to me that he might overlook minor defects in an offering that in general is worthy and interesting, on the principle that the originator deserves encouragement. The difficulties of the producer will not be cleared away until the progress and betterment of vaudeville as an entity is made the business of one central authority.

"It has been said that the retirement of Percy G. Williams from vaudeville has made the way of the originator more difficult, but I do not agree with this view. I believe that if comparison of the booking sheets were made, it would be found that more new material has had a showing in the Williams houses since Mr. Williams' retirement than before. Mr. Williams was always willing to give the producer a look-in, however, and his good opinion was generally looked up to and respected among the other booking men. A success in the Williams houses was a valuable asset.

"Managers do not seem willing to allow a producer an adequate return on his investment of brains, capital and labor. If he produces an act involving a considerable number of people, the manager counts the number in the cast, estimates the payroll and appears to think the producer should be satisfied if he is paid a reasonable sum calculated on that payroll. This is a curious mental bias. The manager does not consider the payroll when he hires a single act for the same amount he would pay for a number using a dozen people. What has the value of a vaudeville offering to do with the amount it represents in the payroll of the company? The single act draws dividends in direct proportion to the talent of the player. Why should not the producer be rewarded for his cleverness and ingenuity. The excellence of the act is what the manager should pay for, not the amount of money it cost to put on and operate.

"I should like to see put in operation a rule requiring every man, in the United Booking Offices, say, whose business it is to book a theatre, to produce an act at least once a year. Such a course would open the eyes of the bookers to the difficulties that confront the producer. They would learn for one thing that absolute perfection is nearly impossible. They would learn an immense amount of information about the conflicting tastes and prejudice of the American managers and prevalent idea that the lot of the producer is an easy one.

"Another thing, the annual production by booking men would bring about. It would give them some breadth of mind. It is the habit of some managers to extract from offerings submitted to them some inconsequential detail that does not suit them, and to condemn the whole thing on account of a single defect. It may be one bit done unsatisfactorily by a \$50 actor, in a part that calls for the talents of a \$250 player. The manager would not pay the difference, but he bases killing criticism on one minor defect.

"However, I do not despair of the future of vaudeville production. The basic laws of supply and demand will take care for new material, the man of original ideas will find a market for his wares. And certainly there never was a more crying need for the producer's services in vaudeville than there is at this moment."

READJUSTMENT IMPERATIVE

By O. L. HALL.

Dramatic Editor, Chicago Journal.

Chicago, Dec. 10.

When the overlords of the theatre are heard in earnest outcry, giving warning of disaster, the business they direct must, indeed, be in a perilous state. Men no less important in the theatrical world than Joseph Brooks and David Belasco, both frank and unevasive, have given, within recent days, diagnoses of the current dire ailment, just as many managers of smaller calibre have been doing, accurately and inaccurately, for two seasons or longer.

Both Mr. Brooks and Mr. Belasco see no other finish than bankruptcy to the mad speculation that has been and still is multiplying everywhere the number of playhouses. The voice of Mr. Brooks may be taken as the voice of the theatrical syndicate; the words of Mr. Belasco may be considered to represent the fears of all the saner producers and owners of representative playhouses. What they say

outdoor entertainment, too many good plays, too many bad plays, a dearth of good actors, a superfluity of good actors, playwrights, press agents, critics, labor unions and reckless over-building all have been blamed. Now it is not difficult to see that the enormous increase in the cost of living, the automobile mania, the competition of other kinds of entertainment, and the multiplication of playhouses all have had a direct and decisive effect on theatrical prosperity. The growth in the public's ordinary expenses has compelled a big section of it to seek cheaper entertainment; the delights of the automobile keep its devotees out of the theatre in good weather, trade expositions, opera and the concerts attract their tens of thousands, while the multiplication of theatres has resulted in a division of the support of the established houses.

There should, of course, be a gradual and healthy growth in the number of



ELSE ALDER

The Young Viennese Soubret
Now taking the principal soubret role at the Montl Operetten theatre, Berlin.
Fraulein Alder received the promotion to this important role after but three years of stage experience. She is a sensation in Berlin, and may shortly be seen on Broadway.

is rooted in a thorough knowledge of conditions, not only in New York City, but in all places to which their numerous attractions travel.

To the observant outsider their diagnoses would appear to be entirely trustworthy and their outcry reasonable and necessary. There has long been need of official warning, and there will continue to be need of it if a business that directly affects and is directly affected by every urban community in this country is to be saved from black days.

During recent seasons the gradually growing unrest in the theatrical world has been frequently and variously studied and explained. The high cost of living, the allurements and the expense of the automobile, the wave of all-round extravagance that has been sweeping over the country, the competition of film shows, travel lectures, cabarets, grand opera,

playhouses, but this growth, were it ideally adjusted, would be in ratio to the growth of the theatre-going public. If that public be not increased, every new theatre must secure its audience by diminishing the audiences in the older houses. In every important city in this country the theatre capacity has been increased from 100 to 200 per cent., and more, while the entire population—not the number of theatre-goers—has increased say, at a liberal estimate, twenty-five per cent.

The multiplication of theatres necessitates a multiplication of attractions to fill them. This has resulted in insane hurry, sorry confusion and astonishingly frequent failure. And no business in the world can long endure such terrific waste. Radical readjustment is necessary, and if it be not wrought by some hand with a genius for organization, it will come of itself, and through trouble.

THE TABLOID INVASION

By JOHN J. O'CONNOR,
(Wynn.)

Chicago, Dec. 16.

This history of show business tells us the public taste undergoes a change every few years, but never was this made more manifest than through the remarkable growth of the tabloid musical comedy business during its few months of existence, commencing the latter part of last season and running up to the present date of the current theatrical year.

Melodrama had its fling and then came the "movies," which lost a portion of their popularity to the small time vaudeville craze.

While this latter brand of amusement is still in its glory, the tabloid is slowly but surely creeping into its field.

The announcements in VARIETY of a southern theatre intending to take up the tabloid shows may give one an idea of what to look for in the near future.

Already some thirty odd theatres that formerly dealt in small vaudeville have been converted to the tabloid "cult." The records show new acquisitions weekly. From one to three new productions are likewise being launched each week, and everyone provided with a route. The average showman hasn't watched the situation, and but two out of every ten have taken time to look up the statistics and figure out the possibilities of the new style of amusement.

Tabloid musical shows first came into their own out here in the middle west, where they were quietly fostered along until their worth has been undeniably proven. Now the south, southwest and southeast have fallen in line and a number of attractions are being routed through those territories.

Those who are wont to recall the so-called halcyon days of show business would do well to consider the average business now attributed to the tabloids. It is seldom these attractions do not run up a bigger week's business at the 10-20 or 10-20-30 scale than would have been a profitable rake-off for a dollar and a half road attraction several years ago. It is reputed the Kelly-Schuster firm received \$756.00 for four performances in one day this season. This attraction has been a consistent record breaker all season. "The Sunny Side of Broadway," with Max Bloom at the head, has been so successful in the south it has been re-engaged in fifteen cities. John and Ella Galvin in "Little Miss Mix-Up" bear the distinction of averaging between \$2,500.00 and \$3,000.00 weekly since it became an attraction on the W. V. M. A. time.

Minnie Palmer's productions, including the Marx Brothers and "The Duke of Bull Durham," have a number of records to their credit. Miss Palmer, although of the fair sex, is one of Chicago's best little producers, having under her guidance a number of vaudeville acts and as many shows. She informed the writer that she would give vaudeville no more attention and before the season closed, would have

at least ten tabloid productions en route. Billy Friedlander, proprietor of "The Suffragettes" and "The Princess," has become interested in the Interstate Producing Co., and within three months expects to have several more attractions on his list. The tabloid has caught the attention of B. C. Whitney to such an extent that "The Doings of Dorothy," "A Knight For A Day" and "The Isle of Spice" will soon be on the tabloid road under the direction of Boyle Wolfolk, who also has a few other shows in the wheel.

One could continue endlessly to quote the standing of the business at the present time. With Frank Thiel, Allardt Brothers, W. S. Butterfield, Mark Heiman, Sam Kahl and Karl Hoblitzell and many other "Association" managers playing the tabloid shows in preference to the stereotyped vaudeville bill, and all ready to testify that a "tab" is the more preferable to the two, it looks as though

that the public taste changes every so often, the field for tabloids was apparent. It is possible to give even a better show in eighty minutes than in an hour and a half for all the superfluous material can be consistently eliminated and the result is that nothing but the "fat" remains. Then, where formerly the showman was compelled to spend a large sum for railroads, paper and agents, this cost is now eliminated and the money expended on the show proper. The tabloid is in its infancy. The constant strife for bigger and better shows augers well for this style of entertainment to a stage of prosperity little dreamed of by its sponsors.

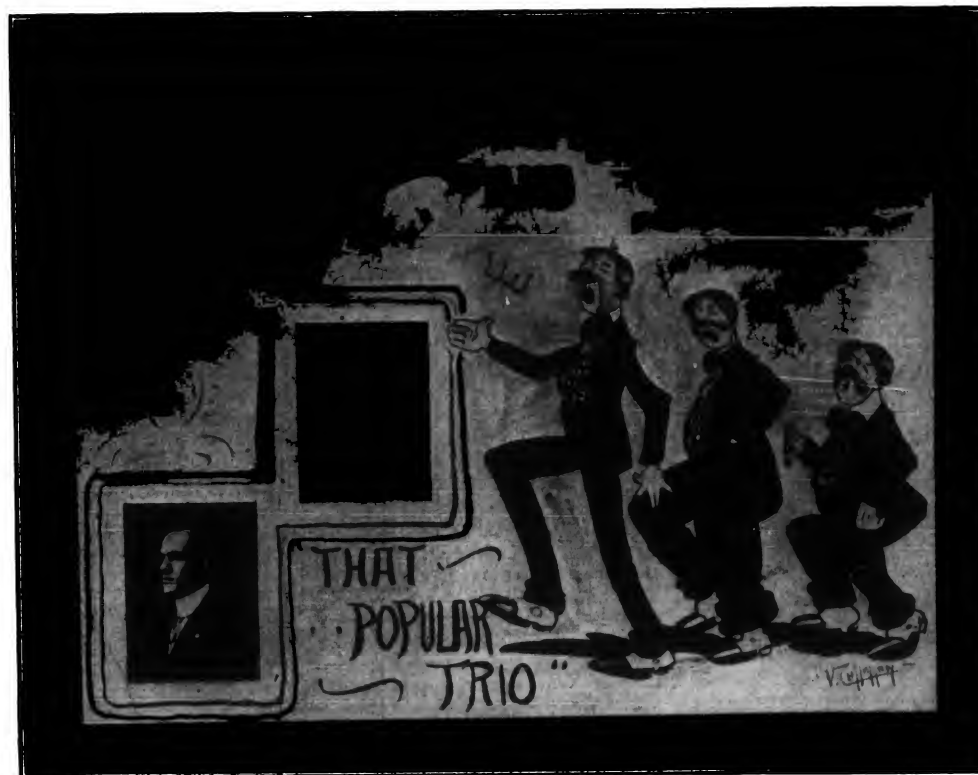
If those behind the tabloid movement will continue to deal as straight and direct with the producers and managers in the future as they are doing at the present time everything will be lovely for all concerned, but that ever present possibility of "too much prosperity" is liable to kill the blooming bud. In every form of show business the desired mark has been almost reached and then comes the undesired "blow-off." Right now

be numbered according to the wants or pocketbooks of the managers. They provide entertainment that will draw patrons from the burlesque houses to the vaudeville theatre. Whether burlesque can successfully cope with the situation through furnishing better prima donnas, comedians, and sou-brets than they are now doing remains to be seen, but the tabloid is a menace at 10-15-25 as against the burlesque show up to seventy-five cents or a dollar.

NEW IDEA FOR MAGIC.

John T. Whitfield, who produced the famous "Magic Kettle" a few years ago, has a new act based upon the physical law of repulsion recently discovered by Emil Bachelet. He will open at the Palace theatre, London, Jan. 20, under the title of "The Bachelet Mystery."

According to the little information that has leaked out concerning this new act of Mr. Whitfield's, Mr. Bachelet has absorbed from the atmosphere the negative of electricity. He overcomes all the accepted laws of attraction, gravity and resistance.



MERRY CHRISTMAS AND HAPPY NEW YEAR.

small-time men have to temporarily retreat in this section.

Much of the credit for the present standing of the tabloid business is due to Ned Alvord who practically has a monopoly on the tabloid booking business in the middle west. Alvord was the first to recognize the possibilities of the new brand and has held in check all those who would foist cheap, tawdry and poor shows. The result is that Alvord's trade-mark is regarded by managers throughout the middle west as a sufficient guarantee of merit for any attraction. To the writer Alvord said: "Assuming

the tabloid is strictly honest and clean. If it continues along that groove, there is no telling what heights it will climb to.

A volume was said about the tabloid when Karl Hoblitzell of the Interstate Circuit, controlling the first-grade vaudeville house of the south, decided to play this style of attraction in his theatre houses.

Another feature of the "Tab" that can not be overlooked is its imminent danger to the burlesque business. A tabloid for vaudeville is a musical comedy condensed, chorus girls, comedians and comediennees. These may

"YIDDISH" ROOF GARDEN.

The winter roof garden idea has struck the downtown theatre district and the Bowery now sports a new resort atop the National Jewish theatre (Houston and Christie streets). It started with pop vaudeville last week.

In the theatre below the "Yiddish" legitimate pieces are produced. Up on the roof six acts and pictures are offered. Three turns are in English and three in Yiddish.

The Houston Hippodrome Co. is the lessee. The afternoon price is ten cents; evening scale 10 15-25.

WEALTHY SHOW PEOPLE

Theatricals embrace a large number of wealthy people. Most made their money in the profession, and the list is not confined wholly to the managerial side of the business.

Few, however, of those possessing the greatest fortunes acquired all of their possessions from exploiting or promoting box office attractions. Because of that the estimate given below of reputed wealth of \$100,000 or over of theatrical persons is not claimed to be accurate, nor could a true line be gathered of the exact amount anyone of those mentioned may be worth, were anyone sufficiently interested to attempt it.

The incomplete estimates have been gathered by a VARIETY representative

MERRY CHRISTMAS AND HAPPY NEW YEAR.



WILBER C. SWEATMAN.

"The Original Ragtime Clarinetist," featuring the playing of 3 Bb Clarinets at once. Booked Solid. U. E. O. Director. JO FAIGE SMITH.

from showmen fairly well acquainted with the subject. Several of the men whose wealth runs into seven figures have their money in theatres and shows.

Then there are some who, if they had been economical as theatrical managers, could have had vastly more in coin of the realm than they have. Others, who through economical and conservative streaks in their make-ups, have comparatively small fortunes in contrast with their opportunities of many years in the show business.

Of the money acquired outside the theatre, perhaps the Shuberts have been as fortunate as anyone who might

be mentioned in this respect. The realty investments of the Messrs. Shubert (especially Lee Shubert) have been remarkably well placed, and while they are acknowledged to have been most successful for the past two seasons in presenting "hits" in their theatres and in conjunction with their business associates, the solid portion of their wealth is represented by bricks and mortar not employed for theatrical use.

The statement that E. D. Stair (Stair & Havlin) is the richest showman may be disputed by some, but it is said Mr. Stair's wealth is of such a fabulous sum that his properties outside theatricals are so numerous as to be uncountable.

The estimates are as follows:

E. D. Stair.....	\$15,000,000
Percy G. Williams.....	7,000,000
M. Meyerfeld, Jr. (San Francisco).....	6,000,000
D. O. Gilmore (Springfield, Mass.).....	6,000,000
Mrs. C. Kohl (Kohl Estate).....	5,000,000
Nixon & Zimmermann.....	5,000,000
B. F. Keith.....	5,000,000
Chas. Spalding (St. Louis).....	5,000,000
Al Hayman.....	4,000,000
The Shuberts (Lee and J. J.).....	3,500,000
Henry W. Savage.....	3,000,000
A. L. Erlanger.....	3,000,000
Jas. H. Moore (Detroit).....	2,500,000
James J. Butler (St. Louis).....	2,000,000
Jacob Litt Estate.....	2,000,000
Martin Beck.....	2,000,000
John Cort.....	2,000,000
John Conzidine.....	2,000,000
E. F. Albee.....	2,000,000
F. F. Proctor.....	1,750,000
John R. Stirling (Buffalo).....	1,750,000
John H. Havlin (Stair & Havlin).....	1,500,000
Sire Bros (Combined).....	1,500,000
Lottie Crabtree.....	1,500,000
Marcus Loew.....	1,500,000
Marcus Klaw.....	1,500,000
Geo. M. Cohan.....	1,500,000
A. Paul Keith.....	1,500,000
William Harris.....	1,350,000
A. Judah (Kansas City).....	1,000,000
Peter McCourt (Denver).....	1,000,000
A. H. Woods.....	1,000,000
William H. Crane.....	1,000,000
P. B. Chase (Washington).....	1,000,000
John B. Schoffel.....	1,000,000
A. L. Wilber.....	1,000,000
David Belasco.....	1,000,000
Sam H. Harris.....	1,000,000
Daniel Frohman.....	1,000,000
Reginald De Koven.....	1,000,000
W. A. Brady.....	900,000
John Drew.....	800,000
Alexander Pantages.....	800,000
M. Reis.....	750,000
Sandy Dingwall.....	750,000
Chauncey Olcott.....	750,000
R. D. McLean.....	750,000
R. K. Hynicka (Cincinnati).....	700,000
Phillip Bartholomae.....	600,000
Herman Fehr.....	500,000
Joseph Brooks.....	500,000
Jas. E. Fennessy (Cincinnati).....	500,000
Joe Weber.....	500,000
Albert Wels.....	500,000
E. C. Whitney.....	400,000
Maxine Elliott.....	400,000
Rose Melville ("Sis Hopkins").....	400,000
Frank Daniels.....	400,000
Fred Whitney.....	350,000
David Warfield.....	350,000
Gus Hill.....	300,000
Nat G. Goodwin.....	300,000
Al G. Field.....	300,000
William Gillette.....	300,000
John J. Murdock.....	250,000
Harry Askin.....	250,000
Lee Bodin (Columbus).....	250,000
George Broadhurst.....	250,000
George Primrose.....	250,000
Maude Adams.....	225,000
Oliver Morosco.....	200,000
Jake Gottlob.....	200,000
Henry Greenwall (New Orleans).....	200,000
Fred Belasco.....	200,000
James T. Powers.....	200,000
Augustus Pitou.....	200,000
Fred Stone.....	175,000
Alice Lloyd.....	150,000
Sam Bernard.....	150,000
Bernard Dyllan.....	150,000
E. H. Sothorn.....	150,000
Julian Eltinge.....	125,000
Eddie Foy.....	100,000
Max Rogers.....	100,000

THE NEW MUSICAL COMEDY

By HARRY ASKIN.

(Mr. Askin is the managing-director of the La Salle Opera-house Co., which operates the Chicago La Salle and its touring companies. He has been since 1885 associated with comic opera and musical comedy, and for the greater part of that time as a producer.)

Musical comedy, in the season of 1912-13, is become as highly conventionalized as was comic opera when, just twenty years ago, managers of the latter form of entertainment began to go broke with it. Therefore, I know that a change in the form of light musical plays is due, just as it was due in the early '90s. What the new form will be I, alas! do not know; if I did, I should be making faces at J. Pierepont Morgan and panning John D. Rockefeller for the rotten game of golf he plays.

The trouble with musical comedop, as the trouble was with comic opera, is it is all running to pattern. This one is just the same as that one. Comic opera circumnavigated the globe in its search for the picturesque in vista and dresses. Then, with no more worlds to conquer, it, as a last resort, went into long pants, taking for its characters the conventional Americans or Europeans of every day, leaving to the comedian nothing save his red nose and red wig.

Had anybody asked me, in 1892, when I was emerging from the wreck of the once-supreme McCaull Opera Company—an organization which I took over on Colonel McCaull's death because I did not foresee that comic opera had run its course in this country—had anybody then asked me what form musical plays of the comic kind would take, I should have said burlesque. I mean, of course, burlesque in the sense of literary and artistic travesty and not the present trade-form that bears the classification "burlesque." But the man who was then the greatest producer of burlesque in the world is the same man who is now the greatest producer of musical comedy in the world—George Edwardes; and he, seeing no future for burlesque, tried the present form of so-called "musical comedy," and won out with it.

Mr. Edwardes has, in his twenty years of musical comedy, learned things from this side—notably, from George W. Lederer, who did more to create and perfect

an American form of musical comedy than any other American manager. Mr. Lederer had the fate of many a pioneer—he blazed a perfect trail; then, when he sought to avail himself of it, he found it choked with imitators. Perhaps, the only other manager who has given to George Lederer the credit that belongs to him is the same George Edwardes, the king of the field in London.

The great trouble with the two decades of musical comedy through which we have lived is that it has not developed a special class of talent. It has been the rag-bag of the stage—a receptacle for the odds-and-ends of cleverness manifested by the occasional individual. It has absorbed, digested, and gotten rid of pretty nearly everything—from lariat-throwers and jugglers to circus-clowns and motion-pictures. Comic opera, on the other hand, did develop a class of talent, and set a target for the aim of the ambitious.

Just one example: in the cast of "The Girl at the Gate," in the La Salle Opera House, Sept. 1, 1912, were eight of the most talented men and women of the American stage. All save one was salaried in excess of \$200 weekly; the exception got just that figure, and three of the others got double that figure. All—right!! Not one of the six could carry a song through with any regard for the melody. True, not all were engaged to sing; but the fact remains.

Now, when comic opera was at the height of its great vogue in the mid-'80s, a manager never dreamed of engaging a performer who could not sing. Even the comedians were singers first—as De Wolf Hopper, Digby Bell, W. H. Daboll, Charles H. Drew, the brilliant Fred Leslie, Edwin Stevens, et al. without number. The glittering exception was Francis Wilson; and the critics of a Tuesday morning were always indignant with Colonel McCaull or Rudolph Aaronson for permitting Wilson, the best-paid man of the day in light opera, to take part in the performances.



A. PRINCE and DEERIE, Helen
ORIGINATORS OF THE SPOTLIGHT TELEPHONE
"The College Boy and the Maid."

Eddie Leonard and Mabel Russell

EDDIE LEONARD'S BACK TO WHITE FACE AGAIN

Klaw & Erlanger's big production "Lifting the Lid" at Amsterdam Theatre Roof, was my first appearance, a few years ago, in white face and have not appeared in white face since then, until this season. According to the Press and Public, I have made the biggest success of my career in white face. My wife, Mabel Russell, since her return to white face has regained her title of "one of the prettiest young women on the American stage."

MERRY XMAS AND HAPPY NEW YEAR

WILLIAM SAGE, CLEVELAND "LEADER," SAYS:

"When I saw Eddie Leonard I was surprised at his youth, as I had expected to see a man much older and the audiences were more surprised than I was. He has excellent support in his pretty wife Mabel Russell."

MANAGER JAMES HIGLER of Majestic Theatre, Milwaukee, Wis., says: "Your wife (Mabel Russell) has improved wonderfully since you played here last season."

CHICAGO "AMERICAN"—Eddie Leonard gave the audiences a surprise and a treat and his reception lasted fully a minute.

CHICAGO "NEWS" — The Melodious Eddie Leonard, with the sweet southern sympathetic voice, dances as gracefully as a southern swaying pine.

CHAS. G. ANDERSON, Manager Keith Grand, Syracuse, says: Syracuse, N. Y., Dec. 11, 1912 Dear Mr. Leonard:

Your work in whiteface is a rejuvenation of minstrelsy. You have attained the much-to-be-desired quality—that of being different and presenting something new.

Sincerely,
Chas. G. Anderson,
Mgr. Keith's Grand,
Syracuse, N. Y.



Wynn of VARIETY (Chicago) —Eddie Leonard and Mabel Russell were a valuable addition to the extraordinary show and were one of the biggest hits of the evening.

Eddie Leonard and Mabel Russell hope to make the hit of their career when they "hit" New York at Keith's Bronx Theatre, Christmas week.

WILL BE SEEN IN A BEAUTIFUL VIRGINIA PLAY NEXT SEASON.

Booked solid with the U. B. O. up to week of February 17, in Providence, and will leave directly for the Orpheum Circuit.

JOE PEARLSTEIN, Manager Keith's Theatre, Toledo, says:

You should never black up again. Your act is far better in white face. More class and a big hit.

Manager MAX HART

Eddie Leonard and Mabel Russell say: They are more than pleased with the way the Press and Public received them on their return engagements on the Keith circuit in their new success in white face.

"FAIR PLAY AND NO FAVORITES" WHILE GOVERNOR SULZER REIGNS

Intends to Conduct New York State Government Upon Plain Business Basis. Gus Hill's Observations. Bernhardt's Route Would Terrify Chorus Girls. A. Toxin Worm Mentions Matters Concerning His Show. Jules Murry's Tough Time.

By LEANDER RICHARDSON

I met Governor-elect William Sulzer in Washington the other day, and he took occasion to say something which may prove a significant forecast of his administration at Albany. Speaking of a mutual friend, one of the best known theatrical managers in the United States, the future Governor observed:

"Word has come to me that Mr. Blank has expressed the conviction that he will be disappointed in me as Governor of the State of New York. I wish you would tell him for me that he need have no alarm on the subject, and that I am not going to disappoint anybody. People seem to think that it is my purpose to open the floodgates and let in everything and everybody. That is because I am what is generally known as a good fellow. But increased responsibilities have the effect of making men more conservative, if they don't go crazy under it altogether. I shall conduct the New York State government just as I would conduct any other plain business proposition, upon a plain business basis. I hope you will say this to Manager Blank for me."

"But," I interposed, "I am very much inclined to doubt that the gentlemen of whom you speak ever said anything of the sort you attribute to him. In the first place, it doesn't sound like the man, and in the second, he is not the kind to criticise his friends. He has plenty of opportunity to exercise his ingenuity in that direction outside the circle of his intimates."

Mr. Sulzer did not pause to explain the source of his information, but merely said:

"If our friend Manager Blank ever thinks that I am going to disappoint him by the way in which I handle the Governorship, tell him to send me a telegram and call my attention to the particular matter he has in mind. I will be there every day in the week and every hour in the day. There will be no fooling in the executive offices this trip, and I hope to avoid criticism—or some of it, at any rate, by giving everybody a fair deal and playing no favorites."

Gus Hill Reports.

Gus Hill has just been kiting around the country on an inspection tour of some of his theatrical interests, and incidentally keeping his eyes open to conditions as they exist, with a view to learning what effect they may be having upon his numerous undertakings. Mr. Hill is one of the few who take notice.

The public in general does not hear a great deal about Mr. Hill, in connection with the theatrical business, but, to employ a colloquial phrase, he "cuts considerable ice." He was the first to discover the theatrical possibilities of

the Journal's series of "Mutt and Jeff" cartoons, and when he announced that he would turn these into a stage entertainment, most other managers nearly died laughing. But the piece when completed was started out on its travels with results that were almost startling to Hill himself, and the immediate outcome was the organization of five or six more "Mutt and Jeff" companies, which are sweeping through the country drawing extraordinary houses and rolling up profits at mile-a-minute speed.

"I found a strange condition in the smaller cities," said Mr. Hill yesterday. "The house managers all along the line were complaining that they were not getting enough attractions, and that outside a certain few of the shows coming to them, only three or four were meeting with prosperity. Those which came to my personal view were my own 'Mutt and Jeff' companies, Maude Adams in 'Peter Pan,' and Al. G. Fields' minstrels. If you can get anything out of this upon which to base an opinion as to the trend of public taste, you are quite welcome to it.

"Of course, you would expect immense receipts for Miss Adams, by reason of her position as an actress of the very highest type and greatest popularity, though you would find it difficult to believe the extent of her receipts without being actually shown. But 'Mutt and Jeff' and the Fields Minstrels, while expected to do a large and profitable business, have been exceeding the limits you would be likely to place upon them. There is absolutely no middle ground this year in the show business in the one-night territory. You either get it all, or not enough to pay your local bill for hauling the attraction. For all the shows that the public is not especially and specifically interested in there is absolutely no future. They are dead ones."

Bernhardt's Big Receipts.

Persons familiar with the spacious Majestic theatre in Chicago have been figuring out whether it was possible for Mme. Bernhardt to play to the \$25,000 a week receipts which have been quoted in connection with her Chicago engagement. The prices range from 25 cents in the gallery to \$1.50 in the boxes, and several fairly durable lead pencils have been worn down to the stump stage in trying to reach an entirely satisfactory conclusion. It undoubtedly is a fact, however, whether the quoted statement was correct to a dot or not, that Mme. Bernhardt's crowds at the Majestic were almost stupendous, and that the speculators reaped a rich harvest in Chicago.

The French actress is working up into Canada, the richest part of the

American continent, where she never has been seen before, and there is little doubt that the financial result of her tour will outdistance the wildest anticipations. In addition, she will do some traveling, as the detailed route will prove.

In Milwaukee she will have her last week stand, the rest of the time being split up into one, two and three night stops. After Milwaukee, St. Paul and Minneapolis she will proceed to Winnipeg, Edmonton, Calgary, Victoria, Bellingham Bay, Seattle, Portland, Chico, Stockton, San Jose, San Francisco, Oakland, Fresno, Los Angeles, Salt Lake City, Denver, Colorado Springs, Pueblo, Lincoln, Omaha and Kansas City.

If this kind of a tour were to be handed to an American chorus girl, you probably would hear her lamentations throughout the journey. But not so the Bernhardt. She never kicks at hardships, but just tucks away the increment.

Gaby Has Them Going.

The perfectly pure soul of Philadelphia, filled with consternation at the prospective advent of Gaby Deslys in that centre, early reached the conclusion that the engagement could not possibly succeed, and that the city of Brotherly Love surely would turn the cold shoulder upon the talentless upstart from Patee. Sad as it may be, something seems to have gone slightly wrong with these moral calculations. There lies before me a letter from A. Toxin Worm, who is steering the American tour, and it reads as follows:

"As you may know, Gaby Deslys' first week in Philadelphia was over \$20,000, and it looks as if her first week here in Boston will exceed that amount, in spite of the facts that it is just before the holidays and there are no Thanksgiving or football nights in this week. Boston really has gone mad over Gaby, and the sale is larger than it was for Bernhardt, Rejane, Mrs. Patrick Campbell or Eleanora Duse on the occasions of the visits of these artistes to Boston when I was in charge of their tours.

"As an illustration of the whirligigs of time, it may be worth while to comment on the fact that Mme. Bernhardt is playing in Chicago at the price of twenty-five cents in the gallery, while the front row seats for Gaby Deslys are \$5 each, and have been sold for the entire engagement, with the autograph gold-dipped ticket."

Murry Came Back.

Jules Murry, who does the booking for the allied attractions of Messrs. Shubert, Brady, Comstock & Gest, etc., has been back at his desk for some little time now, when it was thought for quite a while that he didn't have a chance in a million. Indeed, Murry looks as if he had been through the Balkan war, and buried in the trenches, and hauled out by the heels after a long session of interment.

His illness began with a series of carbuncles, which in themselves are entitled to hold the anxious attention of any ordinarily robust man. These passed along by gentle gradations to erysipelas, and thence to blood poisoning.

There isn't one man in a thousand

who could have stood such an onslaught, and one would not have picked Murry, with his rather frail physical appearance, as that particular one. But the extreme uncertainty of the show business in general apparently extends to the individuals engaged in it—for here we have Murry standing up and only slightly the worse for wear.

Some Random Notes.

"Little Miss Brown," with Madge Kennedy, William Morris and the other members of the original cast at the Forty-eighth street theatre, will go to the Adelphi in Philadelphia for Christmas and New Year's weeks.

The Pittsburgh fuss over the issuance to the newspapers of a certain number of free tickets every day, which in due course were turned over to the principal advertisers as an inducement to come across, has resulted in an arrangement providing that the newspapers shall buy all their seats, and will give no advance notices or other publicity to the theatres, excepting the Tuesday criticisms and the Sunday reviews. The papers will lose some circulation, for the time has arrived when the public insists on reading about actors and actresses.

A letter from Lew Dockstader conveys the gratifying information that the Dockstader and Primrose minstrels have not encountered a single losing week during the current season. There are not so many others.

George Musgrove, formerly the partner of James C. Williamson in Australia, is business manager of a not very successful tour of the Antipodes, with his wife, Nellie Stuart, as star of a musical production. When Musgrove was in America years ago he made quite a flash, and subsequently in London, with "The Belle of New York," he cleaned up a fair fortune. But Fate has not been kind to him since then, and the road is rocky.

The Montgomery and Stone and Elsie Janis engagement, at the Globe theatre, clearly will eclipse all the records of that establishment, and those of some theatres considerably larger. The receipts have been running not far behind the \$20,000 mark, and will exceed that figure for the holiday term. The wonder is, how they manage to get it in.

Al Jolson is a big hit in Boston, although Gaby Deslys', of course, is starred over him. On the opening night in the second act, Jolson held the stage for forty-five minutes, giving as his final encore a "straight" rendition of "The Rosary," accompanied on the piano by Melville Ellis.

"Come around and see me on matinee days," said Charles Frohman the other day. "I make it a business not to work at those times." I called up his office last Saturday morning, and found that he only had three rehearsals on for that particular day. Of course, that was no work for Mr. Frohman, but I wouldn't intrude upon his day of rest, and kept away.

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Merry Christmas!

In putting forth the Seventh Anniversary Number of **VARIETY**, we feel a certain pride in knowing that it is the ending of the seventh year of **VARIETY**'s existence, with as clear a record or as clean a record as this paper had the day of its first issue.

We are not going to brag or boast. We have no occasion for either, but the Anniversary Number is taken advantage of yearly to impart little confidences of our own in the matter of running **VARIETY** that appear appropriate to this occasion only.

Each year something seems to happen. **VARIETY** would like to plod along and follow only its policy of being a newspaper to print the news. But it doesn't seem possible to do that with a trade paper. There are too many in the trade who wish to run it themselves.

In vaudeville the contingency was always to the fore that if the policy of **VARIETY** was not directed in channels made by interests powerful in the operation of vaudeville, then **VARIETY** would have to suffer the consequences.

Since taking up the legitimate branch, we have not found that the condition there differs greatly. We don't think it is the fact of trade newspaperdom altogether that influences the monied men of the show business into believing they are the arbiters of the press. It is the daily paper, perhaps more than any other one thing, that leads the managerial mind to that impression.

The daily paper gives the manager what he wants, printing what is sent it by the advertiser of theatre attractions, or quite often, "suppressing" news "upon request." As the trade paper has always been amenable to the manager's wish, will or whim, the

trade paper such as **VARIETY**, which prints news regardlessly, must incur the displeasure of those who would have it otherwise.

The legitimate manager believes if a paper prints news, without obtaining consent of those concerned in the story (if managers) it has violated one of his most rigid tenets—therefore the paper is "antagonistic." Or, another manager claims such a paper "has an object," although at a loss to hazard what the object may be. That a trade paper will print news for the benefit of its readers, to hold up its circulation, and to maintain whatever prestige it may have established, is a silly proposition—to the manager, or at least some managers. Perhaps the trade paper is seeking to extend its circulation—yea, perhaps the same trade paper is increasing its circulation week

and find it an utter waste of time to look elsewhere for the theatrical news of the world. Nor in no other paper can the current show news of the week by wire and cable be found nearly as complete, or commencing to approach the completeness with which **VARIETY** gives it every Friday. That this is thoroughly recognized is attested to by the greatly added influence **VARIETY** obtains through having become the official bureau of information on things theatrical for dramatic editors all over. We like that, we like the position we have created for ourselves, by ourselves, and we are not going to injure or stultify **VARIETY** to gain the good will of theatrical managers who are but a very minute part of the readers that look to and depend upon **VARIETY** for their show information.

In the same category we place news,

would not have been established on the solid rock of circulation it is now builded upon. And it's odds had **VARIETY** followed the customary trend of theatrical journals in its news, criticisms and everything else, that it would not have ever lived to witness its seventh birthday.

In witness whereof we stop for a moment to dwell upon the now rather well-known antipathy of the principal vaudeville interests of America to **VARIETY**. It happened this time as it happened before. Were we to run **VARIETY** or were the vaudeville managers? We decided we would. We have had to decide that question several times during the seven years, and we have each time decided for ourselves.

We had no wish to war with the vaudeville men. Because an actor's organization had forced a battle upon us and the vaudeville managers were also fighting the organization simultaneously was no good ground for the managers falling into the error they did, of thinking they had **VARIETY** "sewed up" in their own behalf. But they fell into this mistaken idea, or a couple of them did.

The vaudeville managers had **VARIETY** as a medium without cost to reach the actor, **VARIETY** in its policy of printing the news published the matter the managers wanted printed. While most of it rightfully came under the classification of advertising, **VARIETY** printed it without charge, as news, because it was information. But these certain vaudeville managers want no trade paper that cannot be controlled by them. Whether it is preferable to have a paper that is at least impartial and which can reach the spots where information must be necessarily spread, or to have subsidized sheets without influence and few readers, becomes a question for theatrical managers only to decide.

But if the vaudeville managers had not started something, somebody else would have, quite likely. It's the show business. Still, we shall pursue our own way, for we make no pretensions of idolizing anything or anybody.

Meanwhile **VARIETY** confesses gratification at having the largest circulation of any theatrical paper printed, and that **VARIETY** is equally influential and nearly as widely read on the other side of the ocean as this.

That is enough in seven years. As we are where we are through having printed all the news all the time, naturally we shall continue on that course. Those who would will it otherwise we are sorry for, and for those who realize that a trade paper, if truthful without malice or prejudice, is the very best mouthpiece a trade could have, and who assist us in securing the news, we have our sincere thanks to offer.

The London Representative of

VARIETY

Commencing with the new year will be

JESSE FREEMAN

Formerly **VARIETY**'S Representative There

(W. Buchanan Taylor, who has so well acted for **VARIETY** in London, has resigned owing to press of his other newspaper work at home).

Mr. Freeman will devote his time and attention exclusively to **VARIETY**.

by week. "Suppressing" news of and in the trade could not well bring about that result.

Variety relies upon its value as a world-wide theatrical medium to draw its advertising patronage, to give full value received in publicity for space purchased. Among **VARIETY**'s readers is an exclusive circulation that cannot be reached in any way excepting through **VARIETY**. This is what makes the paper especially valuable as a medium. It covers the legitimate and variety branches of theatricals so thor-

oughly that the majority of its readers we also put the criticisms. The criticisms or reviews have the value, at the very worst, of imparting to the traveling professional or the dramatic editor or manager or public located outside New York City a fair line upon what is going on theatrically in the Metropolis each week in the way of amusement.

We believe success rests on the independent policy of **VARIETY**. Perhaps the paper would have been better off temporarily, at least, financially, but it

Julian Etinger

DIRECTION
A. H. WOODS

IN FAREWELL SEASON OF

THE FASCINATING WIDOW

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY

I shouldn't be suddenly surprised at all if I were you if within a short time you hear of the marriage of two young women now in a Broadway musical production. One, I hear, is going to marry a comedian, while the other has accepted the proffer of a marriage certificate from some one closely connected with the show business.

Two professional families have a dark cloud hovering over them. The cloud is composed of a pair of slippers. The jealous wife of a well-known theatrical man while unpacking his grip when he returned from a brief trip last week found a pair of slippers. She recognized the footwear as belonging to an intimate friend. The husband weakly said the other woman must have placed the slippers in his grip as a joke, but the wife declares she will inform her friend's husband, when two legal actions may be expected.

Maud Knowlton, one of the "beauties" of the legitimate stage, met Bayard Veiller in front of Rector's the other day. Asked about a mutual friend, Maudie replied: "She has gone to Singapore and asked me to write her there, but I don't know where Singapore is!"

Girls will be girls at almost any old time, but never more so than when one bears ill-will toward another. The latest illustration occurred recently on the stage of a theatre in which was then going on a Sunday night benefit for a charitable cause. The young women in their make-up glared at one another contemptuously for a few moments, until one of the couple on the opposition side asked the sister of her opposed glarer what the trouble was. It acted like a lighted match on oil. The sister to whom the question was put stepped forward as though to clinch, but "set herself" instead and told a few things to the inquirer, quoting what a young man remarked about her when she was not present. Several people, including the young man himself, heard it. The atmosphere congealed rapidly, there was an angry tossing of heads for a moment or so, and what might have happened was averted through the stage managers calling upon one of the couple to "go on." The moral of which may be: do not always tell what you think, even in confidence, to someone you like very well—that is, if it is about someone else you may like just as well—where skirts are involved.

The somewhat odd picture of the manager of a musical comedy with a chorus of forty or fifty chorus going afield to woo a chorus girl of another company is now being presented to those who watch the funny things on Broadway. It has been some time since the Johnnies have had stage door

competition from the managerial forces of the town. It doesn't speak any too well for the chorus of the managers' company, and may prove discouraging to the Johnnies who haunt his stage door to know that the manager, said to be an excellent judge of a pretty chorister, should have passed up his whole flock for a little damsel just because this is her first season out.

There is a musical comedy woman principal "at liberty" just now seeking for a new part. She lost her last engagement with a musical extravaganza under circumstances which rob her of all sympathy for her present jobless condition. From the gossip she has for some years been living on the bounty of a theatrical man engaged in the managerial end. Her extravagance is said to have kept his nose to the grindstone and to have contributed to his final breakdown not many weeks ago. He was forced to retire from active business, and almost in poverty, call upon his business associates for financial aid. This was insufficient and the last company with which he was connected voluntarily made up a purse for him. The woman in question was a member of that organization. When approached for a contribution she remarked, "Not much. I'm having all I can do to provide for myself." Which observation came to the ears of the show's owner and forthwith the woman was notified she might dispose of her stage talents elsewhere.

A doubly amusing event occurred the other evening. To those knowing the parties, and the circumstances, each in itself was very funny. A comedian, not famous for extravagance, appeared to have become enamored of a comedienne, so much so the comedian got himself in the "wine buyers' directory." The alarming rate at which the money outpoured for the liquid refreshment spelled bankruptcy for the comedian, according to his friends, but the spendthrift called a halt one evening while in a cabaret by commencing to tell his wine-drinking companion of his admiration for her. It amounted to an infatuation, said the comedian, but the woman he had been escorting all over for some days (or nights) received his advances very coldly. She was icy to a degree below freezing, and also froze up the comedian by threatening to inform her husband of his conversation. While this was going on a nephew of the actress, unknown to the comedian, was serving the couple in his official capacity of waiter at the cabaret. For reasons probably sufficient for herself, the lady of the stage absolutely declined to recognize her relative.

Three well known legitimate leading men are looking forward with expectancy to a happy Yuletide. The stork is hovering about the hearth of this trio of matinee heroes and if all goes well they look for new possessions about the time that Christmas will be ushered in. They are William Courtleigh, George Nash and Ernest Lawford.

MY ACTOR-HUSBAND

We are friendly now, and we haven't been separated for any length of time during the five years of our married life, but I can't confess that I am the happiest married woman in the world.

Maybe a year passes more quickly to actors than the ordinary mortal, or maybe to live a year with an actor is equivalent to five years in any other atmosphere. I am not certain which it is.

I suppose my married life would have been more tranquil had I a nature that could have adapted itself to my husband's whims and love of pleasure. But I couldn't bring myself around to watch the four walls of my hotel room until five o'clock in the morning waiting for my husband to come home. Sometimes he would inform me how tired I made him with my questions, and if that didn't stop me, he would swear softly—softly when we were first married—but not so softly after that. Like a parrot I memorized the nice swear words he used, and I commenced to give them back to him. Soon I had his vocabulary, and in one hotel where we stopped over an air-shaft I managed to pick up a new line that totally surprised my better half one morning. Then he asked me what was the matter. He was calm, and I was hysterical. But his question made me think. What was the matter? Should I allow my nerves to be shattered altogether and make me, only a girl of 22, a physical wreck because my husband would only consider himself and his pleasures? Or was it just jealousy on my part? But I could not forget that those four walls would be just as blank to me whichever way the answer might be given.

Could I have lived in an apartment, or with acquaintances; but no, every "home" I had was a room in a hotel, and every room had four walls. Having nothing to do and not finding myself able to sleep when I didn't know where my husband had gone to after the theatre, I would count the walls of the room. When I found myself looking for the fifth wall, I concluded I had better pull myself together. The start was made when I gave up crying through having been left alone all night. (I had to be by myself while he was at the theatre.)

Before we married, he took pains to let me know that I was different from most girls he had met, and that was one of the things about me that proved most attractive, he said. Having little to spend, there was no place like home. He did not receive much of a salary in those days. Later on he began to earn more in his stage work. I immediately noticed a change. As his salary advanced his circle of friends or calling places changed with the increase.

I heard my husband was being flattered by associates in step with his advanced rank. He seemed to prefer their company and comment to mine. While he was earning much more money than when we married, he had no more.

Often I was at the theatre with him, but I seldom called that someone about did not confidentially inform me of the girls my husband was friendly with, or those who admired him. He met a large number of women in his profession, and I could not drive the jealousy from me. He always stood ready, though, to make

an oath he had not met anyone but men when not with me.

I threatened once or twice to go home. He bade me do so, and stay there. But one night, when he returned to the hotel a few minutes before I did, he was furious when I did not immediately answer his demand that I tell where I had been that evening.

Of late I have been handling him differently. I have even laughed at some of the stories he has told of things happening around the theatre. For we had stopped swearing then and were living together on a friendly basis, not that he wanted it, perhaps, but because I had taken another view.

Why should I, after having gone through the drudgery that comes with an actor who is "broke," leave my place as his wife, to his very evident satisfaction, and give some other girl the opportunity to reap the benefit of his now somewhat magnificent, bulky weekly envelope?

So I am going to remain with my husband, not because he cares, but perhaps for spite, or to see if I can not wean myself from the habit of remaining awake until six o'clock in the morning for a husband who seldom thinks of his wife—because he's an actor.

I can't say, of course, that a husband in another walk of life would have been different, but I believe so. The actor tires quickly, then feels oppressed, as far as I have seen. He works for pleasure, marries for pleasure and lives for pleasure. Everything to him is himself. That is my husband at least. Other actors I have met seem the same. They think in sympathy with one another, and in my opinion where the wife of an actor has not "Buffaloe" him, as the saying is, hers will be a very forlorn existence, if she looks to her husband for the companionship wives expect from their mates.

As I write this within the same old four walls, all my good resolutions fly when I realize that to-night again, as on other nights, I shall be sitting here, first looking at the walls, then walking about the room, trying to beat down the thoughts that come to my mind, because I can't sleep, can't read, can't do anything but look or walk, like a lioness in the barred cage. The door is open; I understand I can escape, but I don't want to—I didn't marry to do that. What decent man earning \$20,000 a year could live on friendly relations with his wife, and yet leave her alone in a stuffy room while he was at a club, in a restaurant or wherever may best please his fancy. Only the actor. Because he knows other actors, and can find congenial company at all hours of the night.

But I'm resigned, and shall now make the best of it, though if I had my life to live over, and saw an actor a thousand miles off, I would even then start to run the other way.

ALLEN'S PLAY CLEVER.

(Special Cable to VARIETY.)

London, Dec. 16.

"If We Had Only Known," by Inglis Allen, was shown at the Little theatre. It is cleverly conceived and will doubtless win its way into the regular bill. The subject is the glorification of fatherhood.

London, Dec. 8.
Willard, "The Man Who Grows," made his British debut at the New Hippodrome, Newcastle. His opening was rather quiet, the natives not seeming to quite understand the act. Every succeeding performance brought better results and by mid-week all the town was talking about him. Some local doctors supervised a demonstration and the papers took up the story with great seriousness.

Charles Urban has arranged a special Christmas show at the Scala theatre. It resembles a stage play and contains many novel features, including a series of natural colored pictures, some remarkable lighting effects, some dialog and some songs and dances. He has engaged Leedham Bantock to play Father Christmas and Mdlle. Favronowa to appear as Ting-a-Ling.

"Moritz," of "Max" and "Moritz,"



ALICE McNAUGHTON

An English girl, who is under the management of Werba & Luescher, and has been re-engaged to create a role in a new musical comedy the firm contemplates producing.

the two finest monkeys that ever performed, is dead. The act was engaged at the Hippodrome, Brighton, and on Sunday night Moritz took sick and the two had to lay over. Malcolm Scott was around to take their place.

"Everybody's Doing It" is being transferred from the Empire to the Apollo theatre, a new version of the Revue having been written by C. H. Bovill. As a curtain raiser they are using the Grande Guignol thriller in three tableaux "After the Opera."

Charles Hannon has written a Scottish sketch called "Share The Bed." It was accepted by the Syndicate Halls and arrangements made for its production at the Oxford, but in view of what has recently happened in re-

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUOK, LONDON.")

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

Mail for Americans and Europeans in Europe, if addressed care VARIETY, as above, will be promptly forwarded.

gard to censored plays and titles, the name was altered to "Share The Room." The sketch is the property of McDonald Young.

The Victoria Palace will pay 5 per cent. on its first year's working. A sum of over \$23,000 has been written off for preliminary expenses and over \$6,500 has been carried forward to the next account.

Marjorie Maxwell has been engaged to play the leading part in a new operetta, "The Harem Lily," music by

insisted on thinking that he was Simon Legree. The acting generally was good, but the dramatization after the second act was hopelessly poor. All the poetry had been hammered out of the story and some of the best incidents had been overlooked. It seems a pity that a work of this kind so replete with dramatic opportunities should have been so sadly mauled.

A Scottish Sketch, "The Visit of the King," which followed "A Venetian Night" at the Palace, was not the thing by any means. It dealt with the story of an ex-provost who owing to an accident to the reigning provost was called upon to act as chief citizen on an occasion of the visit of the King to the town of Carbuickie.

Fred Karno won an action against Albert Bruno, one of his comedians, the other day. Karno had Bruno under contract from August, 1910, to the end of 1911 with options for the three following years. On the strength of this he had made contracts with music halls for his company in which Bruno was the leading number. Bruno being dissatisfied, engaged himself to Herbert Darnley. With Karno, Bruno was getting \$62 a week in the provinces and \$75 a week in London with certain extra money for extra performances. Under the options he was to get \$100 a week in 1913 and \$125 in 1914. When Bruno made a kick at Karno, Karno made an alternative offer of \$100 a week for three years.

His contract with Herbert Darnley was for \$250 a week for three years, forty weeks a year guaranteed. Karno applied for an order against Bruno to prevent him playing for Darnley and in this he succeeded, the jury giving a verdict against Bruno with costs.

Arrangements are nearly completed for the production of "Hamlet" by Martin Harvey and Max Reinhardt.

Pauline's opening at the Palladium exceeded in success even that sanguine showman's expectations. There has been for many years a black mark against hypnotism and mesmeric workers on the English vaudeville stage and Pauline was warned that he would have many difficulties. That he overcame them all is doing but little justice to him. He gave a splendid performance without a semblance of offensiveness and created such laughter as had not been previously heard within the walls of the Palladium.

The Christmas attraction at the Court theatre will be a detective drama called "Written in Red." It dripped from the pen of F. M. Douglas and will be produced and stage-managed by H. A. Saintsbury, who followed William Gillett in this country as the exponent of "Sherlock Holmes."

The Variety Theatres Controlling Co. have booked the Pathe Freres "Phono-Opera."

The Three Rascals have landed here and open at the Empire Birmingham.

Gene Greene has proved a greater success in the London suburbs than he did at the Palace. At the Stratford Empire he sang nine songs at one show.

Paul Lincke. It is to be done at the London Pavilion.

"Oh, Oh, Delphine!" has been secured by Robert Courtneidge for England. It is now thought he will open the spring season with it.

A young London actor named Eric Maturin walked from London to Brighton inside 24 hours on a wager of \$5,000. He was attired in evening dress and his footwear throughout consisted of dancing pumps.

I saw a version of Rex Beach's book, "The Barrier," play on the Elephant and Castle theatre stage this week, and I am now going to read the book once more to get the taste of the drama out of my mind. For two acts all went well with the exception that the man who played the part of Stark



ADELAIDE MASON

The sprightly little drum major maid at the WEBER & FIELD'S MUSIC HALL.

BILLS NEXT WEEK (December 23)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)
(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "S-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O.," United Booking Office—"W. V. A.," Western Vaudeville Managers' Association (Chicago)—"B-C," Sullivan-Considine Circuit—"P," Pantages Circuit—"Lew.," Marcus Loew Circuit—"Inter," Interstate Circuit (booking through W. V. A.)—"Bern," Freeman Bernstein (New York)—"Clan," James Clancy (New York)—"M. J.," James C. Matthews (Chicago)—"Hod," Chas. E. Hodkins (Chicago)—"Tay," M. W. Taylor (Philadelphia)—"O. T. Crawford (St. Louis)—"Doy," Frank Q. Doyle (Chicago)—"Gon.," Consolidated Booking Offices (Milwaukee, Shedy, Mess & Brill, Cunningham & Flugelma Circuit).

New York
Lorraine James
COLONIAL (ubo)
Hazel Weston
Maud Lambert
Odiva
Dolce Sis
Kikumara Japs
Edwin Ford
Harry Lester
Thurber & Modison
Lorlys Dogs
BRONX (ubo)
Virginia Harned
Brenner & Ratcliff
Sully & Hussy
Langsons
Adele Francis
Lydia & Albin
Eddie Leonard
(One to fill)
ALHAMBRA (ubo)
May Tully Co
Lillian Shaw
Emerson & Baldwin
Joe Whitehead
Hoey & Lee
George Beban Co
Genaro & Bailey
Conroy & LeMaire
Jungman Family
Batholomae's Birds
Dorothy Keaton
Bradna & Derrick
HAMMERSTEIN'S
(ubo)
Ohing Ling Foo
Belle Blanche
Laddie Cliff
Honore Among

Lucciana Lucci
Jorge & Hamilton
2d half
Loew & Edwards
Brady & Mahoney
Em Francis Arabs
Leap Year Girls
Jean Smith
Carpos Bros
NATIONAL (loew)
3 Yocarrys
Jack Symonds
Leap Year Girls
Telegraph 4
Rol Travers Co
(2 to fill)
"Vacation Days"
Leightner & Jordan
Jenkins & Covert
Lee Tong Foo
Harry Leander Co
(2 to fill)
BLU (loew)
Hazel Crosby
Bell Boy 3
Casto Bros
(4 to fill)
"Big Jim"
Hurtal, W & Hurst
Sager-Midgely Co
Honey Johnson
(3 to fill)
FULTON (loew)
Viola Duval
Talmay
Jack Gardner Co
C. & M Cleveland
(2 to fill)
Jim Reynolds
"Big Jim"
Brent Hayes

LIBERTY (loew)
"Son of Solomon"
Robin
(3 to fill)
2d half
"The Way Out"
8 Friels
(3 to fill)
SHUBERT (loew)
"Vacation Days"
Leightner & Jordan
Jenkins & Covert
Lee Tong Foo
Harry Leander Co
(2 to fill)
Tallman
Jack Symonds
Herman Lieb Co
Evans & Vidocq
Rol Travers Co
(2 to fill)
BLU (loew)
Hazel Crosby
Bell Boy 3
Casto Bros
(4 to fill)
"Big Jim"
Hurtal, W & Hurst
Sager-Midgely Co
Honey Johnson
(3 to fill)
FULTON (loew)
Viola Duval
Talmay
Jack Gardner Co
C. & M Cleveland
(2 to fill)
Jim Reynolds
"Big Jim"
Brent Hayes

Calgary, Can.
ORPHEUM
Robin
(3 to fill)
Same bill as at Regina this issue
Chicago
EMPRESS (sc)
(Open Sun. Mat.)
Knap & Cornalia
Hilda Glyder
Nat Carr Co
Wallace Galvin
Romany Opera Co
Cincinnati
KEITH'S (ubo)
McIntyre & Heath
Edgar Atchison Ely & Co
Winoor McKay
Ota Gygi
Kara
The Gougets
La Vier
(One to fill)
EMPRESS (sc)
(Open Sun. Mat.)
Price & Price
Dow & Dow
Westin Co
Glendow & Manion
Welsh M. Mont
Albers Eears Co
Dallas, Tex.
MAJESTIC (inter)
Fred Ireland Co
Burt Shepherd Co
Ball & West
Jura R & St John
Joe Cook
Bobbe & Dale

Kansas City, Mo.
EMPRESS (sc)
(Open Sun. Mat.)
Neuss & Eldrid
Klass & Bernie
Robt Hildreth Co
"Waltz Dream"
Bohemian
Verona Troupe
Los Angeles.
ORPHEUM
Florentine Singers
Adrienne Augarde Co
Schlichts Manikins
Rayno's Dogs
Ethel Green
(Two to fill)
EMPRESS (sc)
(Open Sun. Mat.)
Martinek & Doll
Grace Leonard
Dovey De & Jesty
Hymen Adler Co
Dale & Boyle
The Stanleys
Louisville.
KEITH'S (ubo)
Eva Taylor Co
Houmeser Circus
Buch Lody & White
Johnsons Travel
Kathi Gulian Co
Milwaukee
EMPRESS (sc)
(Open Sun. Mat.)
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Loja Troupe
Minneapolis
UNIQUE (sc)
(Open Sun. Mat.)
The Cleirs
Morrisey & Hanlon
J K Emmett Co
Mamie Fleming
Lawrence Crane Co
Montreal
FRANCAIS (loew)
Juggling Mathieu
Henry & O'Donnell
Dora Ronca
Hally & Adams
Arion 4
Top, T & Top
New Haven.
POLIS (ubo)
Moffat Clark Co
Madden & Fitzpatrick
Spencer & Williams
Cooper & Robinson
"Carbaret Kids"
Stuart Barnes
The Peers
New Orleans
ORPHEUM
Rock & Fulton
Charley Case
"Squaring Accounts"
Claude Golden
Lydia Nelson
Wotper & Paulan
Elizabeth Otto
San Francisco.
ORPHEUM
Ada Reeves
Clark & Hamilton
Travato
McCain & Crawford
Keno & Green
The Hazans
Oscar & Suzette
Paul Dickey
EMPRESS (sc)
(Open Sun. Mat.)
Max & Cameron
Mab & Wels
Lind
Lottie Williams Co
Will Oakland
3 Gerts
St. Louis
COLUMBIA (orph)
"Abban Garden"
Abban & Curtis
Casari Nos
Great Tornados
Bound Pattersons
Sharp & Turek
St. Paul
EMPRESS (sc)
(Open Sun. Mat.)
Jack Ark Co
Borden & Shannon
"Night in Park"
Bessie LaCount
Bud Snyder
Seattle
EMPRESS (sc)
Les Adler
Lona Paulisch
Leonard & Meredith
Gilbert Losse
Marie Stoddard
Karno Co
St. Paul
ORPHEUM
(Open Sun. Mat.)
Jefferson & Morris
Neill Nichols
3 Collians
"Toy Shop"
Louis & Dody
Ward Bros
Berg Bros
Spokane
EMPRESS (sc)
Les Jards
Foorce & Malzie
Moore & Elliott
Grant Gardner
Nicks Skating Girls
Springfield, Mass.
POLIS (ubo)
Dingie & Esmer Sis
Bill McDermott

Pauline Fletcher Co
"Fun in Cabaret"
Providence.
KEITH'S (ubo)
"Happy Ever After"
Belle Story
Hiale Norross Co
Mack & Orth
6 American Dancers
Klitting Animals
5 Pirosoffs
Warren & Conlin
Sivan & Eambard
Regina, Can.
ORPHEUM
Marti Rossi
(25-26)
Ethel Mae Barker
Daring Darts
Stone & Kalliz
James E Cullen
Hess Sis
Woods 2
The Hennings
Rocheater.
TEMPLE (ubo)
Lambert
Werth Family
Willard Simms Co
Houmeser Circus
Metropolitan Min
O'Brien & Niman
West Vesta & Teddy
John Higgins
FAMILY (loew)
El Barto
Musical Macks
Alva McGill
Corline & Co
Harry Harvey
Raffin's Monkeys
Sacramento
ORPHEUM
Galloway Kauf Co
Mr & Mrs Barry
Chris Richards
O'Brien & Niman
The Schmittans
Heath & Raymond
F & T Rice
Salem, Mass.
SALEM (loew)
Undine Andrews
Klein & Shall
(1 to fill)
"MISS ...CESS"
(8 to fill)
Salt Lake
ORPHEUM
"Window Apparitions"
Walter C Kelly
Conolly & Wenrich
Percy Waram Co
Alma Tealin
4 Florimonds
Ishikawa Japs
EMPRESS (sc)
(Open 25)
Marselles
Fred Morton
McCain & Mack
Cath Chailoner Co
McGinnis Bros
Prince Floro
San Francisco.
ORPHEUM
Ada Reeves
Clark & Hamilton
Travato
McCain & Crawford
Keno & Green
The Hazans
Oscar & Suzette
Paul Dickey
EMPRESS (sc)
(Open Sun. Mat.)
Max & Cameron
Mab & Wels
Lind
Lottie Williams Co
Will Oakland
3 Gerts
St. Louis
COLUMBIA (orph)
"Abban Garden"
Abban & Curtis
Casari Nos
Great Tornados
Bound Pattersons
Sharp & Turek
St. Paul
EMPRESS (sc)
(Open Sun. Mat.)
Jack Ark Co
Borden & Shannon
"Night in Park"
Bessie LaCount
Bud Snyder
Seattle
EMPRESS (sc)
Les Adler
Lona Paulisch
Leonard & Meredith
Gilbert Losse
Marie Stoddard
Karno Co
St. Paul
ORPHEUM
(Open Sun. Mat.)
Jefferson & Morris
Neill Nichols
3 Collians
"Toy Shop"
Louis & Dody
Ward Bros
Berg Bros
Spokane
EMPRESS (sc)
Les Jards
Foorce & Malzie
Moore & Elliott
Grant Gardner
Nicks Skating Girls
Springfield, Mass.
POLIS (ubo)
Dingie & Esmer Sis
Bill McDermott

Techows Cats
Van & Schenck
"In the Barracks"
(One to fill)
Tacoma
EMPRESS (sc)
2 Hedders
Bailey Dogs
Jack Ranahan
5 Musical Lunds
Fox & Ward
Wallace & Mack
"Circum Evidence"
Terre Haute, Ind.
VARIETIES
Burt Johnson & Burt
Marti Rossi
Ward Clara Co
Martin's Dogs
Eddie Gray
Winch & Poor
12 Sorority Girls
The Mortons
Bob & Tip
Vancouver, B. C.
ORPHEUM
"Fun On Ocean"
James Renie Co
3 Alex
Inz Lawso
Eddie & Girard
Harry Sauber
ORPHEUM (sc)
3 Alex
Harry Sauber
Biele & Gerard
"I Died"
Inez Lawson
"Fun at Sea"
PANTAGES
"Surf Bathers"
Bailey Dogs
Sherburne & Mont-
gomery
Killiam & Moore
Victoria, B. C.
EMPRESS (sc)
The Bimbos
Quaker Girls
Ed & Min Foster
John Naff
The Mozarts
Winnipeg, Can.
ORPHEUM
Amelia Ingham Co
Frank Morrell
Claudius & Scarlett
Gracie Emmett Co
Ferguson & North-
lane
Ombros 3
Edwin George
EMPRESS (sc)
(Open Sun. Mat.)
Roubie Sims
Hobson & Maybell
Lloyd Mack
Bobby Pandur
"Suburban Winner"

SHOWS NEXT WEEK.

NEW YORK.

"BELLA DONNA" (Nasimova)—Wallack's
(7th week).
"BROADWAY JONES" (Geo. M. Cohan)—Co-
han's (14th week).
"BROADWAY TO PARIS" (Gertrude Ho-
mann)—Winter Garden (6th week).
"FANNY'S FIRST PLAY"—Comedy (10th
week).
"HAWTHORNE, U. S. A." (Douglas Fair-
banks)—Astor (8th week).
"HANDLE WAKES"—Elliot (3d week).
"LITTLE WOMEN"—Playhouse (11th week).
"MILESTONES"—Liberty (15th week).
"MIND THE PAINT GIRL" (Billie Burke)—
Lyceum (10th week).
"MISS ...CESS" (Lina Abarbanell)—Park
(Dec. 23).
"NEVER SAY DIE" (Wm. Collier)—48th St.
(7th week).
"OH, OH! DELPHINE"—Knickerbocker (18th
week).
"EGG MY HEART"—Cort (2d week).
"PETER PAN" (Maude Adams)—Empire.
"RACKETTY RACKETTY HOUSE"—Century
(Dec. 23).
"REBECCA OF SUNNYBROOK FARM"—
Grand O. H.
"RUTHERFORD AND SON" (Norman Mc-
Kinzel)—Little (Dec. 24).
REPERTOIRE (Annie Russell)—39th Street
(7th week).
SPONDER STOCK—Metropolis (70th week).
"STOP THIEF"—Gaiety (Dec. 25).
"THE ARGLE CASE" (Robert Hilliard)—
Criterion (Dec. 24).
"THE CONSPIRACY"—Garrick (1st week).
"THE COUNT OF LUXEMBOURG"—New
Amsterdam (13th week).
"THE DAUGHTER OF HEAVEN"—Century
(11th week).
"THE FIREFLY" (Emma Trentini)—Lyric
(4th week).
"THE GOVERNOR'S LADY"—Republic (10th
week).
"THE HIGH ROAD" (Mrs. Flske)—Hudson
(6th week).
"THE LADY OF THE SLIPPER"—Globe (9th
week).
"THE MERRY COUNTERS"—West End.
"THE RED PETTICOAT"—Broadway (7th
week).
"THE WHIP"—Manhattan (5th week).
"THE YELLOW JACKET"—Fulton (8th
week).
"UNDER MANY FLAGS"—Hippodrome (17th
week).
WEBER AND FIELDS Music Hall (6th
week).
"WITHIN THE LAW"—Edging (10th week).
"YEARS OF DISCRETION"—Belasco (Dec.
25).
ZIEGFELD'S "FOLLIES"—Moulin Rouge
(10th week).

PHILADELPHIA.
"THE SPY"—Broad.
"GARDEN OF ALLAH"—Forrest.
"THE QUAKER GIRL"—Chestnut Street
Opera House.
"THE SPRING MAID" (Christie McDonald)
—Garrick.
"A BUTTERFLY ON THE WHEEL"—Adelphi
"LITTLE BOY BLUE"—Lyric.
CHAUNCEY OLCOTT—Walnut.

"MASTER MIND" PEOPLE.

Dorothy Rossmore has been engaged to play the principal character role in "The Master Mind," in which Edmund Breese will star under the direction of Werba & Luescher.

The female lead has not yet been made, but the choice has narrowed down to Emily Stevens and Cecil Kern, according to late reports.

The show went into rehearsal Monday. There will be only two women in the piece.

BOOKED SOLID TO SEPTEMBER, 1913

BOB AL

MATTHEWS AND SHAYNE

ONE OF VAUDEVILLE'S BIG HITS

"Inevite"
Fox & Millership Sis
Raymond & Caverly
Bird Millman 3
Matthews & Alshayne
4 Rianos
Phina & Picks
John Geiger
De Armo
UNION SQ (ubo)
Rose Pitnof
W L Abingdon
Big City 4
Flanagan & Edwards
Charl Ravenscroft Co
Jack Kennedy
Frank Maulin
Tommy Dancers
Luce & Luce
5TH AVE (ubo)
"Drums of Oude"
Ethel McDonough
Leo Carillo
Bert Melrose
Musical Johnsons
Campbell & Brady
4 Regals
Stanley James Co
Sher Van & Hyman
AMERICAN (loew)
The Burrows
"Grey Overcoat"
Kenny & Hollis
Jean Smith
Harlan Knight Co
DeLisle & Vernon
Hanlon & Clifton
(2 to fill)
2d half
Robin
Rhoder & Crampton
McAvoy & Powers
Glady's Vance
Harlan Knight Co
Cliff Bailey 3
(3 to fill)
SEVENTH (loew)
Harry Cutler
Em Francis Arabs
Sa Midgley Co
Brady & Mahoney
Webber & Wilson
(1 to fill)
2d half
Hazel Crosby
8 Yocarrys
Geo Auger Co
Al Coleman
(2 to fill)
YORKVILLE (loew)
Marie LeVarr
McAvoy & Powers
Models DeLuxe
Geo Auger Co

Wm Flemen Co
Gertrude Dunlop
Cliff Bailey 3
(2 to fill)
2d half
Jerge & Hamilton
"Grey Overcoat"
Harry Cutler
Jack Gardner Co
DeLisle & Vernon
Haanon & Clifton
(2 to fill)
"PLAZA (loew)
"The Way Out"
Colonel Fred
(3 to fill)
2d half
DeLisle & Vernon
Olympic Trio
(3 to fill)
GRAND (loew)
Herman Lieb Co
Rhoder & Crampton
(4 to fill)
2d half
Bessie Burt Co
Bristol's Ponies
(4 to fill)
DELANCEY (loew)
Loew & Edwards
Brown, D & Brown
Mr & Mrs Thorne
Honey Johnson
Carpos Bros
(3 to fill)
2d half
Viola Duval
Models DeLuxe
Bell Boys 3
Lucciana Lucci
Dektor & Glissan
(3 to fill)

Brooklyn
ORPHEUM (ubo)
Gardner Crane Co
Halligan & Sykes
Rooney & Bent
Henden Beckwith
Hal Stephens
Mayhew & Taylor
Kathlyn Kidder
Wartenburg Bros
Polo Team
BUSHWICK (ubo)
Tom Ferris Co
Joe Jackson
"Houseboat Party"
Norton & Nicholson
Willie H Wakefield
Crouch & Welch
Marshall Montgomery
Vanderbilt & Moore
La Teesa

Brent Hayes
"Son of Solomon"
Gertrude Dunlop
The Gagnoux
(1 to fill)
Billings, Mont.
ACME (sc)
(25-26)
Nelson & Floyd
Lawrence & Edwards
Francis Clare Co
DeMichele Bros
4 Lukens

Boston
ORPHEUM (loew)
Kitty Flynn
Harry English Co
Ralph Connors
"Bill Jenks Crook"
Strolling Players
Seymour & Robinson
(2 to fill)
2d half
Burns & Una
2 Slagging Girls
Wilson & Pearson
"Bill Jenks Crook"
Ralph Connors
Robert's Animals
(2 to fill)

Brockton, Mass.
CITY (loew)
(3 to fill)
2d half
Undine Andrews
Klein B & Shall
(1 to fill)

Buffalo.
NEW ACADEMY
(loew)
Claude Rant
Aeroplane Girls
Herbert & Willin
Prevett & Merrill
Talbots
Holmes & Holliston
Hildebrand & DeLong
(3 to fill)
FAMILY (loew)
Edith Keimar
"Love Specialist"
Bowen & Bowen
Reddington & Grant
(2 to fill)

Butte, Mont.
EMPRESS (sc)
Manning Sis
Deland Carr Co
Lucille Savoy
Fatty Bros
James J Corbett

Denver
ORPHEUM
(Open Sun. Mat.)
Blanche Walsh Co
"Main Lebschen"
Great Howard
Geo H Watt
Herbert's Dogs
Chas C Drew Co
Les Marco Belli
Saraphone 3

Detroit.
TEMPLE (ubo)
Dr Herman
Cross & Josephine
Wood Choppers
Caselle Dogs
Edwina Barry Co
Helm Children
Redford & Winchester
Harry Atkinson

Eric, Pa.
COLONIAL (ubo)
Nugent & Co
J & E Dooley
Barto & Clark
Cabaret 3
Lynn & Bonnie
Hazzard & Harris

Fall River, Mass.
ACADEMY
2 Singing Girls
Burns & Una
Wilson & Pearson
Robert's Animals
2d half
Kitty Flynn
Harry English Co
Strolling Players
Seymour & Robinson

Harrisburg.
ORPHEUM (ubo)
Taylor Granville & Co
Stewart & Donahue
Frank Hartley
Olive Ericsoe
Milton & Coogan
Norrie Baboon
(One to fill)

Hoboken, N. J.
NEW AMSTERDAM
(loew)
Bessie Burt Co
Evans & Vidocq
(3 to fill)
2d half
Dor DeSchelle Co
Bernard & Roberts
Status Dogs
(2 to fill)

STOCK AND ITS ACTORS

By PAUL SCOTT.

I remember, not so many years ago, hardly one of our production managers would consider engaging a stock or repertoire actor as a member of his company. I was very proud then, as I still am, of my stock and repertoire experience. A certain manager had practically engaged me for a part in his production. In my enthusiasm to prove to him what a good bargain he had made, I volunteered to tell him of all my previous engagements, stock and repertoire. I had scarcely mentioned repertoire, when all negotiations ceased, he informing me that he wouldn't have an actor in his company who had ever been in repertoire and should one get in without his knowledge, and even were he making good, he would discharge him instantly.

I walked out of the office and didn't even slam the door.

Conditions have changed since then and the actors, with a few exceptions, who have made public and managers sit up and take notice recently, are graduates of the best and only dramatic school—repertoire and stock companies. And I am glad to say this school is growing every year.

When the owner of a theatre discovers his public is becoming wise to the bad performances being given by cheap type actors engaged through the ignorance of alleged managers, he installs a good stock company with the result of financial success for all concerned and a pleased clientele. And the producing manager has learned something else decidedly to his advantage, i. e., that his Broadway success or failure is worth thousands of dollars to him in royalties he receives from stock and repertoire managers, who, by the way, invariably give with one week's production, a production that compares favorably with the original.

While on the subject of types: one of our managers (?) had practically engaged a young man for a part in his new play. His height, weight, color of eyes, hair and his age were all just right, when the manager happened to ask him: "Will you write to your father and tell him you have gotten this engagement?" The young man answered hurriedly, "Write him? Why, sir, I'll wire him at once." The manager replied: "You won't do. This character has no father."

Just so long as we have in our midst the manager who doesn't know, and doesn't know that he doesn't know, just so long will we have the big influx of type actors who look the part in the office but neither look it nor can they impersonate it on the stage.

Ten or twelve years ago, a number of alleged playwrights and managers launched on the long-suffering public a crop of lurid trash and falsely labeled it melodrama. It was a new sensation. The clean walls were plastered with Desperate Desmond pictures and the public responded as they always do to anything that is out of the ordinary. But curiosity for the abnormal soon became satiated with the result

that two-thirds of the purveyors of the stuff went broke and the other one-third have been trying in various ways to live down the odor of their crimes.

Of late real melodrama is coming into its own. Such plays as "Within the Law," "Alias Jimmy Valentine," "The Whip," "The Deep Purple," etc., melodrama pure and simple, are among our biggest present successes. The public want it regardless of what aesthetic critics may say to the contrary. And the melodramas of a generation ago that are still pleasing thousands of patrons, i. e., "The White Slave," "The Silver King," "The Two Orphans," etc., etc., are composed of the same ingredients as the melodramatic successes of to-day.

After the problem play, the tea table drama have had their little day and are forgotten, the real melodrama of to-day and yesterday will live and flourish because of its universal appeal to the human make-up in general, regardless of caste or environment.



RAMSEY SISTERS.

THE RAMSEY SISTERS are recent arrivals from the west. Since their first appearance in the metropolitan district, the clever pair have come rapidly to the front with their singing and musical offering. Now playing on the LOEW CIRCUIT.

PLAYING MELLERS ONLY.

Sew Bedford, Mass., Dec. 16.

Harrie Pierce, formerly manager of the Passaic (N. J.) Opera House Stock Co., has organized his own company which will inaugurate stock at the Savoy here Christmas Day. Pierce's Players will open in "The Girl from the Ranch," Manager Pierce planning a series of mellers.

In the company will be Ralph McDonald, Maynon Steward, Evelyn Gordon, C. M. De Vere, Grace Florence, Lewis Summers, Wilbert De Rouge, Florence Leslie, Victoria Harvey and Joseph Percival.

FIRST STOCK "CONFESSION."

The Blaney-Spooner Amusement Co. is playing "The Confession," the first stock release of the Hal Reid piece to be made in New York since the Mit-tenthals produced it on Broadway last season.

IN AND OUT OF YONKERS.

Yonkers, Dec. 16.

Edna Archer Crawford, late of the Eddie Foy show, opened here this week in "Beverly of Graustark" at the Warburton stock as leading woman.

Miss Archer replaced Eileen McDermott.

STOCK STICKS AT SALT LAKE.

Salt Lake, Dec. 16.

Stock will be continued at the John Cort house according to reports from Mr. Cort himself, now in New York. William Kelly will remain here as leading man and will continue to work on a percentage basis. No other Cort houses will go into stock at present.

PLAYED ONE SHOW.

Morgan Wallace played one performance as leading man at the Prospect Theatre and then quit. He got an offer to play the leads with the new Producing Stock Company which Ojiver Morosco will plant in his new stock house in Los Angeles.

Richard Gordon, late leading man of the Manhattan stock, has joined the Prospect Company.

KEITH CO. DISSOLVING.

Portland, Me., Dec. 16.

The B. F. Keith Stock Company will be dissolved Dec. 30, when a straight picture policy will be inaugurated. Prices of 10-20 will be established.

HOT SYRACUSE OPPOSISH.

Syracuse, Dec. 16.

Syracuse wouldn't feel normal in the summer time, without opposition in stock companies at the local theatres.

With the announcement that Ralph Kellard will be the big draw at the Empire, heading next season's stock company there comes the news that Jean Murdoch, who is popular here and appeared with Mr. Kellard at the Weiting Opera House, will be the star of another company to play at the Opera House, simultaneously with the Empire engagement.

This will warm up the local stock field, and probably create considerable interest in the rival groups. Mr. Kellard is so strong in the regard of Syracuse's theatrical goers, he practically dictates his own terms for playing here.

PLAYING STEADILY.

The Carleton Sisters and Associate Players (Ed. C. McClure, the circus agent, in advance) are making a successful tour of West Virginia and Ohio under the management of Varney & Montgomery.

Headed by Hazel and Daisy Carleton, the company includes Kelly Lyons Healy, Russell L. West, J. J. Flynn, Edwin Varney, Edmund Moses, C. F. Bryant and Theodore M. Bixler.

The company opened Jan. 11, 1912, and with the exception of a two weeks' lay-off, has not lost a single performance since it started at Greenville, S. C.

FROM ONE PLACE TO ANOTHER.

Waterbury, Mass., Dec. 16.

William Howard, for two seasons past the leading man of the local Poli stock house, has quit the company and opened last week with the Malley-Dennisson Players at Lawrence.

MOROSCO TAKES B'WAY.

(Continued from page 3.)

by J. Hartley Manners, on whose pieces Morosco has an option. (This does not take in "The Indiscretion of Truth.")

In all likelihood the play to follow "The Love Story of the Ages" at the Morosco, will be the "Panthea," an earnest comedy by a well known foreign author, Morosco will produce it in conjunction with William Faversham.

Morosco states there are enough theatres but not enough successful authors. He is inclined to the belief the newer playwright is going to do more for the stage than the veteran dramatists.

After the "Peg O' My Heart" opening, Morosco jumps back to Los Angeles, Dec. 22, to be there for the opening of his new house.

Mr. Morosco has signed Nat Goodwin to star under his management for a period of ten years beginning this year. Mr. Goodwin is in San Francisco recovering from his accident two months ago. He is in good health and is scheduled to appear at the new Morosco theatre in Los Angeles immediately after the New Year as a visiting star with the stock company playing there.

NEW LEADING WOMAN.

Brockton, Mass., Dec. 16.

Virginia Milliman has been engaged to replace Lucille Spinney as leading woman at Hathaway's, opening Dec. 23.

PLAYING IN THE NATIONAL.

Chicago, Dec. 16.

Albert Phillips and Leila Shaw are appearing this week at the National theatre in "The Common Law." These two players are well known in stock on the South Side, where they played for some months at the Marlowe.

"WHITE ROSE" PRODUCED.

Chicago, Dec. 16.

"The White Rose," a play by Myron C. Fagan, a Chicago writer, is being offered by the stock company at the College theatre this week. Mr. Fagan superintended the production and the piece promises to be a success in stock, at least. Following this bill, "The Warrens of Virginia" will be offered.



LES SALVAGGIS,
European Novelty Dancers
Playing United Time.

THE ANNIVERSARY COVERS.

The front page of VARIETY's Anniversary cover in colors is decorated with the likeness of Irene Franklin, after the original painting by James Montgomery Flagg, perhaps New York's best known portrait painter. Miss Franklin, with her husband, Burt Green, are appearing in vaudeville at present, having declined several offers for production, their latest having been a proposal to join the Weber & Fields All-Star Music Hall company. Miss Franklin, who probably stands at the head of America's character singing comedian will play the Orpheum for the first time beginning in March. She opens Dec. 30 at the Majestic, Chicago, and will be engaged until March in Eastern territory.

On the inside front cover is Willard, "The Man Who Grows," a phenomenal attraction, now touring in England.

Although an American, Willard has never appeared in the east. The surprise of seeing this well-built, good-looking chap extending himself into the air is even more startling than may be imagined from the mere pictures that present the difference in his normal and abnormal height.

On the inside back cover are Sada Wander and George Stone, a couple of young people who have been one of the vaudeville surprises of the season. They play a skit of mirth and song named "The Beauty Shop." Hidden away for a while, Miss Wander and Mr. Stone happened to play New York for one week, when they were immediately snapped up with a large increase of salary, and engaged for the Sullivan-Considine Circuit, where they are now appearing.

The couple display latent ability that will likely result in Broadway seeing them upon their return from the west.

The back cover holds a reproduction of Gertrude Barnes, a beautiful girl, now in vaudeville as a "single act." Miss Barnes' turn is complete, from material, to looks and costumes, the latter becoming an attraction by themselves.

GALVANY ENDS TOUR.

San Francisco, Dec. 16.

The tour of Marie Galvany, the singer from foreign climes, ended while at Los Angeles. She did not appear the second week at the Orpheum theatre there. It was announced her voice needed fixing for the nonce, but since then it has developed the Orpheum Circuit arrived at an arrangement with the foreigner through which she canceled her contract for the Orpheum time.

Galvany received \$1,000 weekly. She has a considerable reputation abroad, but failed to please the vaudeville patrons of the West.

ED WYNN TIES UP.

A contract made with Al Aarons has tied up Ed Wynn, the comedian, at Hammerstein's this week, for several seasons to come.

Mr. Aarons has taken Wynn under his personal management, and will probably place him with a Broadway show.



IDA, ELSIE, VERA AND GEORGE ST. LEON

The talented ST. LEON FAMILY, as formerly known, is developing into a versatile group, under the guidance of their mother, MRS. ALF ST. LEON, widow of the famous circusman. "FINISHING FANNY" is a new play and another title role Ida St. Leon is now appearing in, playing in the south just at present. Miss St. Leon is under the direction of A. S. STERN, who produced the new show for her to star in. She has been winning the encomiums of the newspaper critics in each city where the piece has stopped, Miss St. Leon having established her popularity all over the country for successive seasons when taking the name part in "POLLY OF THE CIRCUS." The name of "ST. LEON" has become so closely identified with the sawdust ring play, Mrs. St. Leon was induced this season to allow the remainder of her family, the pretty and wonderful bareback rider, ELSIE, also her other daughter, the clever VERA, and the versatile son, GEORGE, to travel with "POLLY," which they are now doing. Mrs. St. Leon travels with Ida. She is greatly aided in the direction of her children by George, who is rapidly giving indications of possessing the showmanship his father was noted for.

FOUR WEEKS AT THE PALACE.

An engagement of four weeks at the Palace, London, will be opened by Willa Holt Wakefield Jan. 20. At the conclusion of her English stay, the pianologist will return home to full contracts.

Jenie Jacobs, of the Casey Agency, arranged the Palace engagement through the Harry Burns office in London.

THE THIRD IN FALL RIVER.

Fall River, Mass., Dec. 16.

The third local theatre to play Loew Circuit vaudeville will start Xmas Day, when the Puritan takes on the shows booked by Joe Schenck.

SAILINGS.

Mr. and Mrs. Showbridge, London representative of the H. B. Marinelli London office, sailed Dec. 17 from New York on the Mauretania. On the Baltic were Harding and Ah Sid and Mlle. Olive, and the Lusitania, sailing Dec. 24, will carry Mrs. Jules Jordan, Smythe and Hartman, Hart and Johnson, and the Three Lyres. Bookings were arranged by the Paul Taussig Steamship Agency.

The "small time" in vaudeville is the "big" time just now.

Burlesque is just sawing wood, as usual.

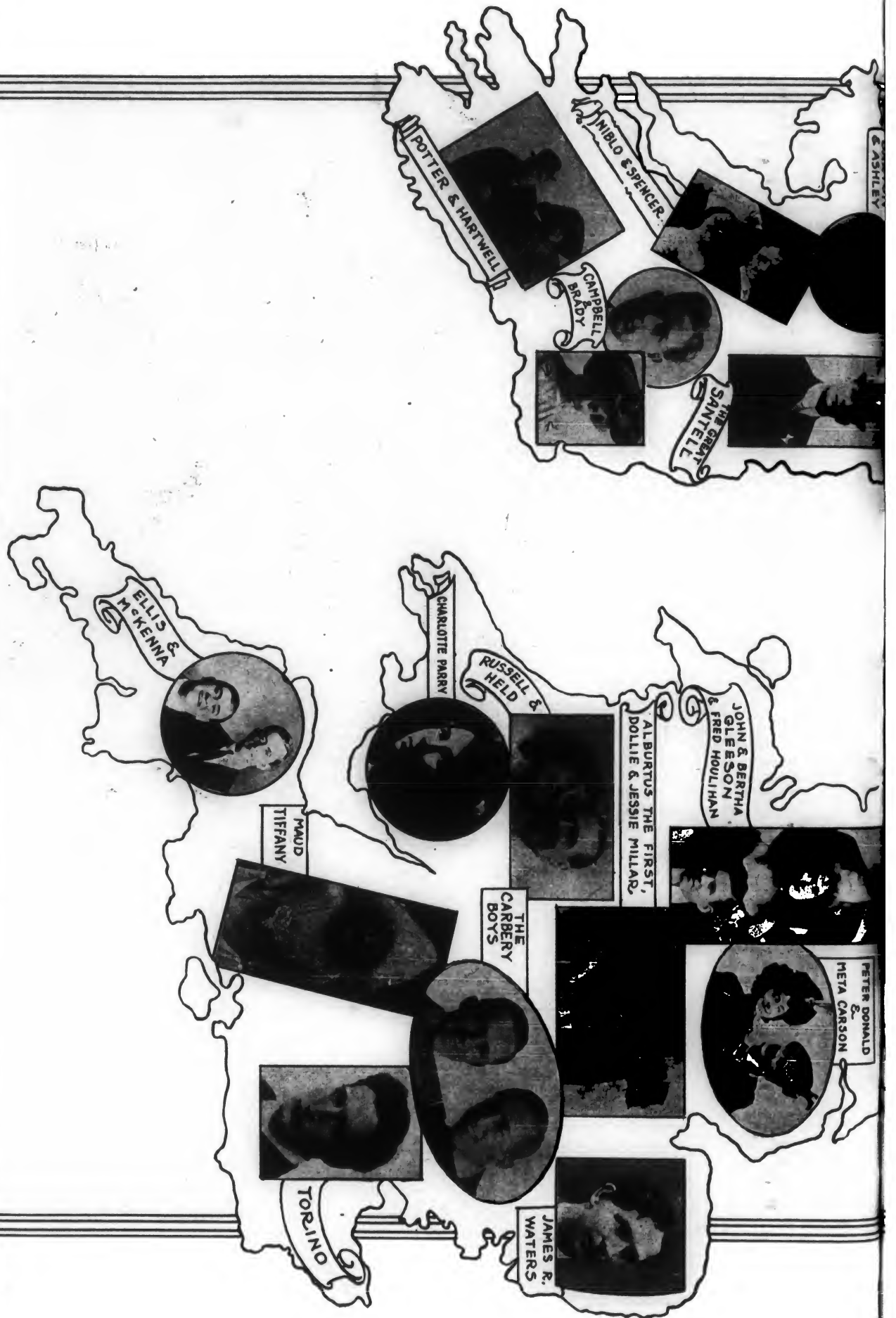
FOX OPENING ANOTHER.

The end of a busy year is coming to William Fox, who will open another theatre, however, before Father Time cuts out 1912. The Crotona at Tremont and Park avenues, the Bronx, will get going Dec. 23. It has a capacity of 2,850. Eight acts and pictures are to be the bill, the Crotona taking its shows from the Audubon, Mr. Fox's recently opened theatre on the west side uptown.

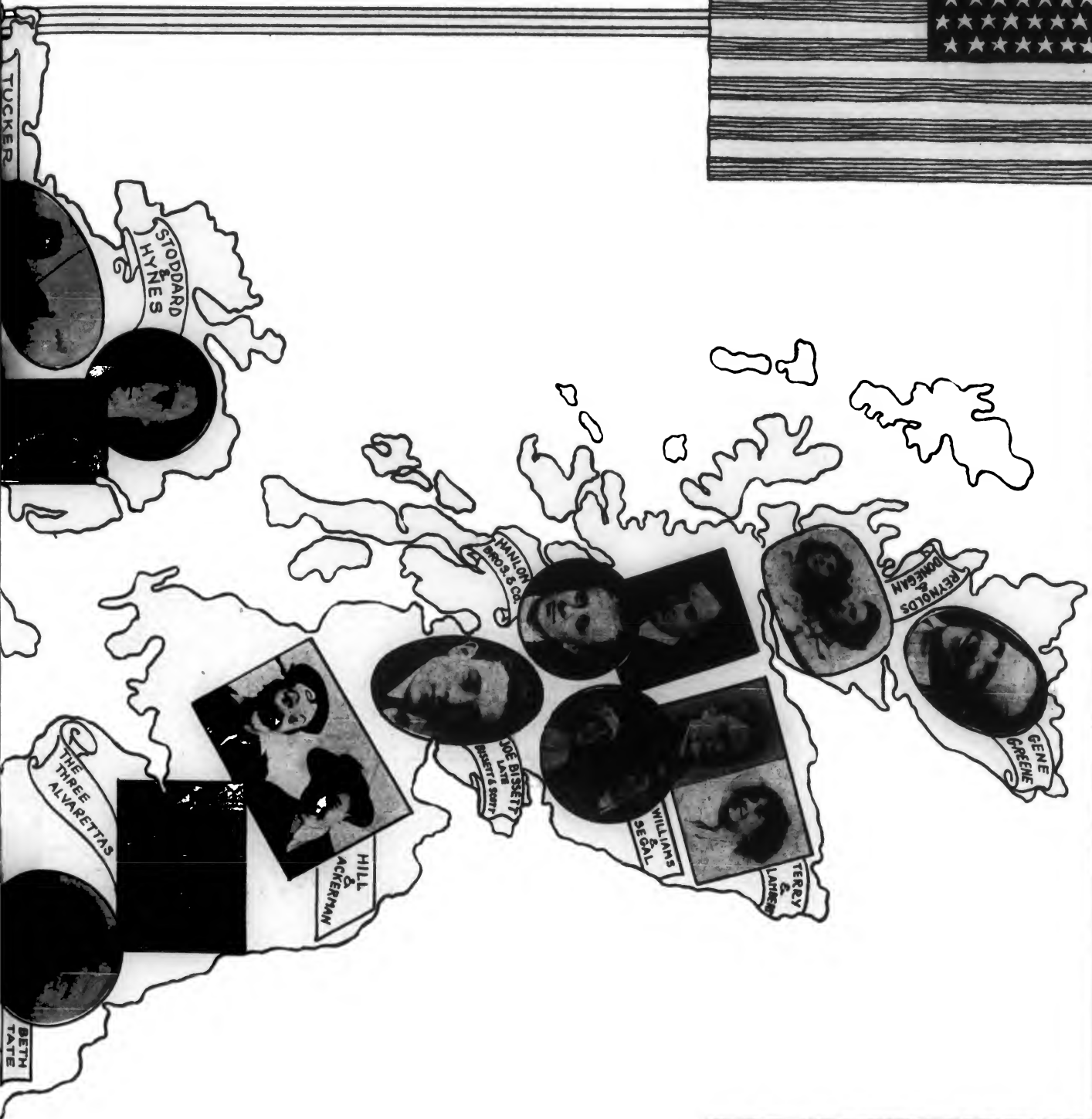
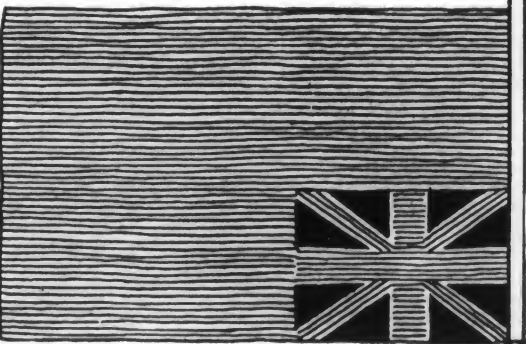
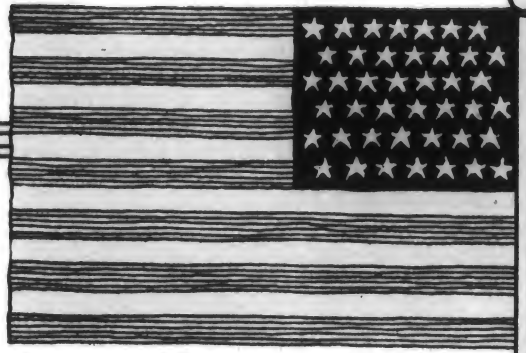
Happy these days is the showman with a bankroll.

"Paper" has become so frequent it isn't grabbed at any more.

AMERICAN ACTS IN ENGLAND



HANDS ACROSS THE SEA



THE LAUDER SHOW.

The program for the Harry Lauder Road Show under the direction of William Morris, has been made up. The first performances of Mr. Lauder on his fifth American tour under the Morris management will take place at the Casino, New York, for a week, commencing Dec. 23.

On the bill with the Scotchman will be Little Freddie Hackett, from London; Archer Astill, also from the London; Rex Fox, Six Musical Cuttys, Three Barths, and the Scottish Highlander Band of 20 pieces. Astill is known as "The Whistling Plowboy."

Jos. Vion will manage the Lauder show on tour; Jim Becker will go ahead of it.

Last week the New York papers poked some fun at a bronze bust of himself, presented to William Morris by Lauder. The papers commented on the Scotchman's burst of extravagance, as the ornament was said to have cost \$500.

Morris' gift was one of two Lauder had cast. The comedian sat for the reproduction with a smile on his face, as the bust itself testifies, although the sculptor may have kept the amount he intended charging a secret until after the sittings were over.

Mr. Lauder will shortly lose his reputation for economy and thriftiness if he doesn't tighten up some on this trip over. Gaby Deslys has already outdistanced Lauder's championship record. Gaby, say the members of the company she is now with, can give Mr. Lauder a handicap of \$99 in \$100, and make her single case go further than Lauder's ninety-nine bucks.

There have been several humorous instances (to Americans) of the "money grabber" from abroad. No one appears to care especially, though with professionals it soon becomes noised around and finds its way to the papers. Within the past five years, when big salaries have been paid by American managers to foreign actors, the difference in the amount received on this side and on their native heatn did not affect the savings bank habits of the man from abroad.

One case was an Englishman, noted on the stage for his immaculate and modish attire. He received while here three times the salary ever previously paid him anywhere. Arriving in the port and clearing his baggage at the Customs, he was driven in a taxi to a Broadway hotel. His escort, after the registration process had been gone through with, said to the clerk, in answer to a query: "Give Mr. Blank a room and bath." "Oh, dear, no, old chap," replied Blank. "I shall only be here two weeks."

"BERLINGOT" SUCCESSFUL.

(Special Cable to VARIETY.)

Paris, Dec. 16.

Felix Mayol mounted at his own fashionable little theatre, the Mayol (formerly the Concert Parisien), the operette "Berlingot" Dec. 17.

The piece, by L. Boyer and Bataille-Henry, was fairly successful.

The troupe is composed of clever music hall people, among them being Mayol, Mlle. Paula Morley, Senja and Frejol.

LEVY GOES GUNNING.

Jack Levy went gunning Sunday afternoon for B. F. Keith, with whom he has been at odds since he was debarred from booking acts on the sixth floor of the Putnam building.

Some time ago he brought suit against the United Booking Offices to recover one-half the commissions alleged to have been withheld from him, and applying for a dissolution, through the Attorney General, of the U. B. O. and Vaudeville Collection Agency. A decision has not yet been rendered in that case.

Last Friday Irene D'Arville, a performer, secured a judgment against Levy for \$175, claiming she paid Levy that amount for booming her and that her money was not expended by Levy as per agreement. Her case was prosecuted by Maurice Goodman's office—the attorney for the U. B. O.

Probably in retaliation Levy asserts that he witnessed Sunday afternoon's performance at the Colonial, after which he visited the West 58th street police station to file a complaint for breach of the Sabbath. There he was



CURRY AND RILEY

Wish everyone a Merry Xmas and Happy New Year.
Under the personal direction of
IRVING M. COOPER.

told to appear in the West 54th street police station Monday and apply for a summons or warrant for the manager of the theatre.

The testimony in the case against Levy brought out that Miss D'Arville was sent for by John J. Murdock (of the U. B. O.), who referred her to Goodman. Levy testified he had printed a number of blotters with Miss D'Arville's name on them, produced items from theatrical papers as proof of press work performed, and also attended to the usual duties of an agent in connection with Miss D'Arville.

POLITICAL SATIRE.

(Special Cable to VARIETY.)

London, Dec. 16.

The Gaiety theatre has introduced this week a revue number. It is built along lines of political satire, the point of the fun being in the situation of complete dominance over England of the Irish.

REPRODUCING "FRANKFORTERS."

"The Five Frankforters," which the Shuberts gave a road presentation earlier in the season, is not to be abandoned by them altogether. It is reported the Shuberts produced the show before Nov. 1 in order to protect their option. It is almost a certainty the piece will be reproduced with a stronger cast and more thoroughly rehearsed.

The Shuberts are engaging people for their new production of the Chinese comedy, "Tourandot," which William A. Brady at one time thought would be the proper vehicle for his wife, Grace George. It is now the plan to put on the Chink play by Feb. 15. It is understood some sort of arrangement may be made for the extension of the option expiring Jan. 1.

WOLHEIM SLIPS IN.

The Mauretania on its Christmas trip last week brought into New York A. Wolheim, the foreign agent with headquarters in London. No one knew of Mr. Wolheim's departure from the other side.

Since resigning as the London manager of the H. B. Marinelli agency, Mr. Wolheim, who is very well up in international theatrical bookings, has established himself quite firmly. It was some years ago when Wolheim last saw New York. At that time he was the manager of the Marinelli New York branch.

Though Wolheim declines to offer any special reason for his visit to New York at this time, it is said he contemplates the enlargement of his agency (perhaps in conjunction with other agents) until it shall have representation in all the principal centres.

Wolheim expects to sail from New York Jan. 6. He is staying while here, at the Hotel Rector.

EDDIE LEONARD IN WHITEFACE.

A distinct departure has been made by Eddie Leonard, the famous minstrel, who is appearing in vaudeville with Mabel Russell at the Colonial this week in whiteface for the first time in New York.

Minstrels as a rule, once they get under the cork, remain "blackface comedians" for the remainder of their stage careers. Mr. Leonard thought he would see the trend of the theatrical times and go them one better, by leaving the dark face thing alone. Reports from the road where he has been playing in whiteface, with Miss Russell, have approved the change, indicating it has tended to increase the value of Mr. Leonard's performance.

BOSCO LEAVES ACT.

(Special Cable to VARIETY.)

London, Dec. 16.

Bosco has dissolved partnership with LeRoy and Talma. He will produce a new comedy conjuring act.

PANTO DISAPPOINTING.

(Special Cable to VARIETY.)

London, Dec. 16.

The pantomime "Alladin" at the Empire is disappointing. It is generally dismissed as a rather poor attempt.

LOOKING FOR THEATRES.

(Special Cable to VARIETY.)

Paris, Dec. 16.

Some American capitalists have their eyes on Paris as a centre for vaudeville enterprise. Investigations are being made with the object of finding two or three establishments which can be acquired. Four is the number even mentioned. The interested parties may be satisfied with a couple if they can be found. There appears to be a great deal of secrecy over the quest.



BESSE MUNRO

Imported to support Alice Lloyd in "Little Miss Fix-It," Besse Munro, who hails from London, has been persuaded to remain on this side for another season, continuing under the direction of Werba & Luesscher.

THE TOWN I CAME FROM

COLLECTED BY LEE HARRISON.

There is no other town on earth
Like Providence—my place of birth.
George M. Cohan.

In Somerville I first saw light—
Confound the town—it's now closed
tight.
Richard Carle.

Some years ago said one of worth,
"St. Joe's the biggest town on earth."
David Montgomery.

Why, even out in Denver town
The gang all said I was a clown.
Fred A. Stone.

In New York we were "peaches" then;
We turned into a pair again.
Weber and Fields.

In Philadelphia, P-a.,
I first discovered light of day.
George W. Monroe.

Where George first saw signs of dawn
My parents named me Young
Tom Nawn.

You say I've lost my liver? Fool!—
That's why I came from Liverpool.
James Thornton.

On Bradford, Penn, I sure was sore,
Until I found a little "Moore."
Billy Montgomery.

Tho' I'm from Centerville, I-a.,
To "Reuben Glues" I always play
In New York City ev'ry day.
Corse Payton.

In Fredericksburg, Virginia, boys,
I started first to make a noise.
Nat M. Wills.

When I had learned a "nigger" song,
I didn't stay in Richmond long.
Eddie Leonard.

In 'Frisco, hardest town to shake,
I fell to earth and caused a quake.
Tom Wise.

Tho' born in Lima, I've met queens,
But do not care for Lima beans.
Charles J. King.

In "The Pink Lady" I am some class,
Though I came from Lawrence, Mass.
Frank Lawler.

A product of the Tenderloin,
From New York town came
Joseph Coyne.

Though Texas is the Lone Star bet
I haven't been a star as yet.
George Austin Moore.

Yes, it really seems a pity
To blame it on Atlantic City
Will H. Cohan.

Columbus, O., was great, you see,
That's where my ma discovered me.
Harry Bulger.

In "Philly" town I was a Quaker,
In fact I was—an undertaker.
Frank Tinney.

Toledo O'high-O! my sight
Was first turned on to Blau-gas light
Charley Grapewin.

'Frisco's where they turned me out
Since playing east I've the gout.
Al Jolson.

Although I came from Dayton first,
My business there was always "worst."
Frank Daniels.

When I was born in Chicago,
I was in perfect training—
Now, when I "go" of my home town,
Milwaukee thinks it's raining.
Eddie Foy.

Where'er I go they think I'm slow
Because Carr is my name.

They think I am a horse car
But I'm Russian just the same.
Alex Carr.

Tho' I was born in Amsterdam,
Don't think that I'm in Dutch;
I know that you will laugh at this
It's funny as a crutch.
Emmet Corrigan.

The first joke in my minstrel show
Was, "What salary did Columbus, O."
Al G. Fields.

Yes, I was born in New Orleans,
I put the ham in ham and beans.
Willis P. Sweatnam.

In Hong Kong I was born, 'tis true.
Is a fat Chinese a burly-cue?
George Wilson.

Cincinnati's home to me.
(Capital of Germany). **Jack Slavin.**

Tho' from my birthplace I had to
roam,
I wrote "My Old New Hampshire
Home."
Will M. Cressy.

They've tried to put me on the 'shelf
'Cause I was born in Philadelphia.
Jack Norworth.

I came from Cairo, Illinois,
Before I joined the minstrel boys.
James McIntyre.

I was born in Houston, Tex.,
For large amounts I write my checks.
Tom Heath.

I learned to juggle and to fake
In Cleveland, O., upon the lake.
Charlie Aldrich.

I have played in many a thing
Since I was born in London, Eng.
Sam Collins.

Since I was born in New York town
My salary has gone up and down.
"Issy" Ward.

I hope the public don't "get on"
That I am just a Hartford, Conn.
Lew Dockstader.

Born in Covington, Kentuck',
(Where I learned to dance the buck).
Johnny Ford.

I'm from Queenstown, so what's the
use
Of calling me "The Old Gray Goose"?
Charles E. Evans.

I'm one of Richmond, Virginia's, jokes,
That's me, one-half of Ward and
Vokes.
Hap Ward.

Born in Quincy, Illinois,
But now I'm Boston's daily joy.
Harry Vokes.

It was from Hartford, Conn., I came;
I brought the safety razor fame.
William Gillette.

When young, I was born in Syracuse,
Ever since I've been running loose.
Johnny Hyams.

I am as clever as can be
(They named New Haven after me).
Carter De Haven.

I came from St. Johns, N. B.,
(The weather was too cold for me).
Will Macart.

I was born in Newport News, Virginia;
If they don't fool you there, they'll
skin yer.
Walter C. Kelly.

Benicia (in the "Golden State"),
I was born there; cruel fate!
Wilson Mizner.

I hopped from 'Frisco like a flea,
And Belasco made a star of me.
David Warfield.

Though born in Zanesville, I'm no jay,
I saw the "Y" bridge every day.
Otis Harlan.

Born in Cornwall (on the Hudson
river),
That's why my songs will never flivver.
Billy Jerome.

Though born in Binghamton, N. Y.,
I've done my "acting" in burnt cork.
Neil O'Brien.



LEE HARRISON.

The place I happened to occur
Was up in dear old Rochester.
Barney Bernard.

P. S.:
You'll think this rhyme very bad,
But it's the very best I had. **B. B.**

From sleepy Philly, it is true,
I came to sit up nights with you.
John Drew.

Pittsburgh, Altoona and Scranton are
fine,
But I'll take Patton, Pa., for mine.
Harry F. Good.

In Birmingham (an English place)
They first laughed at this German face.
Sam Bernard.

The "Buffalo" has passed and gone,
But Irish songs will still go on.
Chauncy Olcott.

In Galveston he won his fame
By wearing dresses like a dame.
Stuart ("The Male Patti").

In Boston town you're welcome back
Said Boston town to
Andrew Mack.



GEORGE W. BARRY and MAUDE WOLFORD

Booked solo in "AT THE SONG BOOTH" on the ORPHEUM and UNITED BOOKING OFFICES CIRCUITS. Writing and singing their own material exclusively, the couple are always a welcome attraction on a Vanderbilt program. Their name has come to mean up-to-date and they are always sure to have several bright and simple passages on the current topics of the day. JAMES E. PLUNKETT directs the act.

COMEDY

BY JOHN E. HENSHAW.

Comedy is King—Some vaudeville managers before the opening of their first show seem to fear for the success of a bill that boasts comedy throughout, but his capacity audiences generally reassure him that comedy is what they want.

That great essential—*contrast*—is gained on an all-comedy bill, by the different methods employed by the various acts, which, of course, must be discreetly placed. The desired quality is neither

spite the other numbers on the bill, and that keen competition that keeps the variety actor strung to the highest pitch. There is no such condition in the legitimate.

I regard vaudeville as the cream of theatricals; it is the essence of what performers spend years to acquire—concisely, it is the kernel, whereas the long, drawn-out legitimate show is the kernel and shell, too.



FRANCES Merry Xmas and Happy New Year to all. MURIEL
MURIEL and FRANCES.
"JUST TWO GIRLS."

all high brow nor all low comedy. In the many comedy roles I have enacted I find my different methods influenced more or less by my audience, and that although the low comedy methods may elicit more demonstration in the way of hysterical laughter and guffaws, it does not compare with the more solid enjoyment evinced by the pleased expressions and impressive laughs of the more intellectual ones, who are appealed to by a more refined and subtle method.

One of the great advantages in vaudeville, I find, is the prerogative of delivering material as I see fit, without any restraint, adapting my mode of procedure to prevailing conditions. This freedom to assert one's individuality tends to bring out the best in an actor.

Handling comedy in a vaudeville act is a more difficult proposition than in a legitimate show, vaudeville requiring more finesse. In the legitimate, the comedy is consistently planned for the general good of the whole piece, and not to be readjusted as vaudeville acts are each week; whereas, in vaudeville each act must make good, independent of, and de-



HOLDEN and HARRON.
"The Messenger Boy and Soubrette."
In their eccentric comedy conversation. A young act with a record of two years solid booking with more to come.
Direction of NORMAN JEFFERIES

HOW McINTYRE AND HEATH DO IT

This is a tale with a moral—several in fact—to which any quantity of familiar proverbs may be suitably applied. An artistic partnership covering a period of thirty-eight years without a break or even a rift is unusual if not altogether unprecedented.

Yet this is the case with James McIntyre and Tom Heath, blackface comedians.

"How is it," asked a VARIETY representative, "you two men have stuck together so long? Have you had any serious quarrels, and, if so, what about?"

Mr. Heath was at first inclined to be facetious and replied:

"We are not afraid to lend each other money."

Mr. McIntyre, on the contrary, accepted the interview seriously and at once became thoughtful. Seeing this, Heath immediately fell in with his partner's mood and from then they were earnest. During the visits the artists spoke alternately, never together and not once

teer a 'yes' or a 'no' in any matter pertaining to business.

"Gentlemen," said the interviewer, "in a commercial business a trademark and enterprise as well established as yours would live many years after you are gone. If one of you were to die or retire, what would become of the other and of what value would be the reputations you have labored so long to establish?"

"Early in our partnership association we discussed the ultimate end of all successful acting alliances. On investigation we found that the finish was usually the Actors' Fund or the poorhouse. So we determined that each week we would lay aside a certain proportion of our joint income for a real estate investment. The result is that we now own property in nearly every state in the union, with large holdings on Long Island. So, in the event of anything occurring, we have today independent incomes.

"We are even protected against any general slump in the entire real estate market without having recourse to the



McINTYRE and HEATH.
IN 1874.

interrupting each other. They said, in effect:

"Whenever a serious question arises we toss up the first coin that is handy and make a decision without resorting to outside advisers or lawyers. For instance (this by McIntyre), Heath on one occasion wanted us to put out a minstrel show and I was in favor of a specialty organization. In the toss I won and a specialty company it was, without any further discussion. By this method we never have been annoyed by any real scraps.

"When we joined hands more than thirty-eight years ago we were both single. Then and there we agreed that in the event either of us should die, the women should never marry, or, if possible in our business. We have steadfastly adhered to this rule. From the first they have been so trained and in all these years have never been known to volun-

Fund for assistance, for we are insured in favor of each other with both life and accident insurance policies to amounts that would make the other absolutely independent.

"We arrived at these conclusions after numerous talks, based on a survey of the finish of all the popular teams and other combinations of the good old days. As we recall some of them at this moment, off-hand, they were Harrigan and Hart, Baker and Farren, Murray and Mack, Hawley and Buisley, Sheridan and Mack, Delahanty and Hengler, Rogers and McKee, Homer and Holly, Parkhurst and Collins, Ferguson and Mack, Two Johns, Two Macks, Collins and Moore, Hurley and Marr, Guilfoil and Rourke, Barlow Bros., Emerson, Clarke and The Daly Bros., etc. The moment the partnership dissolved the trade became valueless. All of them were performers and many died broke."

RUNNING THE THEATRE

Surrounded by theatres and a theatrical atmosphere, with theatre-goers running over the pavements below him in taxicabs, even the light of an electric sign for the Maxine Elliott theatre streaming into his window in the suite of offices on the fourth floor, southwest corner, of the Shubert Building at Broadway and 39th street, Charles A. Bird, a showman who knows as much about the theatre in all its scope and phases as any man in the line, sat at his desk at 8 o'clock the other evening, and told a VARIETY representative there wasn't much to talk about on theatricals.

"Charlie" Bird is single, born at Hornellsville, N. Y. He is of the theatre, and has no office hours. While the VARIETY man sat near Mr. Bird's desk, people came running in, the phone rang repeatedly, and as the hour approached for the playhouses along Broadway to disgorge their crowds, a caller at Mr. Bird's office might have guessed business was just about to start in the morning, were it not that the absence of his two stenographers denoted the day's work was over.

Urged to delve into the technical side of the show business, the stage and its output, the theatre and its working staff, Mr. Bird told it all in about two minutes. Pressed for detail, he turned to the window and drew on his vast knowledge for a few facts.

The Shuberts appear to have a solid pillar in "Charlie" Bird. If there is trouble about a theatre, you see Bird; if a new house is building, you see Bird there, with the dust from the plaster on his clothes; if a show is starting out, they go to Bird; if there's something the matter with the technical side of the circuit, it's up to Bird. On the purely mechanical end of the theatre, it is all Bird. He arranges for the show to go out, for the scenery to be there, for the stage crew, for the house crew, for the resident manager, treasurer and staff, for the operation of the theatre and the stage.

The show passes in review, and the manager, stage manager, "stager" or "producer" is acclaimed by the program and the press, if they are not berated by the latter. But as one might say if there were no theatre there could be no play, so it could be remarked that if it weren't for the man behind, the show wouldn't go on or go out.

"You know about what there is to building a show," remarked Mr. Bird. "The chorus has to be called for rehearsal some weeks ahead of the proposed date of the public showing, and the principals a week or so later. The models of the settings are supplied and go to the shops. There are the scenery shop and the carpenter shop, with the painters and property men all doing their work also. We aim to have the production built seven days ahead of time. The wardrobe is generally designed by Melville Ellis and the dress-making shop takes care of that. Sometimes we have some of the costumes made outside. Boots, shoes and wigs must be gotten ready as well.

"When the show is opening out of

New York we have the cars placed at 10 o'clock on the morning of the dress rehearsal. There is seldom any confusion. Only once in eight years have we fallen down and that was unavoidable, while on the other hand we have built a production in five days that would have ordinarily taken eleven. We worked night and day on that, the men staying on the job eighteen hours daily until it was completed. We made it just on time, but we did it.

"In selecting the crews, we know the men best fitted for big production and small. We have some corkers with us. The crew with the Gilbert & Sullivan All-Star Opera Co. I would gamble on, with Harry McDargby, Luke Southern, Dave Doran and John Munger in charge. They know each other and

Bird in answer to a question. "We uncover them by a process of reports and experience. We don't care what the people come in here and say or write to us about a house manager. We know them, and a 'knock' doesn't go here unless there are good grounds to back it up. At the Belasco, Washington, is L. S. Taylor, Earl Steward, at the Shubert, Kansas City, is another star. Asher Levy at the Garrick, Chicago, worked up from the post of assistant treasurer, while Melville Stoltz, who represents us at St. Louis, is an institution. Then there is John Oishei, of the Teck, Buffalo, and H. E. Judge, an Englishman, at the Princess, Montreal, and John Garrity, of Louisville, John Reynolds, Pittsburgh; Eddie Smith, Boston; A. G. Bainbridge, Minneapolis; Frank Phelps, Omaha; R. H. Lawrence, Detroit; F. J. Dailey, Indianapolis, all in the class of ideal managers. I might go right down the list of our

audience have in case of a fire starting among those papers down there?

"Then I went out of town. Coming back a couple of days after I stopped in the theatre again, and the papers were still there. I just told the manager to come over to my hotel that evening, and left without saying anything more. After the show that night, with my door locked, I told that fellow what I thought of him from the ground up. I had locked the door because I believed there would be a riot and I didn't want outside interference. He left though without attempting anything and quit his job at the same time. I have never been able to make up my mind why he didn't order that room cleared. Yet he came to us highly recommended from twenty different sources. Now he's a street car conductor.

"We get reports from advance men and managers with the shows, who cover every town. The show managers stay a week or two at a time, and have plenty of opportunity to observe. When we receive a bad report about a house we verify it in several ways before reaching any decision.

"The treasurers are mostly local men and bonded, and we have some crackerjacks among them, men who know their business, take care of the box office properly (and that's no cinch either) and are a credit to us and the towns they are in.

"I suppose there's a lot of detail after all," concluded Mr. Bird, in answer to another question, "but you haven't time to notice it around here. There's lots of things that send a man up in the air, for everything is on the move all the time. I get red hot sometimes over the impositions we encounter, which are enough to wake up the Sphinx, but it's all in the day's work and passes along."

The public won't pay two dollars for fifty cents' worth of show.



THE ALTOGETHER DIFFERENT "SISTER ACT."

The first season THE MELNOTTES, who are well known to first class vaudeville all over the country, have attempted an act entirely on their own. The general verdict has been the Twins have done nothing to equal their present work. Possessed of good looks with a natural taste for dressing, their charm of manner and engaging personalities all blend into the making of one of the classiest "sister acts" vaudeville has known.

work nicely together. Another prize crew is with "The Blue Bird," with Harry J. Welts, Charles Lang and Charles Lamonte. For the 'Pinafore' production there are Selby Tapsfield, Con Valentine and O. G. Hook with the crew.

"Then we have the best stage carpenter in the world, bar none, at the Hippodrome, New York. He is Geo. Williams, and has 72 grips under him. You wouldn't think George could win a 100-yard race to look at him or he wouldn't stop a typewriter when he talks, but he's a wonder at getting a thing done on schedule. You can bank on him every time. Joe Elsner, whom we shifted over from the Herald Square under him in that house, and Louis Bowers, the property man, has 40 clearers.

"Resident managers are a proposition all to themselves," remarked Mr.

managers and name them all, for that matter, for all are in the first rank.

"A local manager has a lot to contend with, and we support him, if he is right. If he isn't we tell him. We want managers with backbone, and I believe that when praise is due them they should have it, even if one day they get a roast from headquarters and the next a friendly pat on the shoulder. They are a part of us and we work together.

"The house managers are in charge locally. It must be a serious matter before they call upon us for advice. We have found the other kind of managers, too, and gotten rid of them. I walked into a house in the northwest one day. In the cellar was a lot of old papers, probably thrown there by the cleaning women for weeks. I called the manager downstairs, attracted his attention to it and told him that wasn't right: what chance would an



BOBBY HEATH.

The effervescent song writer and live wire. Discoverer of "perpetual motion in vaudeville," or "The art of always keeping busy." Now touring the Orpheum circuit with BOBBY HEATH and RUBY RAYMOND, in their oddity hit in "One." Mr. Heath is under the personal direction of NORMAN JEFFERIES.

AWAY FROM BROADWAY.

That narrow plot of land on Manhattan Island east of lower Broadway and south of Fulton street, generically known as "Wall Street," is about five miles away from Times Square in distance, but in associations much closer than is generally believed. One prominent stock broker on William street (not far from Beaver) enters his sumptuous mahogany-trimmed office at 9.30 and quits at 4 p. m., a model of commercial sedateness, and takes it unkindly of former acquaintances who remind him of the days when he was a soulful tenor in inconspicuous revivals of the Gilbert & Sullivan comic operas.

On New street there is a customers' room manager for a commission firm with membership in "The Big Board" and several of the commodity exchanges, who was a trouper in his younger days.

The two men dodge old associations for different reasons. The William street broker holds membership in several of the exclusive clubs and aspires to position in the beau monde.

The other finds his circle of friends in the bright light district an impediment to his ease. For his business is making friends. He numbers speculators and investors by the score among his friends, and they have nominated him captain of all their personally conducted tours in Bohemia. Bohemia and 9 a. m. responsibilities do not go well together. Besides, the office manager has a growing family which he likes to call upon once in a while. But he must hold his New street friends, and their demands on his services as a "seeing-Broadway" guide are insistent.

The success of these two men in the financial world seems to put a dent in the popular fallacy that the actor is a light-minded, frivolous creature, with a free and easy type of intellect, made up of about equal parts of childlike vanity and artistic temperament. Take it from one who has studied the play, the chase of the nimble dollar as it is played on Wall street requires the attention of a regular active head.

Every department of the commission business calls for mental agility. When a floor member goes on the stock exchange, the cotton exchange, or even the curb, he has a list of orders to buy and sell at stated prices, stop loss orders to execute and innumerable details to watch in a constantly shifting and changing scale of values. In the commodity markets it makes no difference that he is dealing principally in myth-money, there comes the inevitable "settling time," when he must turn in his "counters" and make good in legal tender.

At the ten o'clock bell that starts the day the floor member plunges into the maelstrom carrying in his mind a maze of figures that would turn the head of a foreign exchange clerk crazy. The cotton broker deals in contracts for twelve separate months, each represented by a different set of figures that change as often as the clock ticks. The complications that can work out from a limitless variety of possible transactions, every moment changing, and added to by a stream of new or-

ders, can be imagined. One broker on the cotton exchange floor is said to have adapted a formula devised by a lightning calculator who played in vaudeville to apply to the orderly handling of his huge volume of business. Several fellow brokers have tried to use the system, but failed.

The game is going in the broker's office quite as busily during the five hours of trading. It is practically an unbroken rule that the office managers shall not advise a speculator. The attitude is much the same as that of a roulette spinner. In effect the invitation is this—"There's the game. Buy a stack and sit in if you like. We don't invite you and you go on your

northern Texas will be reflected instantly in an avalanche of selling orders or a roar of swiftly mounting bids, depending on the condition of the crop and the need for rain or sunshine. All this data, together with the demand for cotton in Lancashire and New England, crop statistics, shipments from the southern primary markets, shipment from cotton ports, stocks in warehouses all over the belt and demand for manufactured cloth in every section of the world is at the tip of the office manager's tongue. He pours it out in an unbroken stream of patter to the prospective speculator. The facts correspond pretty exactly with the "past performances" of the turf. The player is fed energetically with the facts and places his bets as he thinks best.

to between 100,000 and 300,000 bales, and issues certificates against this, but the certificates change hands so often and go through so many transfers, they are really only counters in the game. The transactions in the actual staple (called "spot sales") are so small as to be negligible.

Money changes hands rapidly, and fortunes are made and lost with sensational speed. Theodore Price, who is known as one of the "Waldorf crowd," a coterie of plungers who live at that hotel and spend their time in Scales Alley (after the name of Eugene Scales, a sensational player), was a successful buyer for New England spinners, until he went into the gamble on his own account and piled up a big fortune, only to drop it in a hectic pool campaign that shook the trade.

The market is alive with picturesque incidents. The name of McFadden is magic. He is the big representative of the Liverpool interests, and it is said swings the market to suit himself. His Liverpool manager was in New York a week or two ago. "Just to get acquainted over here," he told the reporters. One of the latter caught him in Delmonico's the second day after his arrival, and the pair spent the afternoon matching coins at the rate of \$10 a throw. The reporter, one Kendall, went back to his office with \$400 of the Englishman's money and a budget of "inside information."

Jesse Livermore is a prominent figure, making his headquarters with the New street brokerage firm of Hutton Bros. He is the tow-headed youngster who gum-shoed into New York from Boston, where he had been a board boy in a broker's office and took down profits from cotton operations in thick wads.

After the close of business one afternoon Livermore became involved in a discussion with one of the Hutton firm. He said he could post quotations as rapidly as in his best days in Boston. To prove it the young millionaire tore off a yard of the ticker tape, had the broker call it off to him and, with the board boy's belt strapped about his waist did wonderful stunts of sleight of hand in posting quotations.



LEONA STEPHENS.

Leading subject with Eddie Foy in "Across the River" for the greater part of this season. Miss Stephens has, in a comparatively short time, jumped into prominence in the musical comedy field.

Soubrette for two seasons with Leffler & Bratton's "Let George Do It" company, she became a favorite in all the popular priced houses. Playing with the same show in the summer at the Columbia, New York. Miss Stephens was selected by Werba & Laescher for "Across the River" and became as well liked in the first grade legitimate houses.

own responsibility." But the manager or member of the firm will supply the speculator with "dope" as complete and comprehensive as the racing charts that hang in the pool room around the corner.

The weather in the cotton belt is followed as anxiously as the pulse of a fever patient. Government maps are issued daily, showing air pressures in every section of the belt, and the players of the market study over them with bated breath. The official statement that an inch of rainfall in central or

The main principle is to keep the speculator (investor he is called by courtesy) interested, for his purchase of cotton brings to the commission firm a fee of \$15 on each 100 bales, a commission which represents about 1 per cent. of the amount represented by the contracts bought or sold. Of course, the bulk of the business is done on margin. The commodity enters into the transaction only indirectly. The New York Exchange holds in store houses in the city what it calls its "certificated stock" of baled cotton, amounting



ARMSTRONG

RD.

"The Copper Comedie and The Johnnie Apply W. S. HUNNESSY New York nam Blog

HOW THE HIP IS RUN

Much has been printed in the daily and weekly papers about the Hippodrome, New York's largest playhouse, most of it devoted to the attractions there presented and the manner of producing and staging them. A VARIETY representative sought out John B. Fitzpatrick, on whose managerial shoulders rests so great a responsibility. Spurred by an occasional question, he said:

"There is probably no place in the world where we have to deal with such

superintendents who preside over porters and cleaning-women to the number of sixty.

"There are six windows used for the sale of tickets at the rush hours and the young men who preside over them are taxed to their utmost capacity in pleasing patrons purchasing seats, which number 5,036, not counting standing room. During the big rushes, in the Sixth avenue entrance, if it were not for the four

(Continued on Page 104.)



BROOKLYN HARMONY FOUR.

BOMPS—THOMPSON—GOLDRICK—RAINES.

A quartet of real singing presenting a new arrangement of vocal surprises and original comedy.

A clean, clever and classy feature.
Direction of **NORMAN JEFFERIES.**

crowds as at the Hippodrome. This is particularly so Saturdays and holidays. At such times it is especially trying on account of the preponderance of children and strangers who are unacquainted with conditions in New York. One woman will often come accompanied by a dozen or more children and owing to the great congestion in the lobby they will get separated, and were it not for the fact that the employees of the house are extremely patient, courteous and polite there would often be a nursery pandemonium. "In the entire house there are 870 people employed. That includes the performers, executives both in front and on the stage, carpenters, electricians, engineers, scene-shifters, property men and those who look after the cleaning of the building and care of the animals. The performers alone number 590, made up of actors, circus people, ballet dancers and chorus."

Reverting to the subject of "the front of the house," Mr. Fitzpatrick continued:

"In the front one of the most trying things that we have to contend with, on account of the numbers of floors, promenades and aisles, is to keep the house bright and clean. This is particularly so between shows as two performances are given daily. The force required for this labor is made up of two



AMOROS SISTERS.

THOSE FRENCH GIRLS.

Playing Orpheum Circuit.

Direction, **PAUL DURAND-TONY WILSON**

EPIGRAMS

BY EDWARD ABBOTT.

Getting Up, in Vaudeville, consists largely in Getting Over.

Woman's Suffrage is the last desperate attempt of an old maid to win a husband by means of notoriety.

If there had been no such place as Venice, what would the Drop Curtain painters ever do for a living?

Many an Aeroplane that broke World's records, couldn't even break its fall.

You can sometimes tell a good performer by the clever things he does not do.

Did it ever occur to you that Electric Signs constitute the only real Current Literature?

Many an Actress that showed little promise in Drama, showed more in Burlesque.

If you want to find out all about Married life, ask an Old Maid. She knows. That's why she passed it up.

A hit in the City is worth two in the Bush.

Whenever you're asked anything about a woman, always say you don't know. You'll always be right.

Beauty is only skin deep. According to the manufacturer of Make Up, it's not even that.

There are two kinds of Chain Gangs nowadays. One, with chains on their wheels to keep from skidding; the other, with chains on their limbs to keep from skipping.

Brave is he that will carry to an Ageing Ingenue her first Character part.



CHEVALIER DE LORIS.

THE MASTER MARKSMAN.

The original and pioneer sharpshooter of the American stage. Presents his compliments to his imitators and tells them not to worry while he has his health. Latest act now in readiness for engagements. May always be addressed care VARIETY, New York.

Love is the Banana peeling on the threshold of a man's life.

Show me a performer that never praised his own act, and I'll show you a nice little well kept grave.

Many a Prima Donna had to stop practicing at home, because she lived too near a Brick Yard.

Many an Actor has tried to hog the show, only to put the show on the hog.

The way of the Tramp Thespian is hard.

Platonic Friendship is the biggest lie a woman ever told.

Let some poor woman get mixed up in a scandal, and immediately some Wise Guy will remark, "She must have been an Actress."

Hosiery covers a multitude of sins.

Don't get too flip lest you flop.

NO "\$2 VAUDEVILLE," SAYS SAM K. HODGDON

"There will be no '\$2 Vaudeville,' as it is called, in my estimation. Not a sufficient number of houses could stand it. There may be instances of isolated cases where a different policy is followed, such as the Winter Garden, New York, but the '\$2 Vaudeville' for the regular theatre is but a day dream," said Sam K. Hodgdon to a VARIETY representative, when sounded on the subject.

The authoritativeness with which Mr. Hodgdon may speak upon that subject will not be questioned. In his position of General Booking Manager for the United Booking Offices the knowledge of the business necessarily gained by pure observation alone (if uninterested) gives the greatest weight to his statement.

Speaking with Mr. Hodgdon on the "inside" of vaudeville would appall the beginner in that profession. It's akin to taking a post-graduate course. He goes right to the depths, without pause, in his replies.

Another question put to the booking manager by the interviewer was how B. F. Keith arrived at the conclusion a vaudeville house with a reputation for "always a good show" was the biggest asset a variety manager could have; far greater than might be secured by depending upon a "name," "feature act" or "drawing card" for profitable business.

"I don't think Mr. Keith planned that policy out," replied Mr. Hodgdon; "it developed. In watching his bills of the early times, Mr. Keith insisted upon an all-around good show, and by such means the name of 'Keith' became identified with a 'good show.' The 'all-around good show' booking is still being lived up to in the B. F. Keith theatres.

"Naturally, with the passing of time, audiences became more critical, more exacting, possibly, but the advancement of vaudeville brought a better quality of material along with it, and the performances on the stage were on a step with the 'education' of the patrons."

Asked what he considered the basic foundation of a pleasing vaudeville program, Mr. Hodgdon replied: "A comedy sketch, a monologist, single singing woman, acrobatic turn, strong man and woman who can dance, preferably to appear in the form of a sketch, and the usual 'dumb act' to open the show, with what may be filled in."

"It seems to me," continued the ex-

pert, "that vaudeville will yet call for the old time pantomimes, like 'Humpty Dumpty.' Just now I wouldn't say that vaudeville is all variety; there is certainly a sameness about it, that, although it rests upon the managerial support 'What the public wants,' yet, to me, is doing vaudeville no good."

"Does the public decide what it wants, or does the manager become the judge in that respect?" queried the questioner.

"Well," remarked Mr. Hodgdon, "You know the system today is somewhat away from that of years ago. Now the large houses, almost without exception, have 'booking representatives.' These men select the bills. They are supposed to

course, and their material continued unchanged.

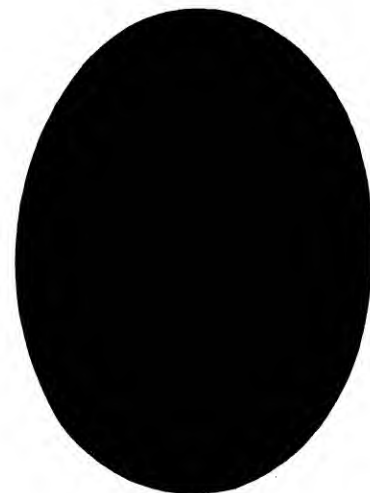
"Regarding material, I think the first improvement in acts upon the stage came from artists in a fixed field securing opportunities through sketches—comedy sketches. It did much for many of them, and for some it advanced them until they are yet in the front rank of vaudeville's entertainers.

"I have also noticed that where the 'comedian' and 'straight' were well fitted and capable that they remain. A good team endures. Let me here remark that though the public can not be sufficiently intimate with stage craft to appreciate a 'straight man,' it will be usually found in these teams that the 'straight' of the act is as essential to it as the comedian.

"The dramatic piece, I believe, has a place in vaudeville, but not dramatics with gruesomeness. Vaudeville audiences do not want gruesomeness. Dramatics

James J. Armstrong and Geo. Liman, I recall. Later others arrived. About 1890 William L. Lykens, John J. Iris and Clint Wilson were also prominent.

"In 1889, when Mr. Keith had but two houses (Boston and Philadelphia) he in-

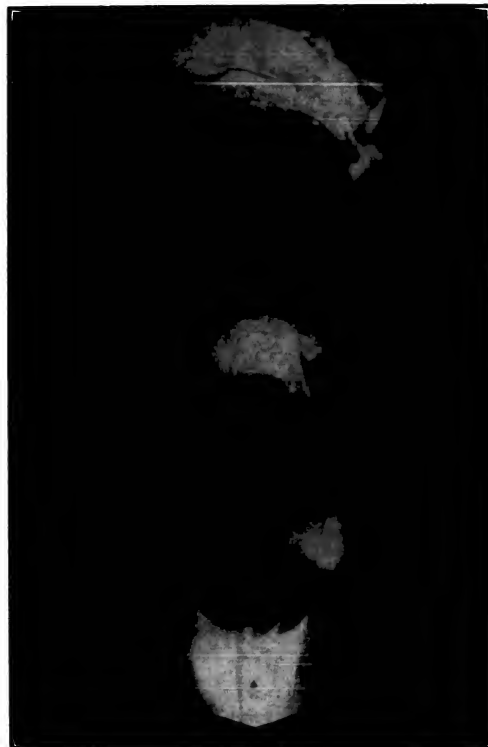


ELI DAWSON.

The Joyful Comedian and Song Writer. Touring the SULLIVAN AND CONSIDINE CIRCUIT, very successfully, in something entirely new in blackface, and is booked solid.

He is featuring his many successes, among them "Good Night Mr. Moon," "Pucker Up Your Lips Miss Lindy," "Hear Those Chimes," "Come With Me To Honeymoon Land," with splendid results.

To his many friends and managers, he wishes A Merry Christmas and A Happy and Prosperous New Year.



MR. and MRS. JAMES R. McCANN.

assisted by
WILLIAM STUART AND STEPHEN CORNELIUS
in
"UNCLE CHARLES OF CHARLESTON."
A clean comedy, with a punch at the finish
Just finishing two round trips from coast to coast.
Direction of NORMAN JEFFERIES.

know their audiences through experience, from watching their attitude toward classes of acts."

Speaking generally, Mr. Hodgdon said: "I have no doubt but that comedy is the backbone of vaudeville. Take monologists, for example. Without becoming personal, there are instances of where monologists of large repute in their day lasted only during that day. And yet a monologist must send over humor. But these monologists were lacking in personality. They wore out. Had their personality borne them up as vaudeville leapt forward, they would have been obliged to obtain that material which might have kept them in the lead. With the fading away of the approval of the public, they became listless, blaming the public, of

with comedy is the thing. Of late years there has been a tendency to more people on a bill (not acts) through increased size of turns, but I don't see that this means anything beyond what the larger salaries paid by the managers as a matter of course brought forth in the way of numbers.

"Neither would I say that the system of booking differs so much now from what it did. The United Booking Offices has systematized the booking system always in vogue, that's about all. Before the managers became associated, and when I represented Mr. Keith in Boston, I would come to New York weekly to look over available acts, calling upon the agents. In those times (the early 90s) there were two or three agents here.

sisted upon detail in the laying out of bills. While perhaps we did not book with the knowledge later obtained, the Keith shows were put together to the best advantage, as we then saw it.

"The introduction of legitimates into vaudeville did considerable toward spurring on the vaudevillian. While today I would venture to say vaudeville acts have multiplied twenty-fold over the number in existence in 1890, the added theatres devoted to vaudeville leaves the pro rata of desirable turns relatively about the same for the two periods. In the interim, however, the producer appeared, and he, as well as the legitimate, gave vaudeville a mighty shove upward.

"I wouldn't claim I know more acts than anyone in vaudeville, but perhaps I do possess more information regarding them. In earlier years I watched the acts in person, but I have not been able to do that of late, though I read the reports sent in by various local managers. In this connection, I will correct any wrong impression outstanding about 'reports.'

"We do not accept these reports, as written, literally. Where the resident manager becomes enthusiastic, we discount the enthusiasm, and where he is uncomplimentary, we strain that, too. Rather we prefer the average as a basis, excepting where the local manager has established his judgment as entitled to due weight. We instruct resident managers to coldly judge shows. In an attempt to secure perfectly impartial reports, we have, as far as practicable, directed the house man to make up his report on the performance after the Monday night show, instead of the Monday matinees, as was followed at one time."

Though Mr. Hodgdon does not admit he has more intimate information upon
(Continued on Page 107.)



EXPENSIVE (?) PRODUCTIONS

Are productions as expensive as the legitimate producers says they are? Of course, we know the manager will pad a little, and that much discount off is always allowed. The real point is, if the manager says it cost him \$60,000 to put on a musical comedy, how much did he spend?

Off-hand, you, who may know something on the inside of these things, will say \$45,000. Asked how you reach your calculation, the reply might be: "Well, it looks that money." So it does, and since it looks like \$45,000, which means an elaborate production in any case, what's the odds?

It all depends upon the producer. Some buy their productions cheaper than others. Those not well versed or without a storehouse pay dearly. The \$60,000 production the manager so glibly spoke about may have cost him \$25,000; it could have cost him \$45,000 and might have cost him \$60,000. Depends greatly upon who produced the show, and where he got the production.

The biggest producing firms have their own paint and property shops, dressmaking establishments and storehouses. The storehouses are not the

A few large producers, though, are extravagant in building. They don't take any particular pains to save money on the production. Either that or they have not investigated the path to the most economical way and means. But the producer with a business system is putting shows on Broadway at rock bottom cost, and getting a lot of credit as an extravagant outfitter.

The smaller productions, those of dramatic plays, comedies and farces are matters of nothing at all in the cost of production. At least some are. The "speculations," those small pieces of few in the cast that mean an enormous profit at the \$2 scale, if "making good on Broadway," are usually brought into the big town very cheaply. More often \$2,500 will cover the entire initial expense. Where the management feels confident the play must succeed, it goes a little further in the setting. There are legitimate managers, like David Belasco or Charles Frohman, for instance, who never think of "cheating." They put on a show to "get over" and stage it according to the latest rules. Others, though, try to "slip in."

Early in the season a piece came



McDEVITT, KELLY and IRENE LUCEY.

McDEVITT, KELLY and IRENE LUCEY
MERRY CHRISTMAS TO ALL,

from the
"PIANO MOVERS AND THE ACTRESS."
Booked solid until May with European time to follow.
Representative, THOMAS J. FITZPATRICK.

least important. They supply much that has been formerly in use. A little touching up here and there does the trick. A dressmaking establishment is not absolutely essential. There are dressmaking concerns willing to bid low on an outfit for choristers. The greatest deception is in the clothes of the chorus. They invariably look well on the stage, sometimes very costly, and oftentimes are very cheap when the bill is rendered. It's not difficult nor costly to equip the girls of the rank with a flash in dress that would deceive even the manager himself if the bills did not tell a different story.

The scene building and other details leave a wide margin for a "\$60,000 show" out of an appropriation of \$25,000. There is a piece now on Broadway estimated as a \$40,000 production that did not cost \$20,000 to place on the stage. Another that almost anyone would accept as a \$35,000 investment barely reached \$15,000.

But woe betide him who doesn't know the ropes. What one producer will pay \$20,000 for, the other fellow will pay from \$35,000 to \$50,000. It mostly concerns his pocket who he may fall in with.

into a Broadway house with eight people in the list of principals (comedy drama) at a total salary of \$740 for the week, and a "production" that cost a trifle over \$1,200. The show failed. While no remarks were heard about the production end (and that was really spoken of as excellent), the showmen along the Big Alley unhesitatingly said that if this piece had been cast as it should have been, certain success would have followed its New York premiere. A proper cast might have cost the management \$1,500, perhaps less, but they did not want to chance even that loss in case of an early failure. Another piece (imported) on Broadway with eighteen people playing parts had a salary list of \$940 weekly. But as the players were foreigners, the smallness of the salaries may be accounted for.

The public isn't deeply concerned in the cost of production, and neither does the subject agitate the theatrical fraternity to any degree, but if the figures of the first cost of the plays and shows in the big cities were bulletined broadcast, many gasps of surprise would follow the scanning of them.

BURLESQUE THIS SEASON

Burlesque this season has not advanced. Of the two Wheels the Western has shown the only general improvement. But the Western Wheel shows were so far behind the standard set by the Eastern Wheel in seasons past that the one effort this year means nothing to the West if not carried forward. It would require two or three seasons more for the Western shows to touch the grade reached by the East at its best.

The Eastern Wheel attractions on the average have fallen far below their record of last year and the year before that. It looks very much as though several Eastern Wheel managers have been "cheating" this season, relying upon the prestige of the circuit. The Eastern shows have been badly casted, often poorly arranged and almost as often with a touch of that vulgarity through the elimination of which the Eastern Wheel was built up. Some of the Eastern shows have had more than a touch. One or two were very dirty. Peculiarly, too, some Eastern shows were more smutty outside of New York than when appearing at the Columbia.

If the Eastern Wheel officials do not believe their shows have deteriorated on the moral side, the instance of Bastable, Syracuse, may be cited. The Bastable opened with the season as a three-day stand. It drew for the first few weeks from all the people in Syracuse. The shows coming in brought about a condition in two months that the women would not go to the theatre, and the audiences there now are as a rule composed of ninety-five per cent. men.

The Western shows "cleaning up" and improving have had no appreciable effect upon the business of the Wheel. That could not have been looked for so quickly. Several Western managers are grumbling through their shows costing more and the box office showing less than in former seasons. The Western Wheel patrons are being re-educated. Whether the educational process will be gone through with remains to be seen. Any number of burlesque regulars want their amusement in that branch as they have grown accustomed to fit. What percentage of the whole they make is not known. According to receipts in the past they can not support an expensive show. Managers claim that for these an expensive show is not necessary; with a cheaper production and less money at the gate, there would be more profit for them.

The fault of the burlesque shows this season is about the same as last, lack of good principal women, although it is accentuated now by the absence also of good principal comedians. Those that remain in burlesque seem to be going backward, through lack of ambition perhaps. Others who could make good in vaudeville, left burlesque to go either on the big time or the small time. Burlesque managers will not pay salaries de-

manded, and which can be obtained in the small-time vaudeville houses. Soubrettes at \$35, \$40 and \$45 that can get over are rare. The other kind don't want burlesque unless at their figure. There are too many musical shows that call for them. A soubrette refused \$60 by a burlesque manager signed with a Broadway production, going on the road for \$100. An act that was told it was a star at \$135 in burlesque is now receiving \$300 in vaudeville at the head of a big act, headlined and featured all over the country. Burlesque offers no such inducements.

There are some people in burlesque getting comparatively "good money," but there must be a reason other than for work performed. The reason usually is reputation.

The sameness of burlesque shows is becoming more inimical to the business at present than at any other time. Popular published songs, same evolutions, formations and movements of the choristers in numbers, same comedy bits and business, often the same dialog for jokes or comedy, are growing so frequent the condition will shortly have to be met. Burlesque has been unfortunate in its chorus girls this season as well. They are a poor lot on the average, poor workers, poorly drilled, not good looking and not too well dressed, with the usual exceptions. There are exceptions in burlesque to everything that may be said, but the exceptions are mighty few, well known and not sufficient to change the complexion as a whole.

The next thing in the burlesque field may be the merger of the two Wheels. That is to be expected and is a natural outcome. VARIETY printed a news story some weeks ago of a scheme for a Major and Minor Wheel, out of the two present competing circuits. It sounded feasible. The Major Circuit was to play the best shows, costing from \$1,100 upwards weekly, and in the best houses along the line. The Minor Circuit was to give burlesque what it wanted with a "\$700 show." There is no doubt room for two such Wheels.

Another plan was for one of the Wheels to take over the other, guarantee its stockholders a certain return on their investment and operate both Wheels, lining up each as might serve the best interest of both.

The burlesque executives want two Wheels in the field, feeling that to remove one or merge both into a single string, with but one house in a city would leave an opening for another opposition to spring up. Either of the plans outlined above would act as a barrier to a third Wheel.

It may be a few seasons yet, more or less, before burlesque will be handled differently than it is now. The old timers in it are holding the progressives back. One astute burlesque showman who has made very good artistically and financially, recently said something when he remarked: "The burlesque people don't know how much business they can do because they have never played to capacity all the time. The capacity is there and can be filled. When they do it, you will see real burlesque." *Some.*

THEATRICAL INSURANCE

VARIETY a few weeks had occasion to examine the subject of accident insurance as it affected stage folk. An investigation of a typical policy was made on behalf of a vaudeville entertainer, who, by the way, had been refused even advice by the White Rats Actors' Union because she was not a member of the order.

At the outset it became apparent the claim under inquiry was practically worthless, but the accident insurance expert whom the VARIETY representative appealed to for information opened up an interesting fund of information on the general subject of theatrical insurance.

A general insurance broker in New York with wide experience in writing accident, life and health insurance for players, said that innumerable complaints were received from the home offices of the insurance companies on theatrical policies. This was largely because stage people would not read their policies carefully, and were accustomed to enter the most absurd claims, depending upon their misunderstanding of what they were buying in the first place, and their vague recollection of what the agent had told them of their policy in a hurried conversation at the time it was sold.

"All over the country there are local insurance agents," he said, "who have access to the stages and solicit business from players. They make a convincing argument, which, while it does not contain actual misrepresentation, at least puts the best side of their wares forward. Not infrequently the player pays casual attention and closes the policy (in the case of a limited accident and health risk) without close examination, chiefly because it is cheap and has some attractive feature, such, for example, as the neat card-case and money wallet which contains an identification card.

"Now this limited accident and health policy covers certain definite things. It pays upon injury or death in an accident upon a common carrier or public conveyance, injury received upon the public highway or in a public conveyance.

"In short, it specifies every accident covered by the form of insurance. An actor who buys such a policy soon after

falls down stairs and breaks his leg, or suffers an injury while playing on the stage. He cannot understand why payment is refused by the claim department. He wants to go into court and testify that the agent who sold the policy promised him protection against every contingency. When he presents his claim the insurance company offers its policy as evidence. The company's obligations are very definite and the matter of the local agent's argument which sold the policy is merely a question of veracity between the policy holder and the agent. Of course, it is worthless as legal evidence."

"These limited accident and health policies which cost from \$6 to \$15 a year do not cover accidents on the stage. It is a principle of such insurance that the limited policy is not in force when the

carried for a single year and then cancelled, the company considering itself uncommonly lucky if it gets through without a loss and being assured that the second year of the policy's life would, in the natural course of events, cost them losses.

It was in this way that the Oceanic Insurance Co. of England wrote a \$10,000 accident policy on Paderewski's golden fingers. The concern carried the policy for three years and in that time paid out more money in claims than they could get back if the pianist lived to the century mark and paid premiums regularly. The concern then cancelled its risk and charged the losses up to advertising.

A vast amount of accident insurance is written for theatre people in the course of the year. It protects them from loss caused by injury in traveling from place to place, and the "identification" feature

turned to the selling of theatrical insurance. He never forced an argument on one of his myriad of friends, but let it become known that he was in that line of business, and it came to him without an effort. Until his death his income from insurance commissions was nearly twice as much as had been his salary as a singer.

A large number of advance agents for theatrical companies do insurance soliciting as a side line. They are, so to speak, "in on the ground floor." When they



CORA SIMPSON.

With CORA SIMPSON AND CO., extends to all the compliments of the season and best wishes for a bright New Year.

Miss Simpson is meeting with marked success in her new comedy sketch "WE WANT OUR RIGHTS," in which the suffragette theme is exploited with new variations. Direction of NORMAN JEFFERIES.



FRANK PIERCE AND ALICE MAIZEE.

Season's greetings and best wishes to everybody from MR. AND MRS. F. I. PIERCE (Pierce and Maizee).

Meeting with much success and booked solid by NORMAN JEFFERIES.

holder is engaged in his vocation, but only when he is traveling or in some public place and not engaged at his vocation. A passenger in a taxicab who was injured would have a valid claim, for example, but the chauffeur would have none. Misunderstanding of this general principle has caused many disputes. In like manner a spectator in a theatre might claim compensation from an accident, but a dancer who fell during the performance and sprained an ankle would be without recourse.

"It might be mentioned in this connection that in this country professional dancers, acrobats and gymnasts are regarded as uninsurable on accident and health policies and are so classified in the manuals of most of the companies. Occasionally famous dancers have been taken by insurance companies, but this was done only for the advertisement that came to the concern. They are usually

appeals to them. This is a card and key-ring metal tab. If the holder is injured and unconscious the company will pay all charges up to \$100 to get him into communication with those who will look out for his welfare.

An agent in Chicago a few years ago made a specialty of selling these policies among theatrical people. The annual cost was something like \$6, but the agent's actual commissions in the course of a year amounted to about \$7,500 on that branch alone. This did not include any life policies written. From such totals the amount of business placed "in the back of the house" all over the country may be imagined.

There lived at the Lamb Club until he died not so long ago a man who had made a very comfortable income as a singer in musical comedy. In later life he lost his voice and being without means of livelihood, and having saved little, he

arrive in the theatre ahead of their company, another organization occupies the stage. The advance man presents his argument and signs up as many as he can. His commission amounts to about 30 per cent. of the initial premium, and the total commission for a tour has been known to equal the agent's salary.

The Rubes are regular city fellers n. w.

"BACK TO THE BEAN'RY" BY DARL MacBOYLE

Say kiddos, I'm goin' to quit yuh!
My number is twenty-three.
When I got a job in th' chorus,
I thought it was swell fer me!
I saw myself dotted up in sables,
And doin' life's journey in style.
But singin' out "Two on th' griddle!"
Has packin' a spear beat a mile.
I was lucky once but didn't know it.
I longed fer th' stage, huh! gee!
When I took a pipe at th' future,
There was lots o' things I didn't see:
But I aint a kickin', just quittin'!
I've had enough! I resign.
I lay by my tights fer an apron;
It's back to th' bean'ry fer mine!

Back sellin' coffee an' crullers
Instead of a siant at my shape.
Back eatin' corn beef an' cabbage.
Not dreamin' of lobster an' grape.
Doin' a relish to roquefort
With a band playin' ragtime is fine.
But a "John" showin' up is a gamble,
And I'll take a sure thing fer mine.
I didn't give 'em no notice.
That two week thing's good fer a grin!
Their contract's with Kathryn Kraemer
An' my name is Maggie McGinn.
There's lots o' stuff not on my blueprint.
I'll go while the goin' is fine.
If I'd stick, I'd end up on the wardrobe.
It's back to th' bean'ry fer mine.

I'll be on th' job Monday mornin'
Fer ten dollars per an' my eats.
When I get it, 'twill be real money.
Not half of it, wardrobe receipts.
I thought it would be a vacation
When from out on the cushions I lamped.
I'm goin' ol' Julius one better,
"Ven! Vid! Vici!" an' 'umped.
I thought ere I had my own number,
That in the class thing I was there,
But nobody else'll believe it.
Though I followed fame to his lair.
I fell for the lure of th' footlights.
Instead of a star, I'm a shine.
Slip me the good-bye I'm goin'!
It's back to th' bean'ry fer mine!



MARIE KING SCOTT.

THAT COUNTRY GIRL, 'EGOSH.
She hails from Indiana, where they grow
real rubes and is booked solid in vaudeville
and making 'em laugh right out.
Direction of NORMAN JEFFERIES.

HOW IT FEELS AFTER

BY AL JOLSON.

If the manager of the Springer Opera House, Columbus, Ga., had told me when I played this theatre with Lew Dockstader that I should be writing this for VARIETY, within a few years, I would have been compelled to tell him some things that would not have read well.

Then I had no idea that the star dressing room, with the bath attached, would be assigned to me. I was happy to use a bucket to wash up, and if I did not have to go into the next block above the theatre for the water I was pleased.

Now, I am not allowed to do anything! There is the manager asking if everything is O-K and the house carpenter

I obeyed the call. About the middle of that season our tour closed. I returned to vaudeville to play the Orpheum Circuit theatres. All the while I was working "single" and becoming so well known to the stage manager of every Martin Beck theatre that I could use his nickname with impunity.

This delightful tour was abruptly brought to a close by my illness in Louisville, which laid me up for twelve weeks and made talking impossible. I shall never forget the agile interne, who was sent by the accident insurance company to examine me and make sure that I was actually sick so as to get the \$12.50 per

things have been made easy for me I feel more than grateful to the Shuberts.

That brings me to "The Whirl of Society" and the burlesque we had in that piece on "Sumurun." This came about in a peculiar manner while I was taking a much-needed rest. I went to see the Reinhardt production of "Sumurun" at the Casino, and was especially interested in the piece. That night, in a flash, there came to be the idea of burlesquing the piece and using the "run" for the entrance of the chorus. This would be getting away from the conventional opening and closing chorus and I was sure that it would be appreciated at the Winter Garden, because if anything unique could get over anywhere, it would be there. In the morning I worked the plan out with Louis Hirsch and we are now making the stage hands happier in every place where "The Whirl of Society" is played because we use the runway over the orchestra seats.

Maybe the question you are asking yourself is, is he happy after all? I can say this—that the fuss and fury that are lavished on a featured member of a musical show is something I cannot understand. I am not ashamed to say that I had as much fun out of life while playing the southern tier of towns in Alabama as I have had since. New York is the natural goal of every player and to be a favorite there is something every one hopes for, but when you analyze the facts, and get down to essentials, it is easy to see that you can be as happy with a group of real friends outside of New York as in it.

I know that there are many things you can get in the metropolis that you can not have elsewhere, but there are other factors that compensate in the hin-

terland, so its "six of one and half dozen of the other." We long for the unattainable and when we get half way there we start to realize that the game can be played in one community as well as another, and when all's said and done, it merely means that one has found one's place and made a few friends upon whom he can count through thick and thin. Then with good health and a loving wife, what more can anyone look for in this world?

I am a firm believer in Marcus Aurelius and his stoic attitude toward the world. That attitude makes one feel content with conditions as they appear, and while others may feel the need of lavish attention, I will continue on my histrionic way without any heart flutterings. Should conditions make it necessary for me to return to the bucket and sponge, with three fellow minstrels in the same dressing room, I will feel as light-hearted as I do today, with my name featured on the electric sign (for which the show shares with the house) and in all the "ads."

Prof. Weinberg, one of the greatest authorities in this country on short story writing, has declared that the storiette approaches more closely the form of the drama than any other sort of literature. He lays down the law that the introduction to a story must necessarily indicate its atmosphere. The Professor insists a story must not open with a light and witty style if it is to have serious import later. The actor who tried a sketch out in New York recently, which opened with a song and dance, and finished in a murder, never heard of Weinberg.



FOUR BURNS SISTERS.

Wish their friends a Merry Christmas and Happy New Year.

wants the property man to establish drayage records and make my room look like a reception parlor where my friends may watch me at my trade. Everyone is so solicitous, while I cannot see how I am any better than I was when I played forty weeks of "one-nighters."

But this is not telling you how it came about. I want to do that first, and then I can tell you how I feel about it. One sunny afternoon Chris Brown (then as now) contract producer for the Sullivan-Considine Circuit told me that I was to start a tour of his series of houses with Butte, Mont., as the initial point. I had seen so many southern one-night stands I felt an acquaintance north of the Mason and Dixon line would aid in giving me a thorough knowledge of theatrical conditions in general. I told Mr. Brown that I was satisfied. That association with the Sullivan-Considine Circuit continued for two years.

While playing on the Circuit, Mr. Dockstader saw me and invited me to join his minstrel company. I did so, and have never regretted becoming an end man. I was happily situated when we reached the Grand Opera House, New York. It was there some of the vaudeville agents saw me. The engagement paved the way for my appearing on Broadway. I was progressing satisfactorily in metropolitan vaudeville when the summons came to return to the Dockstader Minstrels and

week they were good enough to allow. From the way the young doctor-to-be went about his work I felt that he was afraid that I was shamming illness for the "\$12.50 per."

But the fates were good to me. During my illness the offer came from the Messrs. Shubert to join the Winter Garden company. When I could get out I started rehearsals, spurred on by the hope that I would make the Broadway funny bone rattle as I had been able to when playing at the Fifth Avenue and Hammerstein's.

I was not a hit at the Winter Garden my first night there, even though some of my well wishers would care to make me believe otherwise. The piece was "La Belle Patee." I had my hands full overcoming the nervousness of opening, in a full length piece. I was so nervous I walked to 95th street instead of 53rd street (where I was living) before I realized what I was doing, so you can understand how I felt. But conditions became better with each performance. I found the audience keen for live material and the more surprises I could dig up the better they enjoyed the performance. The Messrs. Shubert aided me greatly by giving me every opportunity to sing new songs and I was fortunate enough to get such successful songs as "The Haunting Melody" and "Run Tiddie." When I look back and see how



JULES BERNARD and FLORENCE SCARTH

Presenting a swift comedy singing and talking act that is clanking up without the aid of a croup. Guaranteed sure fire under the pure fool laws. Merry Christmas to all!

Direction of NORMAN JEFFERIES

CRITICISM

Vaudeville criticism, as practiced by VARIETY, has grown to be the subject of an article in VARIETY's special edition yearly. As is quite well known now in the profession, VARIETY's policy or theory of criticism has revolutionized that former surely commercial calling in the theatrical trade papers.

With one or two exceptions none of the trade journals is "throwing" its reviews, as was done regularly and continuously before VARIETY set forth the honest opinions of its reviewers. VARIETY has never claimed its critics to be experts in judging acts, nor were any of the writers on VARIETY selected because of their knowledge of vaudeville. The



MANNING TWINS.

Fastest acrobatic dancing act in vaudeville. Introducing a series of lively originalities. Hooked solid from coast to coast. Direction of NORMAN JEFFERIES.

"theory" of VARIETY in its vaudeville criticisms is, that if an observer of many shows will truthfully write his opinion, he will reflect the opinion of the masses.

During the first three or four years of VARIETY's existence, when reviews of the character described which were a daring departure) were printed each week, hundreds of complaints were received, alleging all conceivable reasons. Actors who were "roasted" (or had had their acts roasted) were wont to say they had not advertised in the paper, as a reason for the "panning." As time passed, however, and the fact could not be overlooked that VARIETY also "roasted" acts which did advertise, the old excuse which had prevailed since there were a variety stage and newspapers died out, by sheer force of circumstances. Even the actor who attempted to offer this as a reason knew he had no believers, until in the present day VARIETY can say that for the first time in the history of vaudeville there is an accredited theatrical trade paper criticising vaudeville acts. This is the policy VARIETY set out on, and insisted it would maintain. It has had to overcome the actor, the manager, the agent, the music publisher and the advertising problem. All of these have largely entered more or less into the obstacles placed before an honest policy, not an honest policy that is to be boasted about, but merely the policy upon which any paper should be founded and advanced.

With reviewing vaudeville shows, in this and that theatre, playing before several different kinds and calibres of audiences, VARIETY's critics learned to differentiate, and finally classified acts re-

viewed, as eligible for the big time, small big time, small time, or picture houses. The ability to place was in the experience gained in watching the effect of acts of several styles upon the mixed au-



VAN and CARRIE AVERY.

Introducing Van Avery, the original "Rastus" in THE NIGHT PORTER. Booked solid. Direction of NORMAN JEFFERIES.

diences. Nothing but experience could give this insight. There is no man in vaudeville today, no matter how well versed he may be in the making, booking or placing of a turn, who is competent to say in what grade of vaudeville an act belongs unless he has personally visited and revisited the several grades of theatres playing this entertainment. This statement excepts the big time, for which some acts only are built, but nevertheless it remains true insofar as even a big time act can not be selected to please a small time audience unless the picker knows small time. All big time acts are not suitable to the smaller division, the general impression to the contrary notwithstanding.

Along with the small time came a great number of new small acts, just breasting the vaudeville lines, trying to get over. These acts were reviewed by VARIETY's critics as wholly new, and the newcomers are wont to accept VARIETY's opinions as expert appraisals of their value. Whether they are is unknown, but VARIETY fills a very distinct want in this field just now, with interstate bookings. It aids the managers east and west to obtain a reliable line upon what is shown in the variety field weekly in New York City.

Though the misstatements for the motive of "bad notices" have about ceased, there still remains the actor who believes he can "buy" a notice in VARIETY. Some are offering money to VARIETY's critics. A few weeks ago an act conti-

dentally offered *Dash* \$10 to give it a good notice. *Rush* "caught" the act, and without having heard about the ten dollars, "panned" the turn.

One or two music publishers have tried to take a hand in directing VARIETY's policy. One publisher frequently asked that an act singing his songs be given

the hope VARIETY would send a representative to see him and "fix it." He is of the old line, the same as some acts, still of the opinion a good notice is a matter of diplomatic relations.

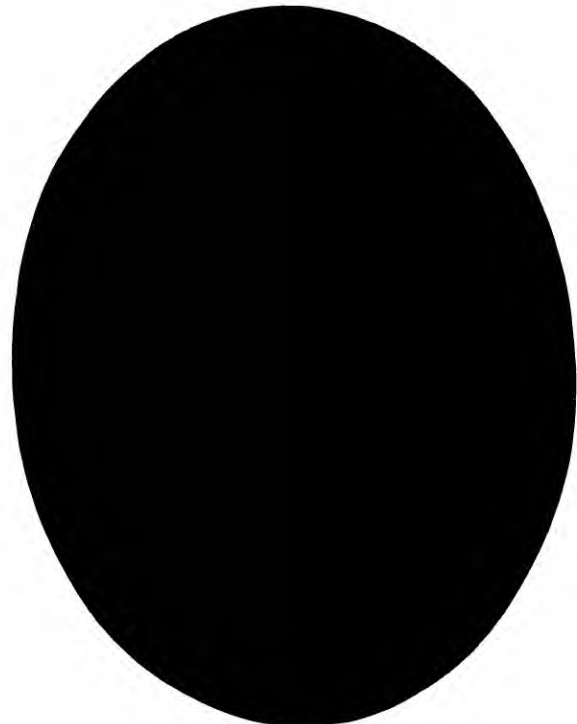
Another music publisher used VARIETY largely for a long time. He advertised acts singing his songs in it. At the first appearance of a woman "single act" in a big time New York theatre the music publisher personally wrote to VARIETY asking that the girl be "boosted," and as a further inducement requested that the notice be made to read so that it could be reproduced and sent all over the world. The girl could not get over. VARIETY said so. Coincidentally the music publisher stopped advertising.

VARIETY has gone forward in the aim to become a medium, where an advertisement would return value through the circulation given to it. That is all it solicits advertisements upon. No promise goes with them and the advertising solicitors upon VARIETY now, as when it first issued, are warned under penalty of dismissal to make no promise nor intimate that anything will be given with an advertisement except the publicity that may be secured from the space the ad occupies. Not alone does this apply to criticisms, but to "reading notices" or anything else theatrical papers have been accustomed to giving away.

In two cases where VARIETY has been quarreling with other trade papers, and the other papers attempted to find something damaging against VARIETY and its avowed policy, the only matters they could print was that VARIETY's criticisms were of no value. That has always been admitted by this paper in editorials. It does not claim its reviews are valuable, nor does it care. It prints them to be read or not, to be accepted or not.

"good notices" and his songs favorably mentioned. The music publisher finally withdrew his advertising patronage in

On the big time vaudeville circuit the straight line between two points is made by a semi-circle.



ETHEL WHITESIDE
In Vaudeville

THE DRAMATIC CRITICS

(IN NEW YORK AND CHICAGO.)

Contrary to the general impression, the dramatic critics on the big dailies are regular human beings, subject to passing whims, occasionally swayed by personal prejudices and predilections and nearly all displaying in their writings a penchant for their individual style of stage presentment. In many instances they are predisposed toward certain actors and actresses and per contra. Few, if any, are without distinguishing partialities, which are often shown in their writings.

It must not be inferred the New York critics are amenable to any attempt at corruption. None such has ever been unearthed—not in the present generation anyway. But it is nevertheless a fact that most of the reviewers have their leanings, mayhap without realizing it, and in this connection it is worthy of note that in this, as in other things, the strongest are apparently the weakest.

Then in an instance or so "commercialism" may have crept into the editorial policy of a paper when the business manager displayed to the managing editor a single theatrical contract for \$10,000 yearly; who can tell in these days of hustle and bustle?

With the large number of theatres in New York paying the dailies from \$60,000 to \$90,000 each for advertising space yearly, the commercial note might be struck sharply. It may have been ere now on some sheets, and it may be sooner or later on others, as the theatres are going in more for newspaper advertising and less for billboards. Not so long ago a New York daily found its advertising space for one managerial faction materially cut down. It meant a loss of many thousands of dollars if continued. A representative of the paper was despatched to interview the managers. His report was that the dramatic critic was adverse to the management, and a review was displayed in proof, also some other alleged evidence of partiality toward the "opposition." The same day the theatrical circuit renewed its original advertising agreement and the critic lost his job.

Stories are heard now and then of critics doing some sort of "work" (directly or indirectly) for theatre managers, such as writing a preface to a program, revising manuscript or turning out a short story, for sums of money that might be called fancy were not the reputation of the writer to be considered. But that these missions, offered and accepted, are for an untoward purpose, no one could honestly believe. If the one or two critics grow enthusiastic over a play that they may be obligated to assume they were somewhat responsible for, that, perhaps, is to be expected. The managers who care about this matter of "notices," however, have learned that the way to "get" the critic is to jolly him.

How far criticism in the daily newspapers of New York goes toward filling up or depleting the box office is problematical. Some managers accept it as a necessary part of a New York opening, but do not seem to be unduly concerned either way the "notices" read. The exact opposite is true of other managers, who kow-tow to the critics in every possible manner. The reviewers appear to relish this managerial adula-

tion, and it doubtlessly influences them, perhaps unconsciously, but as before stated, some are regular human beings.

Bearing in mind the power of the press, its circulation and that New York is a wonderfully big town, still a play that is good is its own best advertisement. The critics write and readers read, but the notices do not carry the weight of people saying, "You mustn't go to anything before seeing 'So and So' at the Blank theatre." It is the real count. The manager of that attraction can afford figuratively to make faces at the newspapers. He's got a hit.

Adverse notices can stop even a hit, for a while, and favorable notices can

Though the review is flattering, the public decides from the description of the story whether they would care to spend an evening watching it. "Bad notices," condemning a show or its players in at least three papers, tend to convince the public the piece is not worth the price.

Outside New York City (and perhaps Chicago) where a show will play a day, three nights, a week or longer, the newspapers "make" the show in town without any great question mark. Boston, Philadelphia, Pittsburgh and San Francisco, with cities in between, are led by the press opinions of the plays.

Some cities that are in the "dog" class give expression on new productions carrying some little weight. The poorest criterion of a show is Syracuse, Springfield, Mass., is in Class A for judging new attractions. Baltimore, Washington and

of the \$2 houses, though the American may help the upper part of a theatre.

Acton Davies, of the Evening Sun, has earned an enviable reputation as a brilliant reviewer, but is soundly biased. He leans strongly toward the "exotic" in drama, and when anything of that sort is placed before him, becomes rhapsodical. Others may feel the sting of his satirical pen. Mr. Davies writes plainly and directly. Probably more New Yorkers are influenced by what Mr. Davies says than by any other New York critic. He seldom errs in judgment, but often over-enthusiasms.

Adolph Klauber, of the Times, is writing for one of the most influential of the New York papers. Klauber is a fair reviewer, but not does always hit off a show. He writes carefully, with almost too much detail.

Jack Flynn, of the Herald, is new to the reviewing field. While the Herald has gone in for "reporting" openings rather than reviewing them, this season the paper is confining the dramatic reviews more closely to the accepted notion. Mr. Flynn has the important "first night" assignment the most often. He writes clearly, avoids "panning," but gives a straightforward and well-written opinion. So far he has been invariably correct.

Louis de Foe, of the Morning World, is on a paper that nearly strikes the ideal in newspaperdom. Untrammelled by "policy," Mr. de Foe never has more than two impressions; either the show is good or it is bad. He tells what he thinks in no uncertain way. The World is a big power in New York. Its readers patronize every portion of the theatre. Barring that Mr. de Foe appears to take himself very seriously, he could pass in a crowd without anyone suspecting he is a critic.

Lawrence Reamer, Morning Sun, is the nearest thing to a humorist that the clan of critics possesses. Many try to be funny; Mr. Reamer is funny. His reviews, when humorous, greatly help the circulation of the paper. Reamer is well posted on ancient and modern productions in all parts of the world. He is, on the whole, very fair to all kinds of shows, but pretty severe when not impressed.

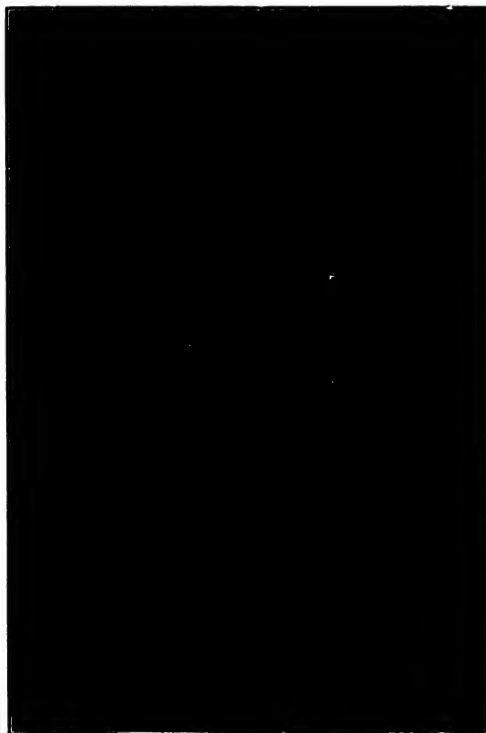
J. Rankin Towse, Evening Post, has been nicknamed "Yellow Jaundice" by some of the managers. He assumes the "mightier than thou" attitude and writes from a pinnacle. The Post is not seriously accepted by the managers, wherein they are grievously in error. Down town, especially in the Wall Street section, the Post is the "Bible."

Charles Darnton, Evening World, gives one the idea he has a settled grouch. Often his reviews accent that. Some of our very best comedians have failed to make Mr. Darnton smile. It's either an effort upon his part to refrain or he has his mind upon other things. Darnton is building up something of a following.

Burns Mantle, of the Mail, tries hard to be fair. The Mail is growing among the evening papers, and the dramatic department is made bright by the lamp-titled young man.

Louis Sherwin, of the Globe, appears to have a fixed pose as a cynic and his reviews are gauged from that angle. The Globe is not widely influential.

The Tribune lately made a change in
(Continued on Page 98.)



FOX and WARD.

THE RECORD MINSTREL AND VAUDEVILLE TEAM OF THE WORLD. A continuous, unbroken partnership of 44 years and still happy. With nearly half a century of solid stage service behind them, this remarkable pair of comedians are still booking far ahead.

Recognized artists in minstrelsy and vaudeville entertainment they have always kept abreast of the times.

Their specialties in "one" are always up to the minute. Last season they were a star feature of the Old Timer's Festival. At present playing a return engagement over the SULLIVAN AND CONSIDINE CIRCUIT, meeting old friends all along the line.

Now preparing for their GOLDEN JUBILEE TOUR in 1918.
Direction of NORMAN JEFFERIES.

help a show, for a while also, but the merits or demerits of an attraction somehow circulate regardless of the press, though it is conceded by nearly everyone that "the notices" help to make or break a production. A play some weeks ago that every New York daily gloated over as a "novelty of the season," which should have given the piece a \$10,000 advance sale almost immediately, barely did any business during the immediate week, and up to Friday had but \$600 advance in the house for the first Saturday night.

Observers of criticisms in the dailies and the effect of them upon the public (this applies more especially to New York than any other American city) give as an opinion that the descriptive matter in the reviews setting forth the piece in detail has much to do with the attendance at the theatre holding the show.

Philadelphia give a fairly true line. Chicago is wholly local to itself. Boston is not far behind Windytown in this respect.

The leader of the New York critics is Alan Dale. For years his picture adorned the pages of the American until he became as familiar to theatregoers as anyone connected with theatricals, excepting prominent players. Perfectly self-poised and possessed of a natural talent for writing (although a "style" writer), Dale believes himself totally without bias. He nevertheless leans toward certain players and some of these, he believes, cannot give a poor characterization. Dale lives in the country. Of late he seldom comes to New York excepting to attend the theatre. His paper, the American, has many readers drawn by Dale's articles, but the vast majority of the American circulation are not patrons

BARS AND BAR-MAIDS

In most of the comparisons pertaining to the vaudeville theatres of America and England that have been heard of or read about, it is the artists' side, which embraces the greater part.

In England are many kinds of vaudeville theatres, with many varieties of audiences. The music hall of England is one of that country's oldest institutions. Many of the present-day houses over there were at one time a resting place or "road houses" for weary horsemen.

The West End (London) halls are the result of progression, and the Englishman's oftentimes uncredited desire for something a little better. At present there are palaces set aside for vaudeville entertainment, but vaudeville by no means is the entire show. At halls like the Palace, Empire, Alhambra, Pavilion, Tivoli and Oxford, the bars are very important items of the running of the establishments. Many stroll in every night, scarcely looking at the acts. But the show is there if wanted. In these halls how the bill pleases is seldom discussed. The Palace, Empire or any of the others is to be enjoyed whether the bill is good or bad.

At the Coliseum and Hippodrome, Lon-

don, the program is the feature. There is no bar in either house. At both, the American style of arranging a bill is striven for.

Every house has its "regulars." In two or three of those mentioned, there is a "deadhead" list for those who while not connected with the show business have entry through their ability to enliven the bar trade.

The girls at the bars (barmaids) become as popular as American politicians. They are everybody's sweethearts, and have to listen to much of what they term "Swank" (commonly known as "bull"), but are adepts at warding it off. The barmaid of London is the champion "buller."

The big bar at the Palace is probably the most pleasant gathering place for all clans. Many a big vaudeville feature on the stage has remained unseen by many who struck this haven, when a merry party was around.

The manager of the West End hall must invent many excuses to avoid all the invitations to imbibe forced upon him during an evening. One young manager, whenever foreseeing a "tough night," would have a barmaid fill a bottle with plain water, label it gin, and that was his exclusive brand of liquor for the evening.

The suburban and provincial spectators are different. They go to see the show only, and as a rule are easy to please. The exceptions, however, are interesting enough in themselves.

In one English town the audience brings in newspapers. If an act is what they do not want, all that may be heard is the crackling of the newspaper. Heaven pity the turn if the paper doesn't contain anything interesting. Pipes go with these journals. Oftentimes pretty remarks are



shot toward the stage from where the pipes are.

A big factory city in England every Monday morning appoints a large committee of factory men to see the show. They report the next morning on it. If the critics failed to appreciate the bill the house remains empty for a week.

During the winter some of the English halls present sorry sights. These, of course, in the provinces, London and suburbs. A house of men with overcoats with coat collars turned up and hats on

may be seen often. Steam heat has not yet gained much favor in these places.

On the whole though, it will be found that the English auditor, while probably not seeing the best entertainment, has the American vaudeville lover beaten a mile for having a good time around a variety theatre.

ACROBATS AND "COPY ACTS"

"Speaking of comedy acrobats and acrobatics," said Clark Martinette, the "straight" half and business end of the team of Martinette and Sylvester, "you can put it down in black and white that it's a tough game."

"After sizing up the vaudeville business from an artist's standpoint, I can say the acrobat is the poorest paid but hardest worker on the variety stage," continued Martinette, "furthermore, we must try to work up a new fall or bit of comedy acrobatics to keep the act in favor from season to season. The majority of acts have gone backward and not forward, but the remuneration for those that have marched abreast of the times is far below the standard."

Commenting on "copy acts," he said: "We have oftentimes been accused of stealing our act from Rice and Prevost, but will assure you that the acrobatic rough stuff with the table and chairs was used some thirty or more years ago. I claim our act is wholly different from the routine used in the days when Rice and Prevost worked together.

"Why, only a few weeks ago we were on a train enroute from Atlanta to New York City, where we were to play Hammerstein's Victoria and a veteran performer of Mexican birth and his wife got on, both anxiously entreating the porter to secure them a lower berth. We arranged an exchange of berths, they taking our lower while we occupied the upper. In this way an acquaintanceship sprung up.

"While showing at Hammerstein's, the Mexican made it a point to look us up and tell us he had seen our act twice. Told us that he recalled the days of the Majiltons with the table and chairs thirty years ago. The Majiltons, so the Mexican informed us, were three men and much of their time was spent with the circuses.

"The Mexican is one of many persons no doubt who could readily prove that the comedy acrobatic bits with the table and chairs came long before Rice or Prevost, Martinette and Sylvester or any of the acrobatic teams of the present generation were in the glare of the stage-lights.

"I think our act differs entirely from that of Rice and Prevost, who, it will be remembered, worked in clown face. Our act lays claim to being the first to work the comedy stuff in white face and get away with it.

"At the acrobatic game I am no spring chicken, having been a member of the Three Martinettes when they were in their prime. I was a mere lad when I joined them in Philadelphia as the top mouser.

"The Martinette and Sylvester combination came six years ago and during that time I have had five 'Sylvesters.' The present Joe Sylvester is a Philadelphia boy whom I knew from a kid. He

is twenty-nine years old and has been with me the longest of any of the partners. And by the way I might add that he never saw Jimmy Rice worked until three years ago.

"Acrobats nine times out of ten get ideas from doing their falls in public. For instance Sylvester on our appearance at Hammerstein's got two laughs out of one fall made from the table, doing it in a new way he had not intended.

"Returning to the 'copying' thing again, every acrobatic act in the country can copy, steal, take, purloin or use whatever way they see fit from our act, but it is up to them to make good with it.

"Acrobatics are my stock in trade and I am trying to put them on the market in the best shape possible. That it's hard work and injurious may be attested by the accidents which befall my partner from time to time. Four years ago in Cleveland, Sylvester struck his spine against a chair and was confined to the hospital for five weeks. On examination it was found that the blood would not flow to the spine and the surgeons had to make 200 cuts in their endeavor to send the blood through its channels in the back.

"I bear no ill will toward acts who seek to 'copy' us and I even want to see them all succeed. There is plenty of room for good acrobatic acts. I don't mind playing on the same bill with any of the others. In fact, we have worked in a show with three acrobatic acts, but ours was such that it did not conflict a bit with the others.

"As to the table and chairs in acrobatic acts, will also refer anyone to the days of Hickey, of Hickey and Nelson, Cook, of Cook and Lorenz, who in 1888 worked with a man named Emerson, and McNish, another acrobat of other years, and any other acts of seasons ago who made use of them for stage purposes. All we claim is the way we have used to work it up to meet the demands of the present-day audiences."



LUCILLE SAVOY.
THE SINGING VENUS.

A high class novelty, elegantly presented. Has been continuously featured in the leading vaudeville houses of the east for over a year. Now successfully touring the Sullivan-Conradine Circuit.

Direction of NORMAN JEFFERIES.

TRIALS OF A YOUNG MANAGER

BY ASHER LEVY.

(Manager Garrick Theatre, Chicago.)

Job had his troubles, and his lamentations are famous, but his trials were as nothing compared with those of the manager of a modern theatre. Job had his vexations, and history tells us they were great, but the multiform tribulations of the man who attempts to conduct a theatre in this day and age are much greater, or, at least, they seem so to me.

Were it not for the humor that crops out now and again, the lot of the man in my position would be very severe; but there are many amusing incidents that occur during the course of events, and now and then there are pleasant incidents that relieve the tedium and

morning and works until twelve at night. After that his time is his own. The manager must bear the brunt of all the troubles, of everybody, from the box office to the stage and from the front lobby to the back wall. He is called upon to straighten out the tangles of every one, from the star on the stage to the humblest scrubwoman and from the advance agent to the fly man. He must be a diplomat as well as an autocrat.

Managers are called upon to put up with the whims and the vagaries of various and sundry press agents (or advance men, as they love to be called. Some even want to be called

attention, and thinks he is gaining in social life at rapid strides. But the time of awakening comes. He is receiving requests for passes from the people who have been so polite and so kind—he finds the pass fiends are hot on his trail. Men and women who used to know his parents, young fellows who went to school with him, individuals who used to know some one he used to know in the east, distant relatives, city officials, all are after him. He has to use the utmost diplomacy in turning them down, so as not to make enemies for his theatre and himself.

Then there is the cantankerous public to encounter. For some reason or other, the general public becomes cranky the minute it nears the theatre lobby. It begins at the box office, and the box office man—who is a good box office man—must have the patience of our old friend Job, the diplomacy of a Beaconsfield and the iron will of a Bismarck. Then comes the doorman, who must keep up the good work, and finally the ushers must be as tender to the dear public as to a babe in arms.

During my short career as manager many amusing and many trying incidents have occurred. I will have space for but one or two. I recall a particularly trying one of recent date. We had a matinee on, and the house was sold out. A governess arrived with a levy of children. She had purchased a box for \$15.00, which would entitle her to six seats at \$2.50 per seat. She insisted however that she was entitled to eight seats, and had her seven charges on hand to enter. She ignored the doorman—marched in at the head of her little army and threw the tickets on the floor in the crowd where they could not be found until after the opening of the show. She made her way by easy stages to the box and

there sat down like a queen in her triumph. It took considerable hard work to get her to donate another five dollars to the entertainment, but she finally did, and her other two charges saw the show.

Another case was very amusing, to say the least. It was during the run of "The Blue Bird," essentially a show for children. A woman arrived and called for the manager. She was accompanied by two daughters, nearly old enough to vote. She explained the situation thus: "My daughters are too young to understand the play, so I don't think I should pay for them. Can't you pass them in?"

"But if they are too young to understand it, why take them?" I asked in my best manner.

"Well, you see, they want to see it, and I want them to see it," was the reply. All I could do was to show her the box office and she finally paid.

There are other matters, not so humorous, and many exasperating in the extreme, but they must all be met, and happy is the man who has a saving sense of humor, for, otherwise, he would become a cynic and a grouch. Still we wonder why there are so few successful theatre managers.

Harry Allen got his experience in running al fresco shows by managing his father's circus in England. He avers that American showmen are mere fledglings in the art of handling "Hey Rube!" fights. He instances one in which a horde of Welsh miners descended upon his lot to wreck the show. The lot was floored with split-slate stone as sharp as knives, and the miners handled them most expertly. The tent was cut to ribbons and the circus people showed more casualties than passengers in a railroad wreck.



CLARK and VERDI.
THE ITALIAN COMEDIANS.
Introducing a novelty in "One."
Direction, JOE PINCUS, Pat Casey Agency.

the monotony of a life of care. The manager of a modern theatre must put his nose to the grind stone, and he must make up his mind to be ready to look after infinite detail. It is the small things about a theatre that count, as in many other lines of business, and the man who wants to have his playhouse popular must see that everything about it is kept right to the top notch of perfection.

In order to do this he must have efficient assistants, and it is no easy matter to find competent and reliable help. After he has hired his box office men, his ushers, his stage hands, his orchestra and his janitors, the manager has nothing to do, according to the lay mind. All he does is to pose around the lobby in evening dress and look wise.

That is the way it strikes the outsider. But the facts are that he comes down at nine o'clock in the

business managers.). They come to town, kicking as soon as they arrive. They ask innumerable questions and pester around in one way or another. To be sure, they are very necessary to a theatre, and have often been known to work, and work hard. There are some, however, who do not know what work is. Then the manager is compelled to get busy and take up the duties of press agent also.

Then there is the pass question, one of the most prolific sources of vexation and trouble to be encountered in the show business. If I had my way about it, all passes would be abolished, but for some reason or other passes have been granted and still will be granted. The young manager finds he has suddenly grown very popular. People who never spoke to him on the street are now most affable. Persons cold to him before now invite him to dine. He is delighted at all this

MR. MAX E. HAYES
presents
PAUL NEVINS and RUBY ERWOOD.
"THE COALMAN AND THE MAID."



Wishing all a Merry Xmas and a Happy New Year.

PUBLISHED SONGS

Two sides have developed in the published song affairs of the stage. On one side is the singer; on the other the music publisher.

Stress of circumstances has, within the past four or five years, done much toward reducing the singer and the song to an understandable basis in vaudeville. It is in vaudeville (including in a way burlesque also) where the published song, as it is called, mostly appears. That sort of a number is one gotten out by the music publisher and unrestricted [or given to all singers who may apply for permission to use it]. Sometimes a published song is restricted to one, two or more singers for a limited time. Sometimes also a "production number" is allowed to make itself heard outside the show where it properly belongs. In that case the publisher will blame it on to the singer, and

the next, using some one else's song instead.

To hold singers, publishers advanced the "plugging scale" somewhat—gave more money, little presents; in short, agreed to almost anything the singer demanded or asked. Then another kind of money-paying publisher appeared. He offered to make the "production," plunged heavily on gowns for "women singles," supplied "special drops," did almost everything possible. The "act-making" publisher says he doesn't pay money, but that statement is accepted doubtfully. The extraordinary outlay for an act is supposed to hold it in line for the certain publisher's songs, whether they are "hits" or draw the applause other popular "rag" numbers do.

When the lucky publisher places a hit on the song market nowadays he

song among singers spreads the popularity to the theatre-goers until within a comparatively brief time the number becomes too familiar. "I heard that here last week" is becoming a regular saying in the vaudeville houses, referring to a recent song success.

The music publisher seems to be

heavy, much to the added joy of the publisher who goes in for "rag stuff."

The era of syncopated music has illuminated one clouded point of the past; it has established the fact that it is the song rather than the singer nowadays that makes for success. Some singers can "make" their songs, others just sing



BUD and NELLIE HEIM.

Now assisted by
SIG KRETORE.

America's foremost juvenile vaudeville stars in a new potpourri of nonsense and melody in "one," aided and abetted by SIG KRETORE, musical director. Just finishing third successful western tour and reopening on the United, Dec. 23, at Temple, Detroit. Booked solid.

Direction of **NORMAN JEFFERIES.**

the singer will say he or she didn't know, and so on. A "published song" may find its way into a production as an "interpolated number."

The influence of "rag" on the theatre-going public, and the large number of "single women" lately in vaudeville as a result, have narrowed down the range of the popular melody and the singer. It has been and is now, all "rag." When a new raggeditty song is written, and it "gets over," there is a rush of singers for it. It's quite a while since a ballad has held its head up very strongly in the morass of "Glides." The "pretty" song is also having a rest, while the "classical" only sounds funny. "Give 'em rag" is the slogan of the singer.

With the change of taste came a change of conditions. A few seasons ago the vaudeville singer selected the song wanted, and blithely asked the publisher for a weekly salary to sing it. Not all did, but the great majority. The publisher paid the price, as other competitors stood ready to bid. The publishers chafed under what they deemed an imposition (for you must know a music publisher thinks his song the best in the world—as a manager believes his show to be). Singers in those days were finicky. They "put on" a number one week, and "took it off"

is inundated with applications from singers. Some need the song so badly they are willing to sing it without payment of a bonus. The publisher's side enters here. The popularity of the



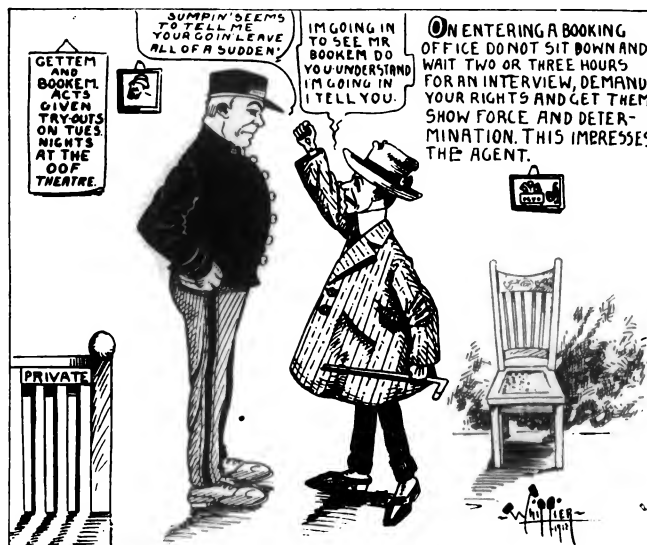
MARIE and BILLY HART.

Presenting Their Own Original and Novel Comedy, "THE CIRCUS GIRL." Now in England, where they scored a recognized hit as a headliner on the bill at the London Hippodrome. Read what the papers said:
The Stage—"An act of the character beloved by English Audiences."
Post—"A great deal of fun. Welcomed as something new."
Telegraph—"The Circus Girl," a miniature review. Played with vigor and much enjoyed."
MARIE HART is acknowledged to be America's most versatile artiste, praised highly by press and public.
BILLY HART has won his place as a popular and capable comedian, a producer and writer with original methods.
"THE CIRCUS GIRL" has been a hit since produced in 1910, and is winning fresh laurels abroad. Merry Christmas and Happy New Year to all.

lieve that quick popularity means quick sales and a short life even for a big hit. Whether that is to his pecuniary advantage, in preference to having a song held longer on the stage by fewer artists singing it, the publisher doesn't say; but he professes to know that he will have another "hit" for its successor, when the death comes. With the thousands of pop vaudeville houses in the country, a song passes over the map quickly nowadays. In England where the "rag" is raging just now, the demand for that style of music is very

them. While there is a wide latitude in the delivery of many singers, those who have the ultra-popular numbers do "get over"—therefore it must be the song.

What's your idea of the most hackneyed line in all dramatic writings? A number of actors were once asked this question. Among the answers was this: "See these flowers, Marie. Are they not beautiful?"



HINTS TO BEGINNERS



ETHEL MacDONOUGH.

Formerly "DIVINE MYRMA, THE DIVING VENUS," now appearing as a singing comedienne in the first class U. B. O. HOUSES.

HOOKED SOLID!

INSIDE VAUDEVILLE.

BY JOS. M. SCHENCK.

(General Booking Manager for the Loew Circuit.)

In the history of the stage there was never a time when success was so pronounced in any amusement line as in vaudeville of the present day in America. More people are entertained in the vaudeville theatres than in any other branch of the show business. Ten people attend a vaudeville performance to one patronizing any other form of entertainment.

In America there are 1,000 theatres of more than medium size and class playing vaudeville shows. The theatre-going public spends \$100,000,000 a year in the first rank vaudeville theatres. The salaries of the performers range from \$50 to \$3,000 a week. In addition there are 4,000 smaller theatres and halls in the United States where vaudeville is played, and the performers are paid from \$20 to \$150 a week.

By these figures it is plain to be seen that vaudeville is at its height in the amusement field. It is growing every day in popularity. What iron and steel are to the industrial market, so vaudeville is to the amusement seeking public of the united forty-nine states.

Vaudeville gets its origin from the French of the eighteenth century, then a popular form of light dramatic composition consisting of pantomime, dances, songs and dialogues, written in couplets. It is generally accepted that the word is to be identified with "vaude-vire," the name given to the convivial songs of the fifteenth century. The name originated with a literary association known as the "Compagnons Gallois," i. e., "Boon Companions," or "Gay Comrades," in the valley of the Vire or Virene, in Normandy. The most famous of the authors of these songs was Oliver Basselin. When in the seventeenth century the term had been applied to topical satiric verses current in the towns, it was corrupted into its present form, either from "vau-le-ville" or "voix-de-ville."

From the humble beginning of vaudeville it has progressed and increased to the standard that every man, woman and child in the United States knows.

It is only a few years ago when the vaudeville or variety actor thought himself fortunate if he or she played ten or twelve weeks out of the season. Now it is the regular thing for a standard act to get forty weeks' work, or even a solid year, if desired. Nevertheless today there are quite a number of acts who work but a very small part of the year, owing to a fictitious value which they place on their services. The vaudeville business is being standardized, and the performer must realize that an act is now bought and sold for what it is worth, the same as merchandise, steel rails, wheat or grain.

The vaudeville artist is a commodity. If his performance is especially brilliant or funny, the act is always sure of as much work as desired at

a standard price, but it is true that some people do not appreciate the business of vaudeville, as they would rather work twelve weeks at a fictitious price than forty weeks at a salary that an act really merits. It has often occurred in my experience that a vaudeville player will hold out for a higher price and suffer a twenty-week lay-off rather than submit to a salary which the manager fixes as being the value of the act.

For instance, if an act is worth \$300 a week, and the performer fixes the value at \$500 a week, what is the result? He or she probably works a season of ten weeks, at \$500 a week, making the income for the year \$5,000.



STITH and GARNIER.

MARVELOUS SPINNERS AND MANIPULATORS.

Who are at present playing the SULLIVAN-CONSIDINE tour and meeting with great success. A special setting is carried and electrical effects as well as elaborate costumes, making it one of the prettiest novelty acts in vaudeville. They have been playing the better class houses in the east for the past season and are meeting with success everywhere, the act being a novelty out of the ordinary.

Merry Xmas and Happy New Year to all of our friends.

Direction of NORMAN JEFFERIES.

Compare this with the standard value of the act, \$300, with a season of forty weeks, making a total of \$12,000. It is a plain business proposition. The sooner the vaudeville actor appreciates it, the better off he or she will be.

Sometimes acts hold out legitimately for more money, and as in any business other than vaudeville, there is always more than an even chance that the difference will be settled for the benefit and to the satisfaction of both parties concerned. There is a certain class of managers who hold out false hopes to the vaudeville actor by an unfair method. This manager is the one who takes 500 acts under his control at fictitious prices, and gets them only a few weeks' work a year, because he has no theatres in which to place them. He can really only use 100 acts, but he keeps 500 acts under his control for his own selfish reasons. The actor works one week out of five, and gives the selfish manager exclusive use of his performances. The vaudeville actor should rebel at this unfair management.

I would like to pay my respects to the average middlemen of the vaudeville business, who are known as agents. For the most part agents consider themselves wisecracks, but as a matter of fact they are a pack of nincompoops. The average vaudeville agent who al-

ways wears loud clothes and talks louder than his make-up, is a simpleton of the rankest order. In a great many booking offices the speeches of the agent are considered in the same rank of importance as the braying of an ass.

The vaudeville actor, like performers in other branches of the stage, is susceptible to flattery. The agents are the sycophants, and they shower praise and compliments often undeserved, so as to make the performer feel that the only living person who has a real appreciation of his worth is the agent. This is a plain bunco game, emanating from the cunning and ninny brain of the agent, and intended only for the personal financial profit and gain of the agent.

Twenty years ago the managers used the same kind of suavity and kind words on the actor, but the manager of to-day realizes that he is operating a com-

English stroller of some celebrity, visited the southern and middle colonies in 1730 and gave entertainments in New York and other places. In 1749 a company came into existence in Philadelphia and produced Addison's "Cato," for which they were arrested. The American stage was in a poor and struggling condition until 1795, when large theatres were built in New York, Boston and Philadelphia, and for a time the art flourished. In 1774 the Continental Congress passed a resolution forbidding dramatic performances on account of the impending Revolution. This was rescinded in 1782.

Until the last hundred years the social status of the actor was low. In the middle ages he was a strolling vagabond, wandering from fair to fair, and was deemed so degraded that even in Shakespeare's time women were not allowed to act in public in England. In that country all actors were classed as vagabonds and suspicious persons. In that country all actors were classed usually the servants of the nobility. The salaries now paid to leading actors are forty times what they were one hundred years ago. Holding a mirror up to nature remains the actor's purpose today, but the public taste changes, and with it the acting of the day.

Producers of vaudeville acts are shamefully treated by the managers. It is absolutely necessary for the continuous success of vaudeville to have new acts. The men who furnish the brains, money and time in the producing business get very little payment and credit for their strenuous labors. A bad act gets them no sympathy, and it is ridiculed and thrown into the storehouse, with the loss of the entire investment. When the producer has a good act, the managers are likely to condemn it. This often occurs, for the reason that the managers may force the producer to sell a successful act at the cost of running expenses. There should be bigger royalties, more leeway, and more encouragement for the producer. But at the present time there is no appreciation for his ingenuity, brains and cash he invests. It causes the producer to lose spirit, and the men in this field are gradually dwindling in number.

The current musical comedies are nothing more than vaudeville shows lacking variety. Few of the so-called musical comedies or musical extravaganzas have plots. They surround the vaudeville performers with pretty girls in beautiful costumes. The rehearsals before the initial production begin four to six weeks, and sometimes eight weeks, in advance. There is no assurance of stability. These ventures often open and close in one and the same week, and the surprising feature to the booking offices and managers of theatres is that the actor who is capable of drawing regularly a salary in the vaudeville field is always anxious to run into musical comedy. It is only additional evidence of a lack of business acumen on the part of the vaudeville actor.

If the vaudeville performer were as commercially progressive and as sound in business judgment as the vaudeville manager of today, there would be no class of performers who would be in a more dignified position, or better off financially and socially.

mercial game and talking real money instead of bunco and flattery of the old days.

However, this flattery and bunco enable a certain class of agents, without a dollar invested, to round up vaudeville acts. They gamble with the actors' services, and the only person who has anything to lose is the actor. The actor loses engagements, the friendship of the managers, and is always on the verge of financial failure or absolutely broke.

This condition is not so with the \$50 a week clerk. He works fifty-two weeks a year at that salary and is better off than if holding out for \$100 a week and getting it only ten or twelve weeks a year. His work is steady and regular, and he is not gambling with his job. The sooner the vaudeville actor appreciates these conditions, the sooner he will live in good hotels, eat in the best restaurants, and make himself increase his bank account.

The manager knows these conditions. The men who were the financial backers or managers of such enterprises twenty-five years ago were worse off than the actor of the present day; but by the steady grind of time they have bettered and improved their position.

Let us go back to the American stage prior to 1750: Tony Aston, an

CHANCE FOR COLORED ACTS

According to the joint opinion of Fiddler and Shelton, two successful colored vaudevillians, the negro has just as good an opportunity to forge to the front in theatricals today as he has ever had.

Harry Fiddler and Byron Shelton have been in the show business since they were playmates in school in Indianapolis. As a team, however, they have been harmoniously together since 1907. They have played the north, the south, the east and the west, and they are ready to file affidavits that not once in their lives have they had any "run in" or tilts with theatre managers, stage crews or hotels.

Fiddler and Shelton, while deploring the thinning of the ranks of colored headliners by death, assert that the passing of time will develop worthy successors.

Mr. Shelton (who plays the piano and has the baritone voice) is an inveterate reader. He strongly opines that the performer should study applause. He claims that such is a mark of appreciation more than an indication for the artist to come back and wear out his welcome. He says that the entertainer by any kind of per-

liams told its readers the acts that were in demand and got the best results were those that were clean, was responsible for the refinement which has always characterized their act.

As the colored entertainer is in the minority in vaudeville his success is all the greater when both press and public speak kindly year after year of him, says the colored entertainer. To gain and hold this regard, it is necessary to show respect.

They say their material has always been chosen with a view of giving no offense and that they have done it wisely year after year is shown when not a single line has been cut by the managers anywhere. They think that many a colored act is lost through the artist's anxiety to make good with material that jars and grates and has a tendency to remain in view too long.

The colored man should always be prompt at rehearsal, should endeavor to keep peace at all times with everybody around a theatre, believe Fiddler and Shelton. Colored acts will get good



THE FOUR ADLERS.

WORLD'S GREATEST EQUILIBRISTIC CLUB JUGGLING MARVELS.
An act safe from imitations and choosers.

Booked solid. Their motto is: "Anybody who can do it lawelcome to it." Direction of NORMAN JEFFERIES.

sonal discernment is able to tell when it means more than appreciation.

They claim that their success is sufficient proof that the way of the colored artists in vaudeville is not as bad as it is generally painted. In acquiring their hold on the public and maintaining its respect (as well as the managers) they assert it is necessary for the performer to work, to study, change his act and not to borrow trouble.

Mr. Shelton says that he and Fiddler are always trying to improve their act and that they always welcome suggestions from white artists and stage hands. They cheerfully give Chapin and Lewis credit for suggestions as to the arrangement of their first vaudeville appearance at the "White City," Chicago, where they started under Jake Sternad's direction. When Fiddler, whose perfect Chinese make-up has fooled many knowing ones, was doing an impersonation of President Taft in Chicago it was Charles Leonard Fletcher who imparted proper suggestions as to the best make-up as the nation's chief.

Mr. Shelton said an article in VARIETY some years ago, wherein Percy G. Wil-

son told its readers the acts that were in demand and got the best results were those that were clean, was responsible for the refinement which has always characterized their act.

While discrimination through color may have something to do with their placement in the big New York houses they say a manager has the right to place an act anywhere, as the contract gives him that right. Fiddler and Shelton don't dance and don't sing "coon songs." But they lay claim to nearly everything they do sing, play and use.

It was Fiddler and Shelton who originated "a nigger is passing the power house" when the stage lights go dark. It happened in Newark four years ago when Thomas Edison, the inventor, sat well up in front.

Fiddler and Shelton claim that vaudeville times are not against the negro. While racial prejudice may assert itself in different parts of the country, they aver that the colored man can hold his own in vaudeville by working, keeping peace with himself and the world and keeping everlastingly at it.

A REGULAR HOUSE

BY W. C. FIELDS.

I have chosen for my subject Mr. Clarence Drown and the Orpheum theatre, Los Angeles. I wish to set forth a few important details of the system pursued by Mr. Drown, illustrating his method of getting every ounce of value out of the actor.

To begin with the stage hands, including the stage manager, are informed that every consideration must be shown the artist. "They arrive here Monday from San Francisco, after a long, tiresome journey. Being temperamental, they naturally pack a grouch. Now it is not our play to foster this grouch, we must show them they are welcome, and I want you to get them everything they ask for. If they have a grievance, do all in your power to remedy that grievance, and under no circumstances argue with or irritate them in any way. We must get the best work out of them."

Mr. Drown has provided well ventilated and sanitary dressing rooms, kept scrupulously clean and well lighted; the lavatories provided for the artists are as good and as well cared for as those in the front of the house, and there are shower baths for both sexes.

A dozen sets of furniture are stocked away in a store room. You may call for anything, from horse hair to a gold set (valued at \$800) and get it. All the draperies used on the stage are the kind one would find in a millionaire's home. I have never been inside the habitat of a modern Croesus, but I have read the books.

The first turn has a hard road to travel

in any house. Mr. Drown set himself the task of bettering the chances of the artist occupying this position. He has the orchestra play a thirty-minute overture of classical music. This answers several good purposes; he has his patrons seated by the time the opening act makes its appearance, and the audience is in a receptive mood. The orchestra does not play a popular air that may be sung or



MILDRED GROVER.

Who is meeting with great success on her return engagement on the ORPHEUM CIRCUIT.

Miss Grover is being highly complimented by managers and press for her original mannerism and delivery of "SONGS AND SAYINGS."

Miss Grover is booked to open in England in May, 1913.

THE MYTHICAL McTAYISH.



TOM BRANTFORD.
THE HUMAN BAND.

played on the program. Late arrivals are not permitted to enter their seats while there is an act in progress, but must view the performance from the back of the auditorium until the act is finished.

Mr. Drown has the house cooled by the latest system, which I believe they call the mushroom system. The fresh air is drawn into the house, dried and forced into the auditorium through a contrivance which I would call an artificial rain storm. The air is then forced under each and every seat in the house, likewise back into the dressing rooms. An even temperature of 73 degrees is maintained.

A double number of ushers is provided, so as not to have the patrons lounge at the back, while a few ushers are guiding folks to their proper seats. Mr. Drown has such a large corps that no matter how great the influx, there are always ushers free to take you directly to your seat.

Drown has instilled into the attaches of the house, the slogan that, "incivility is a crime and means instant dismissal."

Drown is, to use the parlance of Bert Leslie, a bruin, and the Orpheum in Los Angeles a paragon of perfection.

When it rains nowadays theatrical people say it's the Heavens crying over some of the plays on Broadway.

Managers are now turning down requests for passes because they don't want the deadheads to see the light house.

Acts that saved their money are laying off in comfort.

GENTLE READER, LIST TO MIKE !

BY MIKE SCOTT.
(The Roving Irishman.)

To be a friend to the stranger is always the motto of the WELL KNOWN PUBLIC FAVORITE, MIKE SCOTT, who landed here 10 years ago to make friends. I am proud to say I have made eleven thousand (11,000) friends of performers and managers. I am a friend of half the world as the public is a friend to me.

However, I propose to have my say. Things is not like they was when I landed here Dec. 14, 1902. This is because for the past five years we have had the young generation coming in so fast. Instead of taking the advice I gave five years ago in New York, they insult me like me by telling you they know it all.

in 340 in six days when I get to the right house.

I wish I was on an oldtime bill at the Union Square. There was a good one at the Union Square Dec. 9. They all know me. But it was too late for me to get there, although I hope to get there some time.

I am a performer that has gave you proof that I could dance when I came here in 1902. I can prove that I can dance now just the same. But if you had taken my advice five years ago, you would not have been insulted by any agent offering you two dollars. Here it is five years old. Read it, agent. I could show you 50 more I wrote. Others could not find them, but I have them to show when the time comes.

Hagerstown, Md., Oct. 12, 1907.
Editor Variety:
There are a number of good artists, who are friends of mine in this country, compelled to put up with insults like myself from the public through the fault of what the public calls "an actor."

Why? Because the "new champions" show what they can do at the "corner" and in the agent's office. Any man who thinks he can put an act together in 45 minutes should go on the stage, kid the manager and public and become a champion in one week.

Me, Mike Scott, for one, and every artist who has the goods shall never get what we are worth.

You "knocked 'em off the seats" that week, but when I go on Monday I find the seats and public still there.

Do as the manager tells you, do what you are paid for. Then you shall make friends and be an artist.

Keep your mind to yourself. Take this good advice and you will find it comes true in time.

Your comrade at all times,
MIKE SCOTT.

Had you taken the above advice you would not have been insulted but would be better off today. The public wants to see you get more than two dollars a day. No man can pay ten dollars a year and be a good Union man on 12 dollars a week and pay his dues. You can get a Chinaman to turn up the sheets for two dollars a day, but who is the performer of American blood who wants to be a Chinaman sweeping the streets for two dollars a day?

You cannot find a man as true to the performer as I have been, for I gave you my last \$5 early this year to pay for my union card and that left me clean without a pair of shoes. Is that good proof? And I will be walking the streets in my Dublin bare feet before I take two dollars a day as a performer.

I hold letters at present from managers that want me and told the agents they want me. If the agent don't book me, he shall be sorry. If I find out any boycott on me from any man, he shall go to jail. I will not stand for anyone taking the bread out of my mouth. Managers ought to put a stop to knocking and declare themselves for fair play. That it is going on, I think is a rotten insult to the managers. It's all right when he don't want Mike Scott, but when he wants him, it's a shame he don't get him.

But in 1913 I am sure I will have better news for you. You will see performers of 15 and 40 years ago with a reputation on the bills doing better. The bill at the Union Square Dec. 9 was proof I have got my wish. I hope to see hundreds of old-time bills. All I want is a square deal. I will fight for it and the 11,000 managers and performers that know me will see that I get it. I

am 10 years among you and no performer has stayed as long as me for 5 years. But this year of 1912 was the worst I have seen in 27 years as a performer.

So here is my advice. Give up knocking one another. Give up two dollar jobs and don't be working for nothing. Be a man and be a friend to one who may be your good friend in time to come. Here is my greeting:

Farewell to the Green Hills
And the lofty mountains,
Where oftentimes I used to wander
So many years ago.
But now I'm in America
To make a friend
And defeat the foe.
But if I ever live
To return to Paddy's Land,
I long to see,
I will tell them you made me happy
And been my friend in this

Land of the Free.

By Your Most Truest Friend,
MIKE SCOTT
(The Original.)

(Dublin Singing Comedian and Champion Dancing Irishman. Born 1867, in Dublin. My brother at present, Loney Scott, at Philadelphia, over 30 years. He won the champion jig and reel of Pennsylvania some 15 years ago and challenged to dance Loney Williams. I am a chip of my brother, Loney Scott).

From New York to Washington to Providence to Baltimore to Boston to Cleveland to St. Louis to Chicago to Philadelphia to Columbus to Rochester to Cincinnati to Pittsburgh to Montreal is some dandy little route this season, on the big time. You may be broke at the finish, but you are letter perfect on the time tables.



MIKE SCOTT.
"THE DANCING IRISHMAN."

But it makes no difference to me. They went so far five years ago as to insult me by saying I would not be talked about or heard of after they got started. But they have not come through with anything new to show me with their feet. But they have showed me that they will work for two dollars a day for an agent in the Gaiety theatre building.

I am 47 years old and ten years among you and will die with hunger before I dance in a pair of clogs for two dollars a day. Why should I? I can bring in ten dollars for only one day in any house on 14th street with a 25 cent box office. I only have to bring in 40 friends to bring in ten dollars. But I would bring



VALLECITA AND "TOM"

VALLECITA'S LEOPARDS, the most sensational animal act in vaudeville. This season playing the INTERSTATE AND ORPHEUM CIRCUITS. Next season STOLL TOUR, ENGLAND, opening at the COLISEUM, LONDON, Sept. 1. Continental Europe and South Africa to follow.

The act is under the direction of ARTHUR L. HILL.

THE DRAMA

By ADOLPH MARKS.

Chicago, Dec. 1.

The movement, so obviously existent and in force these several years among managers controlling the destinies of the modern theatre, toward an absolute commercialization of the drama, most painfully noticeable in that of the current American stage, has sapped it, not only of its inherent vitality, elemental fine art qualities and picturesqueness, but of all those original virtues and endearing charms once considered valued assets and which, during the earlier periods, accomplished



ADOLPH MARKS

wonders for the elevation of intellectuality and a consequent betterment of all mankind.

With Cupidity its present dam and Greed its sire, the movement, unless annihilated by one more wholesome, will bring about the utter ruination of the stage, as far as its usefulness as an enlightened institution is concerned. A void will ensue, which, becoming fecund, creates, and from out of the slimy thing born of cupidity will creep another swarm of imposters, who read stars and make gold; a newer throng of the sons of Eolus, born of wind and puffed with lying words.

Drama, helpless, looks on, mournful, silent, renouncing hope. Her fondest admirers deadened, the temples of Thespis in the control of sordid money changers, what can great souls effect?

With the passing of drama from the family of the world's best institutions, the genius of the people no longer fill with fresh and passionate impulses. Her dominion gone, Drama is disgraced before the world of spirit, for as an entity she no longer fills her place in the history of human culture.

In the works of the early poets and dramatists the ancient glories of our now almost annihilated Drama enjoyed matchless luster and a host of illustrious names bear witness, even unto this century, of her almost complete obliteration, of the fervid strength of the great spirit which once animated it.

Drama, as an idea in art, we owe to the ancient Greek and in Athens, the cradle in which it grew with all the vital adolescence of its youth, it thrived, flourished and reached its golden age during the height of the classic period, finding noble utterance in the tragedies and comedies of "Sophocles, Euripides and Aristophanes, whose inspired "Oedipus Rex," "Antigone," "Phaedra" and "The Frogs" live unto this day and will beyond, recognized as the summit of poetical art and regarded "generous wines at ripe age."

The taste for Drama quickly spread to Rome, where it met with favor even among the brutal Roman race, who caused it to be copied. Later, in the Middle Age, its revival, through the influence of Italian-Gothic culture, caused a marked widening of its intellectual horizon.

With the close of that rather brief revival of interest there followed a period of unrest in letters and classic Drama was forthwith banished. For several centuries it remained in oblivion, from whence, some time in the ninth century, it timidly emerged, not clothed, as when banished, in the pure white samite of classic poetry, but in the homely, legend-lays of the troubadour and minnesinger, and the stilted, clumsy verse of the miracle play, romance and street pageant, with themes always religious, and later, in the more brilliant blank verse and rhymes of the "masques" and "triumphs," which one finds in the old quartos and dusty folios of the early sixteenth century, a field wide enough to include such pure poetry as Milton's "Comus" and such scenes of splendid state as "The Temple of Truth" and "The Field of the Cloth of Gold." Milton, Samuel Daniel ("the well-languaged Daniel"), and Ben Jonson, Shakespeare's great contemporary, wrote them and Ingo Jones lent them his art.

Following fast upon the heels of the "masques" and "triumphs" came the wonderful Elizabethan period, bringing with it the matchless Shakespeare, who "was not of an age but for all time," in the saying of which shrewd old Ben Jonson never wrote a phrase which contributes more to his own immortality than this, in which he describes Shakespeare's greatness, and foretells his everlasting fame.

The age of Elizabeth, the time of that first flush of radiance which ushered in the full day which gave us immortal Shakespeare and his contemporaries, was to Drama, poor abused art, groping in the depths of darkness, its dawn of freedom. The English awakening had its duplication in that of the French Renaissance, to which such grand luminants as Moliere, Racine and Corneille lent luster and brilliance unequalled in the world of letters. Reincarnated and newly spiritualized, German Drama, heralded best by the Romanicists, reached its golden age, during which epoch, pseudo-classical themes lost both prestige and vitality. Goethe, Schiller, Scott and Byron now brought to the art newer enchants, while Ossian, Shakespeare and Dante loomed in the background. Hermits, knights, spectres and even ruling kings took their place in the *dramatis personae*, and advancing still, Drama, with the Dumas, *pere et fils*, as chief foresters, made wider ranges in

that wilderness of fancy known as the Modern Drama.

The history of Drama, like the history of all great arts, is the history of its great works, and the strength and bent of its genius lies in the influence it exerts. Be it one of purity, its help as an institution of culture is all powerful in the good it creates; if bad, its baneful means degradation to all within touch.

In my reasoning I have before me the excellent argument of Alexander Dumas, *fils*, who aptly says in his preface to "A Prodigal Father:" "Of all the various forms of thought, the stage is that which nearest approaches the plastic arts. Dramatic cheating with the eye is not true art. The dramatic author who shall know mankind like Balzac and who shall know the theatre like Scribe, will be the greatest dramatic author that has ever existed."

Then why resort to this "dramatic cheating of the eye," so constantly paraded on the stage of to-day and which saps with each presentation of questionable drama, the great art originally intended for our mutual pleasure and enlightenment?

While it is true our stage suffers from commercialization and "dramatic cheating of the eye," other causes have hurt it, most important of all that of the unwarranted condition imposed by certain worthy but ill-informed zealots of social organization, who, through misguided zeal and imperfect knowledge of stage environment, and who have never made a study of actual stage conditions or looked into its really healthy and helpful influ-

ences, threaten a complete banishment of child actors from the stage of the theatre.

The harm a movement such as this carries with it is two-fold, for it not only deprives the stage of the sweet and stimulating presence of these dear proteges of the drama, but takes from them the one royal opportunity they have of becoming talented players and often as has been the result of past years, gifted authors and dramatists.

I often wonder, when my professional duties compel me to plead in cases coming under the Child Labor Law, if the plaintiffs fighting so strenuously for its enforcement really understand how much they are seeking to deprive the stage children of, or if they are aware of the fact that the majority of the greatest of artists now performing and whom they eagerly pay advanced prices to see and hear, obtained the rudiments of their art and were perfected in the same when children of the stage?

Would they believe, if told, that Maude Adams and Viola Allen, two of America's most charming women, were stage babies, practically born and reared on the stage, knowing no other playground?

Yet Miss Adams, as a child actress, a tiny toddler at that, played the children at one time in "Miss Multon" and "East Lynne," in company of the distinguished actress, Charlotte Thompson, while yet in arms, and Viola Allen was a baby actress in her father's company in the days when even the best did considerable barn storming.



THE TWO GUY BROTHERS.

MUSICAL MINSTREL COMEDIANS

Are presenting their own original novelty opening (fully protected by copyright) in New York and meeting with great success.

They carry special drops (in "one") and their own special paper. They are conceded to be the best dressed black-face act in the business. FREEMAN BERNSTEIN is handling their bookings.

THE GIRL ON THE END

BY GEORGE M. YOUNG.

The girl on the end of the chorus line in a show is a very important person. Did you ever catch one trying to "put it over" so as to make the other girls sore?

Almost every show can boast of one or more "individual worker" kind of chorus girl. Sometimes it is just ambition which makes her display the old "P. and G."—"pep" and "ginger,"—but often it is because she thinks she has it on the rest of the bunch and is trying to prove it.

Very often when you see a girl on the end of the line doing individual stunts, it is because she has been given privileges by some one connected with the show. The fact that the individual worker is often a detriment to the showing of the rest of the girls is very often overlooked by whoever is supposed to be responsible for a good performance.

The strongest mark of merit in the work of a chorus is the unison displayed in the various evolutions. From the way some of the chorus girls in the burlesque shows work, it would seem as if the manager or stage manager never paid any attention to them. This is the duty of one or the other. Just as the musical director should be held responsible for the way the numbers are sung, should the stage manager be held responsible for the way the girls work.

It may be all well enough to have a gingery "pony" on the end work up a number by doing a little bit of business which the other girls do not attempt, but it never has the same effect as the chorus in which every girl is working in unison. Perfect alignment, perfect time, uniformity and unison in the line adds more than fifty per cent. to a number and it should never be overlooked.

The chorus girls usually are hard and earnest workers, who like to have the numbers go just as well as the one



FOR RENT.

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 Terms by the week, month or season.
 Situated amidst the Pines of Islip, Long Island. Only one hour out from Penn Station, N. Y. C.
 Address PAULINE COOKE, proprietress, 67 West 44th street, New York City.

In the Broadway shows and the big musical comedies the girl on the end is usually one of the "show" variety with a fine pair of "Frankie Baileys" to display, or a winning smile that will land the Johns. This sort of chorus girl seldom works very hard. She is there to be seen and it makes little difference whether she can sing, dance or keep time with the others. She is the kind of "show" girl that E. E. Rice always looked for when he was "making promises."

But with the burlesque girl it is different. Some times it happens to be a brunet with a pair of dancing eyes and nimble feet, who is given the end position. Often it is some blonde with no voice, but there forty ways with the "old pep" and imbued with the idea that she is "making" the number for the leader and demonstrating that she has it all over the one who stands out front. Some times she is right, too, for it is not always that the one leading a number is the most capable of doing it. That is another case where someone is "doing her a favor."

The individual worker often spoils a number. With the rest of the line working in some degree of unison and one or two girls on the end or in the line doing the numbers in her own chosen way, the appearance is lessened to a considerable degree, very often completely spoiled.

leading them, sometimes more so. Often it is the work of one, two or more girls which pulls the others along and helps to build up a number, but the "girl on the end of the line" is much in evidence either by what she does or what she does not do and this makes her an important person in the show.

If a person reviewing a show wants to stir up some trouble in a burlesque troupe, he can easily do it by picking out some high-stepper in the chorus and giving her a "notice." Often this is the purpose of the girl. When the critic "falls" for it, the rest of the troupe puts the girl on the "pan" and gives the critic the laugh. The writer calls to mind a girl who said to him one day: "I'm much obliged for the notice you gave me, but it cost me my job." The answer was that some one else in the company got "sore" and caused the discharge of the worker.

Another incident was a "call" from a manager, who said: "I wish you guys would stop giving my chorus girls good notices. Every time you do it they want a raise in salary and if I don't give it they quit the show, form a "sister act" and go into vaudeville or hit Broadway with a book full of press notices and the claim of "Champion Chorus Girl of the Blank Wheel."

Indeed, she's an important person with the show, this "girl on the end of the line." Watch her.

THE VALUE OF "FREAKS"

BY PAUL MURRAY.

(General Manager of the Variety Theatres Controlling Co., Ltd.)

London, Dec. 1.

When I mention "Freaks" I do not, of course, refer to Giants, Bearded Ladies, Pig Faced Lions, modest actors, or other such phenomena as occasionally flash across our vaudeville horizon. The value of physical freaks as a draw has deteriorated with the advance of vaudeville and its broadened appeal to the larger family section of the public. I cannot say that they have no value, because given certain conditions and the absence of any repulsive element in such freaks they may still be relied on to give an impetus to business, but this wholly depends on the way they are exploited. That is the reason why if a freak is being exploited by any one out of four or five well known showmen in England, I would always be interested because I know that these particular men are showmen who understand their public and rarely make mistakes.

But to come to my point regarding the class of "freaks" I have particularly in mind. I regard as a "freak" engagement, one made with the deliberate object of advertisement, the financial profit being a secondary consideration.

That such engagements have value cannot be denied, indeed, they are the quickest method of lifting a house from a

mediocre groove and placing it in the front rank. A house that has for years been content to jog along in a secondary position and suddenly decides to go after the premier position can only achieve its desire by compelling the public to notice its programs, and this is where "freak" engagements carry their own punch. People come to the house who have either not been there for years or have never been. They are agreeably surprised with the entertainment offered and if the house persists in its policy of enterprise an immense number of new patrons are created.

"Freaks" usually catch the best class and as they are also usually the best payers it follows that the programs will gradually mould themselves into a higher grade, without, however, driving away the cheaper element who are likely to be bored by too much "high brow" entertainment. And make no mistake even the stalls can't stand too much of the "intellectual."

But even the best of policies can be overdone and the manager who plays half a dozen "freaks" in consecutive weeks and then offers ordinary programs for the score of weeks to follow, is guilty of bad judgment. He has made his patrons expect more than he can deliver.

OPEN FOR EUROPE—CIRCUS OR VAUDEVILLE



Now playing for the entire season NEW YORK HIPPODROME.
 Open for engagement.
 Addr.: R. C. CARLISLE, 27 Lawrence St., New York City.

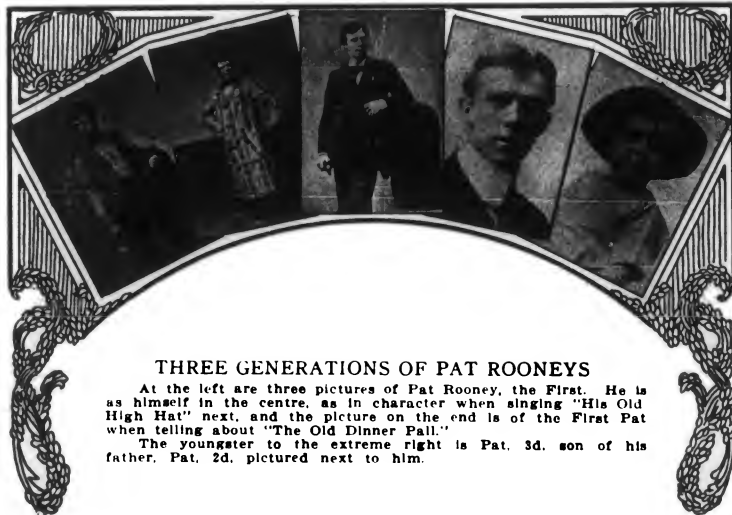
PAT ROONEY THE FIRST

BY PAT ROONEY, 2d.

"My boy, you must go to school first. The first business of your life is to study. After that if you want to be a performer, suit yourself. If you do become a performer, be a good one. An ordinary actor, like ordinary violin playing, is worse than none at all. If you want a receipt for success, take this: put your best effort into everything you do. Give as earnest a performance before an audience of 50 people as before one of 3,000. If you do that you will be successful and nothing can stop you."

tainier almost over night. He opened shortly after, receiving \$75 a week on the strength of his successful "try-out." His earnings from that on moved up by leaps. When his salary touched the \$150 mark. Harry Miner starred him in a show and they became partners. Under this arrangement father's share was a guarantee of \$500 and a percentage interest in the enterprise. This partnership lasted for five years, when a disagreement led to a separation.

James Donaldson was then manager of



THREE GENERATIONS OF PAT ROONEYS

At the left are three pictures of Pat Rooney, the First. He is as himself in the centre, as in character when singing "His Old High Hat" next, and the picture on the end is of the First Pat when telling about "The Old Dinner Pail."

The youngster to the extreme right is Pat, 3d, son of his father, Pat, 2d, pictured next to him.

That was the advice my father gave me, as he gave it to every other stage aspirant. And he followed his own advice. I think that was one of the reasons he made himself a success and worked up his salary from \$75 a week to \$1,000, a record for stage earnings in those days.

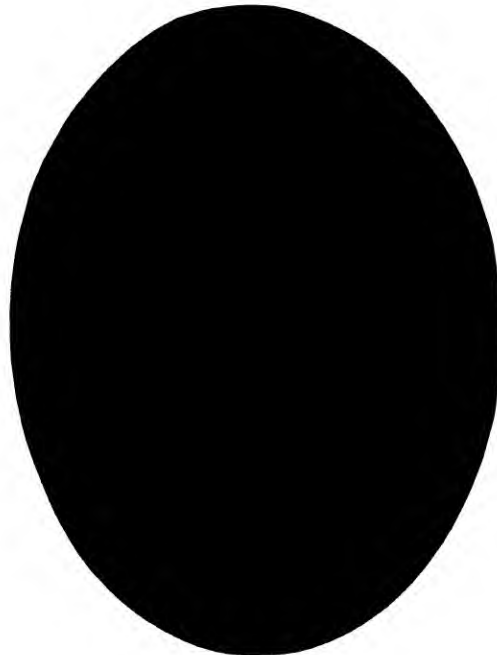
If anyone in the world had a discouraging start it was Pat Rooney. He came to this side from the Old Country at the age of 19. He had had some slight experience in stage work, but his purpose was to earn a living in the prize ring and as a wrestler. Sports, however, were temporarily on the decline and the field looked hopeless. Accordingly, father turned his attention to the stage. He was given an opening at Miner's Bowery by Harry Miner, who had little faith in his ability.

His first audience was a "tough" one. There was no "polite vaudeville" in those days. The crowd brought a wealth of garden truck along and stood prepared to express their disapproval by heaving it on the stage. But they didn't. Father had a hypnotic smile. When he sailed out on the Bowery stage and gave friendly greeting to the audience, most of whom were of the Old Sod, they gave him a chance.

The rest was easy. The Bowery crowd accepted him enthusiastically. There was no green-whiskered burlesque of the Irishman in his rough makeup, but his humor was born of the real shamrock and it made a swift appeal to those native sons. His dancing clinched his success. It was as true to Ireland as a come-all-ye.

Pat Rooney was established as an en-

the London theatre. He heard of the split in the Miner-Rooney firm. He summoned father and offered him \$800 a week as an attraction at the opposition to the Bowery. Father held out for \$1,000 and the matter hung fire for some time while the two men argued terms.



HUGH EMMETT.

Vaudeville's premiere ventriloquist. Now touring America after a successful engagement in Europe last summer. Mr. Emmett's artistic presentation differs from all other ventriloquist offerings, in that it is founded on a unique sketch framework.

Then father decided by the simple process of flipping a coin, and went to work for Donaldson at \$800.

Father went to the London theatre, and then started a hot campaign between Miner and Donaldson. The London had a huge banner stretched across the Bowery like an advertisement for a

this contest, but the "Pat Rooney" on the opposition banner was made very prominent.

After the engagement father took out a show under the title of "Pat Rooney's All-Star Combination." My mother (then Josie Granger) was a member of the organization, as partner of Tommy



CLIFFORD HIPPLE.

A dramatic actor of much force who has been playing ROBERT HILLIARD'S sketch "AS A MAN SOWS" to unstinted praise in all the well known vaudeville theatres. Mr. Hipple's work in the piece has been favorably compared with that of the originator. "AS A MAN SOWS" is now playing its third tour of the LOEW CIRCUIT as a HEAD-LINE FEATURE, remaining the full week in each house.

Presidential candidate. "Pat Rooney, the Famous Irish Comedian and Dancer, Now Playing Here" it read in four-foot letters.

Miner signed Pat Reilly as a counter-attraction at the Bowery, and a duplicate banner was flung to the breeze announcing "Pat Reilly in an Imitation of Pat Rooney, Playing Here." The records do not show to whom the honors went in

Dayton. They did a sketch called "The Letter Carrier." During the tour father's salary was \$1,000, a high mark for those days.

"Pat's Wardrobe" was father's next venture and his introduction to a style of entertainment corresponding to what is farce in current theatrical terms. This was his vehicle for four or five years. For a time after that he returned to variety, playing at the Old Thalia, Tony Pastor's (then at 201 Bowery), Hyde & Behman's and other houses.

His last venture was "Lord Rooney," called a musical farce, and being a combination of burlesque and musical comedy. He played this for four years with phenomenal success all over the country. During the final season of "Lord Rooney" he had in preparation a new piece, an Irish light opera.

Toward the end of the tour he was taken ill with pneumonia at Wilmington, Del. Three days later while in a critical condition he was rushed to New York. But the journey was too much for him. He died in the Pennsylvania depot.

Among the songs my father made famous were "The Old Dinner Pail," "Pretty Peggy," "Katy Is a Rogue," "I've A Daughter, Julia," "Muldoon, the Solid Man," "Dandy Copper, on the Broadway Squad," and "His Old High Hat."

Of course, the old timers remember father for his famous walk, neat dancing, which has, by the way, never been successfully imitated, and for his songs. But the real basis for his nation-wide success was the innate humanity of his delightful humor and skillful delineation of the real Irish character. His characterizations had that intimate touch of human reality without which no comic presentation of a type can be more than crude burlesque.

WHO'S WHO IN CHICAGO

Chicago, Dec. 1.

Will J. Davis. Born some time, some where. Has seen the city grow up from a tank to a town. Is the dean of the managers, and his theatre, the Illinois, one of the tidiest little places in the village. Has a farm out at Crown Point, Ind., where the people go to get married. There he rears Berkshire hens and Wyandotte pigs, along with Jersey horses and Poland China ducks. A son who has a Jr. on his name, is trying to follow in the footsteps of the father.

Harry J. Powers, The Chesterfield. Once an office boy for Hooley, and grew into a full-fledged manager, remaining ever since. Wears a blonde moustache and cane, and is always on hand to greet the elite of the city who patronize his playhouse in Randolph street. He is not what you would call an extreme sport, but has been known to play checkers with some little expertness.

Frank Houseman. Runs an ice cream parlor in the Majestic theatre building and lectures on temperance weekly. President of an anti-profanity league and has been made a member of the auxiliary of the W. C. T. U. Has a Buick in which he has ridden many races and is one of the co-workers of Arthur Burrage Farwell. He is an art connoisseur and has been conducting a crusade against the nude in paint.

Sam P. Gerson. Born in Chicago and has lived here, at times, since. Ajax in build and an Apollo for manly beauty. Manager of the American Music Hall. Long known as a woman-hater. Shies at the fair sex like a skittish colt at a newspaper in a country road. May go to England next year to take part in the militant fight for votes for women.

Harry Askin. Manages La Salle Opera House. One of the lovable characters of Chicago and the west. Every one you meet is his friend. He is popular with all classes, particularly loved by those who desire passes. Has been known to throw his arms about the necks of certain people, and while they were not looking, fill their pockets with passes. He is as gentle as a lamb and as mild as a newly hatched dove.

James Jay Brady. Presides over the Colonial. Began life at a very early age, and found himself fond of the circus. While watching a circus parade the Ringling Brothers saw him. He tore himself from home and broke all tender ties to go out and give passes away to the pgees. Before he retired as P. A. for that circus, he had given out passes in every place they burn coal. A staunch member of the Prohibition party.

Louis Houseman. Esthete and dandy. Chiefly noted for his automobile, a magnificent touring car of the 1920 pattern. Often seen racing down the boulevards with a fashionable crowd. One of the most prominent boulevardiers in this neck o' the woods.

Sam Lederer. Manages the Olympic. Distinguished by his loquaciousness regarding business done at his house. Always tells the exact box office figures and has been known to hand out box office statements to the press on numerous occasions. Goes across to

Bohemia about every summer and returns with funny little green hats. Hates publicity for his theatre.

George W. Lingsbury. Manager Chicago Opera House. Arrived in town some five years ago from somewhere. Was with "The Man From Home" and has been here ever since. He is noted as a pass-giver. Has been known to go out in the streets and compel people to take passes.

George Warren. At McVicker's. Big, blustering chap, always in trouble. He never goes out without a chip on his shoulder. Has the muscles of a Sandow and the physique of a Jeffries. Has been known to take a couple of giants and knock their heads together.

Frank Queen Doyle. Booking agent.

place for George M. Cohan and Sam H. Harris in Clark street. Delicate little creature, like a flower in his retiring disposition. Fond of dress and may usually be seen clothed like the lily of the field. His taste in neckties is followed by all the Lake Shore Drive people.

Frederic Donaghey. Habitat La Salle Opera House. Has been conducting crusade against press agents for years. Has said he did not believe in publicity, newspaper notoriety was a detriment and a menace to theatricals. He is obdurate, when it comes to such matters, and the rock of Gibraltar has nothing on him when he says no.

Asher Levy. Hails from Syracuse. One of the burly managers of the town. Usually wears a sweater and his swelling back and bulging arms are the wonder of the weak and the envy

to like it fervidly. Has often spoken in endearing terms of the soot and the smoke. Says he would rather live one day near the lake front here than ten in New York, Jersey City, or any other well known metropolis.

Lyman B. Glover. At the Majestic. Gay and debonair fellow, full of optimism and genial to the core. Always wears a smile when about the house. His good cheer pervades every nook and cranny of the place. Known as the little ray of sunshine who conducts a little vaudeville house in the vicinity of Monroe street and the Majestic bar. His pass-giving proclivities proverbial. Nothing he rejoices in so well as slapping a fellow on the back and thrusting seat checks in the victim's tight clenched fists.

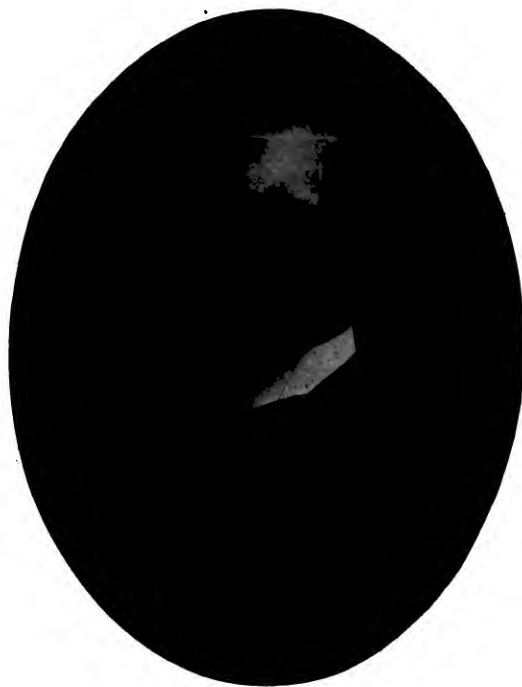
Frank O. Peers. Arrived in Chicago from Denver, where he had been known from peak to peak as a tenor, and went right over to the Auditorium where he donned a uniform and immediately became acquainted with all the best families. Ever since he has been one of the shining lights in society. Has been running neck and neck with the Potter Palmers, the McCormicks and the Honores for social leadership. Fond of brutal sports. Often jumps over to Mexico for the bull fights. Now the manager of that most successful house, the Whitney.

Edward J. Sullivan. Conducts a theatre named after certain kinds of plows and farm wagons. Has a sweet disposition. His words are honey. Fond of the public, especially that part wanting to see the interior of the Studebaker without paying. Knows a good newspaper story when he sees it. Always ready and willing to help a poor reporter put it over. One of the best beloved managers who ever turned down a newspaper man or helped to get one fired, who was trying to do him a favor.

Edward W. Steele. Assists James Jay Brady in running the Colonial. Noted for his affability, and cheerful and kind nature. Goes about the theatre singing from morning until night. Light of love always in his eyes. He and Brady may often be seen walking arm in arm, chatting in soft, soothing tones, and making plans for the betterment of Chicago. Is now forming a club for the benefit of the employes of the house.

Harry Chappell. Business manager Power's. Hates show business. Often says that it should be abolished and obliterated, if not totally destroyed and annihilated. One of the little, thin managers who looks as though a puff of wind would blow him from Kalamazoo to Texas. His tall, svelte, not to say lithe form is one of the greatest ornaments to the playhouse which once bore the proud name of Hooley.

Erette Bigelow. Big, burly, booking agent. Once lived in Bryan's town, but never voted for him. One of the sights of the city. His huge form, and athletic build make him the cynosure of all eyes when he swings down the street with enormous, not to say Gargantuan, strides. His one pet antipathy is the bulldog with its ugly face, and no tail, to speak of. Fond of pet mice and trained fleas. His place is the rendezvous of all the big acts in the country.



NORMAN JEFFERIES.
THE PHILADELPHIA AGENT.

Although confined to Philadelphia for his business address, Norman Jefferies books all over. His vaudeville attractions are always travelling, which means they are always playing. "Jeff" is a popular lad, and has a lot of grey matter behind the goggles you see in the picture above. He also has strength of character seldom found in a man after several years' association with theatricals and theatrical "magnates."

Mr. Jefferies is indefatigable in his attention to business. This, with many other items, including his extraordinary knowledge of vaudeville and its conditions, have all combined to make **NORMAN JEFFERIES** the very successful agent that he is.

Knows more about the business than anyone else on earth. Invented all of the wrinkles in the game. Could teach Socrates a few lessons on booking. Very popular with vaudeville players. Receives a loving cup every week or so.

Mort H. Singer. Came from Milwaukee where the streets run beer and the clouds are made of foam. He, with the aid of a special brand of amber fluid, made the town famous from the Zenith City of Duluth to the classic precincts of Kokomo, and from Cherebusco to the driest portions of dry Maine. A pugilist of no mean reputation. He and Harry Askin are inseparable. He conducts a little show house in Clark street, where he barely manages to eke out a precarious living.

Harry Ridings. Conducts the show

of the strong. Walks with a swagger that makes Jack Johnson's steps seem mincing. Voice as gruff as an auctioneer's. Fond of prize fights. No mill that takes place within a hundred miles of the city can go on until he reaches the ringside.

U. J. Hermann. Presiding at the Cort theatre. Leader of the esthetic cult in Chicago. Member of every Browning club in the city. Gives Shakespearean readings on special matinees at his house. Very much afraid of the water, and cannot be induced to go near a boat house, or look at a yacht. Member of the peace commission. Always has an olive branch perched over his desk.

August Pitou. Guiding star of the Blackstone. Came from rural regions where he had been piloting shows. At once took up with Chicago and began

FINE PICKING

By WALTER HAST.

It was the week of Feb. 27th, 1911, while playing at the Tivoli theatre, Aberdeen, that I first met Graham Moffatt, then playing a Scotch sketch written by himself entitled "The Concealed Bed." I immediately saw in this sketch something I had never seen before. I decided to telegraph Leon Zeitlin, booking manager for the Syndicate Halls of London, and I secured for Moffatt at London Pavilion in the same sketch, the week of April 10. I then took him to the London agents, Sommers & Warner, their manager, Ben Nathan (while I went on tour again) took Mr. Moffatt to Cyril Maude, where he gave a trial reading of "Till the Bells Ring." It was at once secured by Mr. Maude as a curtain raiser.

Moffatt then read him a Scotch comedy,

Moffatt had come to America with "The Scrape o' the Pen," and taken their parts that they are now playing in London, "The Scrape o' the Pen" would have run just as long as "Bunty."

Owen McGivney, the protean artist, who is a sensation on the Orpheum Circuit, was discovered by me Nov. 6, at the Hippodrome, Salford, Manchester. He was practically unheard of. I brought him to London, together with Jack Sommers, the London agent.

It is rather odd that Mr. McGivney was seen by all the London agents in the Provincial places, and no one had the courage to bring this young fellow to London until I saw him. Then everybody remarked how great he was. He will open Feb. 23 at the Colonial theatre, New York.



WATSON SISTERS.

MR. MAX SPIEGEL begs to announce, with great pleasure and satisfaction the engagement of the celebrated WATSON SISTERS, who will appear next season under his management on the EASTERN BURLIQUE WHEEL, at the head of their own organization, in a two-act American-Oriental musical comedy entitled "MOROCCO BOUND."

The book is now being written with the view of giving special opportunity for the WATSON SISTERS to display their well-known cleverness and versatility.

MR. SPIEGEL will surround these young women with a carefully selected company and the scenic investiture will be a revelation in this line of amusement. The costuming, as usual, will be fully up to the standard of excellence and lavishness established by MR. SPIEGEL in his former productions.

Merry Xmas and Happy New Year.

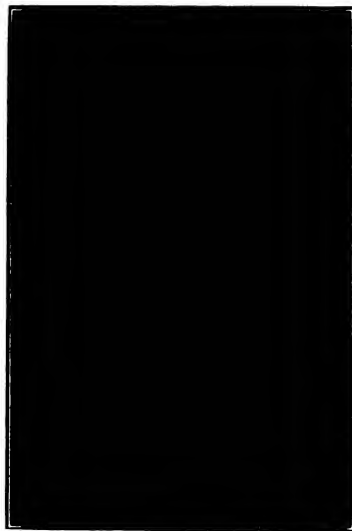
"Bunty Pulls the Strings." Maude did not think much of it. Moffatt persuaded him to take it on for a trial matinee. It was a sensation with all the London critics. From that day Graham Moffatt's name became famous.

Had I not gone to Grimsby to play an engagement, William A. Brady and the Shuberts would not have secured the American rights for Bunty, as it was arranged I should come to America, find a theatre and Moffatt would have done it himself on this side.

Although I must admit that Mr. Moffatt has done very well out of it, having had more than \$100,000 in royalties so far.

Graham Moffatt is not only a wonderful author, but a great actor. His entire family are wonderful artists. Three brothers, Dixon Moffatt, Sanderson Moffatt and Watson Hume Moffatt, all great actors, besides his sister, Kate, who created the part of Bunty in London. I may, without fear of contradiction, say that no one has ever equalled her in this part.

There is no doubt if Graham and Mrs.



FOLLETTE and WICKS.
WISH ALL A MERRY CHRISTMAS
AND A HAPPY NEW YEAR

COSMOPOLITAN NEW ORLEANS

By O. M. SAMUEL.

New Orleans, Dec. 10.

New Orleans is bohemian; and it is cosmopolitan. New York and San Francisco are cosmopolitan, but it is an American cosmopolitanism. In New Orleans, all of the European flavor is retained. Styled by some the "Paris of America," the appellation is descriptive to a degree. Nowhere else over here is there the night life of the Crescent City. It is distinct and apart. The bohemian is enthralled with it and gives willing homage to its spell.

The opera is maintained as an adjunct to society, but with full appreciation of its artistic side. The opera house building is over a half-century old and French opera has been discoursed there since its inception. Everything is French about the place.

It is at the French opera house the Carnival balls are given. These balls are regal in their splendor, and very exclusive. The men are masked. Debutantes sit together in one section of the opera house. They are paged and invited to dance with the maskers, after which they

The restaurants of New Orleans are world-famed for their cuisine. In them, the French style of cooking obtains. The virtues of Antoine's have been extolled by many writers. The register at Begue's, where only breakfast is served, contains the autograph of nearly every prominent actor and actress of this, and many generations that have passed. Breakfast at Begue's commences at eleven and ends at two. Around its one, plain, long festal board sit persons from all quarters of the globe.

New Orleans is apart from the other American cities. Its viewpoint on art is somewhat different from that of the other larger centres in this country. That fact has been impressed duly on the artists appearing in its theatres. A line that will cause guffaws in other places will fail of appeal in the Crescent City, while in other instances the contrary will be the case.

The business that an attraction will elicit here cannot be adjudged comparatively. Into the crucibles of the other American cities have been thrown a mixture of persons of various nationalities.



ERGOTTI and HIS
LILLIPUTIANS.

The greatest of all Midget acts. Not a week lost in three years.
Booked by PAUL DURAND.

take a seat near the Queen of the ball, who is also called out, but, who, of course, is duly informed of the honor to be conferred beforehand. A grand tableau forms the piece de resistance.

The balls are sponsored by social organizations, formed for that purpose. The richest of these organizations are Momus, Proteus, Rex and Comus. They add magnificent street pageants to their terpsichorean revels. Their affairs are given just preceding Mardi Gras. On Mardi Gras a great proportion of the population masks, and an air of general gaiety is maintained. Lent commences the day following Mardi Gras, and society retires until the beginning of another season.

and they have emerged, or will emerge. Americans. In New Orleans they refuse to fuse or coalesce. They go in as Frenchman, German and Slav and come out as Frenchman, German and Slav. It is strange, but it is true. It seems that tradition has willed it so, and each would not upset tradition in the eyes of the other for anything in the world. It is this aspect that impresses itself on the visitor to truly cosmopolitan New Orleans.

The Broadway manager in evening dress somehow can't attract any more money into the box office of a poor show than the tanktown manager with a broom in his hands.

AMERICAN AND ENGLISH STAGE

BY W. H. DENNY.

London, Dec. 1.

If financial success be the criterion of excellence, then there is a possible comparison between the drama in America and England. Some such calculation should be taken into account when discussing the relative merits, since it must be admitted that the theatre is not a charitable institution. Moreover, the manager who attempts to foist his idiosyncrasies upon the public, when they happen to be at variance with the tastes of that same public, comes a cropper, as they term it in London, or in the parlance in vogue in the United States, he gets a lemon.

In the first place, it is just as well to see if an understanding may be arrived at, as to what is really artistic in the drama. I fear that there is a vast divergence of opinion on this subject, so that anything really determinate cannot possibly be arrived at. Individual taste varies to such an extent that what will appear as highly artistic to one person, will present itself to another as crude and banal. The ragtime devotee will be bored by a Mendelssohn symphony, or a Grieg sonata; and the enthusiastic patron of the blood-and-thunder melodrama, or Broadway musical comedy, would simply be bewildered or bored to death by the emanations of Ibsen, Hauptmann or Sudermann. Literary drama is one thing—only too frequently it proves utterly uninteresting, as far as the box-office is concerned—and the virile, everyday play presenting the complex questions of human life in an interesting, and perhaps humorous, manner, is quite another.

If it be granted that nothing absolutely definite may be urged regarding standards of what is artistic in the drama, it remains to consider the conditions existing in the two countries, relative to a prosperous and healthy state. From an intimate knowledge of both extending over a considerable period, I fancy I must maintain that America wins hands down; for in point of number of productions, capital invested, employment of artists and work-people, disbursement of salaries and wages, America is away in front of the old country.

The present prosperous condition of the drama in America is undoubtedly due to the excellence of the material submitted, both as regards play and rendering, to say nothing of the mounting, which cannot be surpassed in any country. There may be a contention that the American drama is really not prosperous, but when one considers the vast amount of capital involved and the amazing number of theatres existing in the United States, compared with even ten years ago, it must be admitted that the advance has been enormous. At no time in the history of the theatre in America, or indeed any other country, has existed so vast and complex a theatrical industry as exists at the present moment. Never before were such huge numbers employed, and never before have such vast sums been engaged in the running of theatres.

Much nonsense has been promulgated about the superior merit of the so-called "palmy days" of the drama. As regards the stage, it is much as with anything else. What delighted our juvenescent minds appears as but sorry stuff to our more mature tastes. Much of the acting that passed for nothing less than inspiration in the "good old days" would not even be tolerated now.

In the British Isles from all quarters there are complaints of dwindling audiences and all concerned admit that never before in history of the British theatre has even the financial condition been at such a low mark. There is little doubt that this is entirely due to the decline in the material submitted. It may be urged that the British manager does not enjoy the advantages of his American confrere. The condition of the provincial theatres is such as to warrant leaving them out of the question, for with the exception

ness and achieved a success, is besieged for material, while there may be peacefully resting in pigeon holes, unread and unconsidered, the very thing the public is thirsting for.

We have had the public surfeited with the efforts of a few actors and authors. Only recently the circle has been broken in the more forceful manner by the merest accident. "Bunty Pulls the Strings" and "Hindle Wakes" have astonished and delighted London audiences, owing to the freshness of material and excellence of rendition, the latter being due to the fact that the actors were direct from repertory companies, whose methods contrast strikingly with those of the regular London actor.

In the United States the managers, with few exceptions, are practical men of business, who choose a play on its merits, frequently employing experienced individuals to select them, irrespective of any particular artist. Having selected the play, they proceed to cast it in a manner offering the best possible results. Moreover, the American manager is always

between the actor and manager that does not induce the best efforts. Perhaps the worst instance in this direction is the advantage taken of the want of business methods of actors to extract any number of extra performances without extra pay, which is fast becoming a universal habit.

The English manager, on the other hand, taken as a whole, possesses a finer disposition toward financial morality, though there are exceptions. Between the managers and those engaged there exists a sense of honorable obligation. The actor is treated more like a human being and less like a machine than in the States. The law conditions, however, deter managers from arbitrary action, in the case of dismissing actors engaged. In the States practically every actor rehearses on approval, and further, may be dispensed with during the first week of performance, without notice or reason being given. Thus an American manager may have an opportunity of correcting any error in casting a play which is not permitted to the British variety.

The American methods of stage management, too, are more arbitrary than those obtaining in England, tending to improve a certain level, the efforts of mediocrity, though destroying the originality of conception of the capable artiste. In England the capable actor is not so trammelled, and is permitted considerable latitude. Thus we frequently see individual performances in England not to be surpassed, if even equalled in America, but on the whole the American productions are more level and uniformly good.

From the experience of a lifetime, as regards the relative merits of American and British talent, I confess that I agree entirely with an opinion expressed in an interview recently by Marc Klaw, when he maintained that the American actress was away above the British article, though the American actor had to take second place to his rival across the water. This, as far as genteel comedy is concerned, owing to the English actor being selected from a different class. As a character actor the American is not to be beaten anywhere.

With regard to the hostility supposed to exist in America against the British production, and in London against the American article, no greater fallacy ever passed current for actual fact. Other reasons must be found for the failure of British productions in America.

In the past English "stars" with their companies formed a valuable Tom Tiddler's ground in the United States, and that this is no longer so may be ascribed to the fact that the American manager supplies his public with a better article. Any one who has witnessed the efforts of the English companies in the States of recent years can verify this.

On the other hand, no American play of distinctive merit and well presented (other than such as have been too essentially local), has failed in London. Recently the number of American successes has opened the eyes of the London manager, who is now eagerly watching out for New York hits.

To fully and completely discuss this subject demands far greater space than the present article allows, and I hope later to place the matter in a more extended light in an article of greater length.

The opinions expressed here are the outcome of over fifty years' experience, impressed upon a thoroughly unbiased and disinterested mind.



FORD and HYDE.

Presenting Their Roadside Comedy Concert
"AT CLIFTON CORNER."
Meeting with flattering success on the W. V. M. A. time and booked solid for the season.
Direction of NORMAN JEFFERIES.
Merry Christmas and A Happy New Year to Friends.
Yes, we still spend our summers at our home on Chemo Lake, Clifton, Maine.

of a few weeks of pantomime in the winter, the prospect of business is miserable to a degree. Thus London only may be discussed, and I fear, to the advantage of America.

The theatres in London for a considerable period have been mostly managed by actors who have secured financial backing. It may be gathered that this has not tended toward the best interests of the theatre, from a public point of view. It has narrowed down the possibilities of the authors, for only plays containing a preponderating part for the manager could possibly expect consideration, and the most successful author was he who could best fit his employer, much as a tailor or shoe maker fits his customer.

Another factor in the British theatre is the insular British prejudice, which is inborn and which induces an inexorable desire to tread the beaten path. Striking out in a new direction is taken almost as an indication of insanity, and thus it happens that an author who has somehow or other managed to break into the busi-

ness alive to opportunity. He goes to the best orchards for the fruit that is freshest, while his British brother sits and waits for the fruit to drop into his lap. It doesn't always drop!

There is one point, perhaps, in which the American manager may not be quite as advantageously situated (he being so imbued with business), that he applies business methods too closely to the actors employed by him. But in too many instances the manager has his eyes fixed on the money bags, and those engaged by him are considered as mere machines for the purpose of extracting money from the public. He gets every ounce of effort out of them, disregarding any sympathy that should exist between manager and actor. The actor in return resolves into a mere apathetic dollar machine, losing the artistic instinct which is rarely co-existent with commercial acumen. Vexatious regulations, irritating to the sensitive artistic disposition, tend to destroy the inclination to endeavor, and in too many instances there is a feeling of antagonism

UNCOVERED IN A ONE-NIGHTER

By **STELLA MAYHEW.**

"Well, what do you know about the nerve of that cat? He and his wife got the room the rooster reserved for us. The dog told me that he played the same trick on the mouse and the hare in the last town, but the hen pheasant said it was not so and the dog only said it because the goose and the magpie said the cat and the fox thought they were better than any one else, and that made the sparrow mad and she was a friend of the dog's."

The foregoing conversation was heard in the lobby of an hotel in Erie the other day by a couple of drummers. They looked at each other and made a flying

how he would do a stunt in the continuous. Another told of a famous cartoonist, and wound up with my doing a burlesque cartoon. Of course, they were both the broadest kind of burlesque and I figured on big laughs as I tried to go through the motions of pitching a baseball, and again as I held up to the audience's view a very bad cartoon. I worked on this number for three weeks to get it in shape for what I thought was proper presentation; so you can imagine my surprise when, after seeing me, one critic said: "Miss Mayhew put over some new and wonderful comedy (?) and only saved herself by making fun of her shortcomings."



BARNES AND CRAWFORD.

Now on the Orpheum Circuit, where they are meeting with the same measure of success as was accorded them throughout the east for the past few seasons. Roy and Essie, through the Anniversary Number of VARIETY, desire to extend to their friends A Merry Christmas and A Happy New Year.

leap for a door that had "Bar" over it. But neither "had them," as they at first thought. They had only overheard a bit of conversation between two of the "Barnyard Romeo" company.

I don't think any of us did know the names of half the company, being content to call them by the name of the animal or bird that they portrayed. So when the sleeping car porter asked the fox the other night who had the berth above him, and he said "The cat," the porter gave him a hard look and then walked away mumbling something about "No fresh guys could kid him."

Speaking of kidding, it's so very hard to find new and suitable material that is not being used nowadays, that when William F. Kirk brought me an original lyric a few weeks ago I wanted to fall on his neck and kiss him. That's an awful thing to put over on any man, I know, but Mr. Kirk is as big as a superdread-naught and could stand the falling part anyway.

The song was a kidding song entitled "Breaking Into Vaudeville." The theme was to the effect that one could easily get into vaudeville nowadays by being anything but an actor. One verse cited a great baseball pitcher and went on to tell



3 CREIGHTON SISTERS.

DAINTY SINGING AND DANCING COMEDIENNES.

Booked sold on SULLIVAN-CONSIDINE CIRCUIT, opening Jan. 19th. A Merry Christmas and a Happy New Year to all friends.

THE HOPE OF A HOME

BY NAT WILLS.

I am not a covetous sort of fellow by nature, and I can't say I'm dissatisfied with my particular lot; but whenever I'm riding on a train and pass a farm with its ramshackle, whitewashed buildings, I can't help but feel that the fellow who owns those buildings somehow has more right to contentment and happiness than I. For he owns his own home, and no matter how small or mean that home may be, still it's his castle.

Ever since I can remember, to have a home of my own has been my greatest desire. The only reason I have neglected having one so far is that both Mrs. Wills (better known in the profession as La Titcomb) and myself have only a few weeks in each year to enjoy the comforts of it. But it is more than worth the expense of maintaining a home the year 'round to have one for just those few weeks. From now on I am through with New York apartments. Even in the best of them one leads a cramped, abbreviated sort of existence.

For a long time Mrs. Wills and my-

"MOTORING"

By JACK TATE.

We all like to see trouble come—to the other fellow. The humor of the situation when a man slips upon a banana skin becomes completely changed when you are the man yourself. But it is human to laugh at the misfortunes of others, a fact that nobody who has seen Harry Tate's skit on the auto bug will doubt. There can be nothing more delightful and exhilarating than a trip in a smooth-running automobile, also there is nothing more annoying than a breakdown, which always happens at a most inopportune moment, perhaps outside a school, just as all the children are coming out.

It was a series of events such as these that first suggested the idea of a skit on an auto breakdown to Harry Tate, he being one of the pioneers of motoring. He owned a car in the days when they DID break down about every five miles.

It was simply a matter of stringing together a few of the events that actually happened on the road.

The efforts of the owner and his assistants, coupled with the interest of a few spectators, particularly the small boy, who is always very much in evidence on these occasions, was sufficient to form a skit which for years has made countless people roar with laughter in all parts of the world.

Harry designed—for stage purposes—a motor car that wouldn't burn petrol, never had a puncture, and in fact, wouldn't run, but nevertheless, it's been running ever since.

"ANNABEL LEE"

(A Parody)

BY DARL MacBOYLE.

It was many and many a year ago
In a musical comedy
I sang with a maiden that you may know
By the name of Annabel Lee,
And this maiden lived with no other thought
Than to love and be loved by me.

I was a kid and she was a kid.
In the chorus merrily
We sang, and I danced for the world seemed glad
Did I and my Annabel Lee.
We were gone for fair and the rest of the troupe
Kluded her and me.

But that was a season of long ago;
There's naught but memory
Left for her who said she'd love for aye,
My beautiful Annabel Lee.
There came a chap with a punch of dough
And took her away from me.
When he set the pace, I "also ran"
With my eighteen per, you see.

Though she turned me down, I know in her heart
She carries a memory of me.
Our love was real (as we both knew)
But I hadn't the price you see.
There's a chap on whom Dame Fortune smiled
Caressing and dressing my Annabel Lee.

As I cross the street and her limousine
Splashes the mud on me,
Or she coldly nods to me
I wonder if he who pays her bills
Sees the things that I can see
As vagrant thought in fancy's realm
Dwells with beautiful Annabel Lee.

The spotlight ne'er gleams but it wakens my dreams
Of beautiful Annabel Lee.
She seems ever near and each stein of beer
Recalls the time when we
With a can of the brew and a sandwich or two
Would feast and be merry when labors were through.
What bringeth memory to me?
I'll never tell. Neither will she.

Are you giving up to your agent?

Does it cost more to "book direct" on the big time than it use to?

Managers are yet being asked to give up for a "franchise."

There are many managers' wives who believe in their husbands.

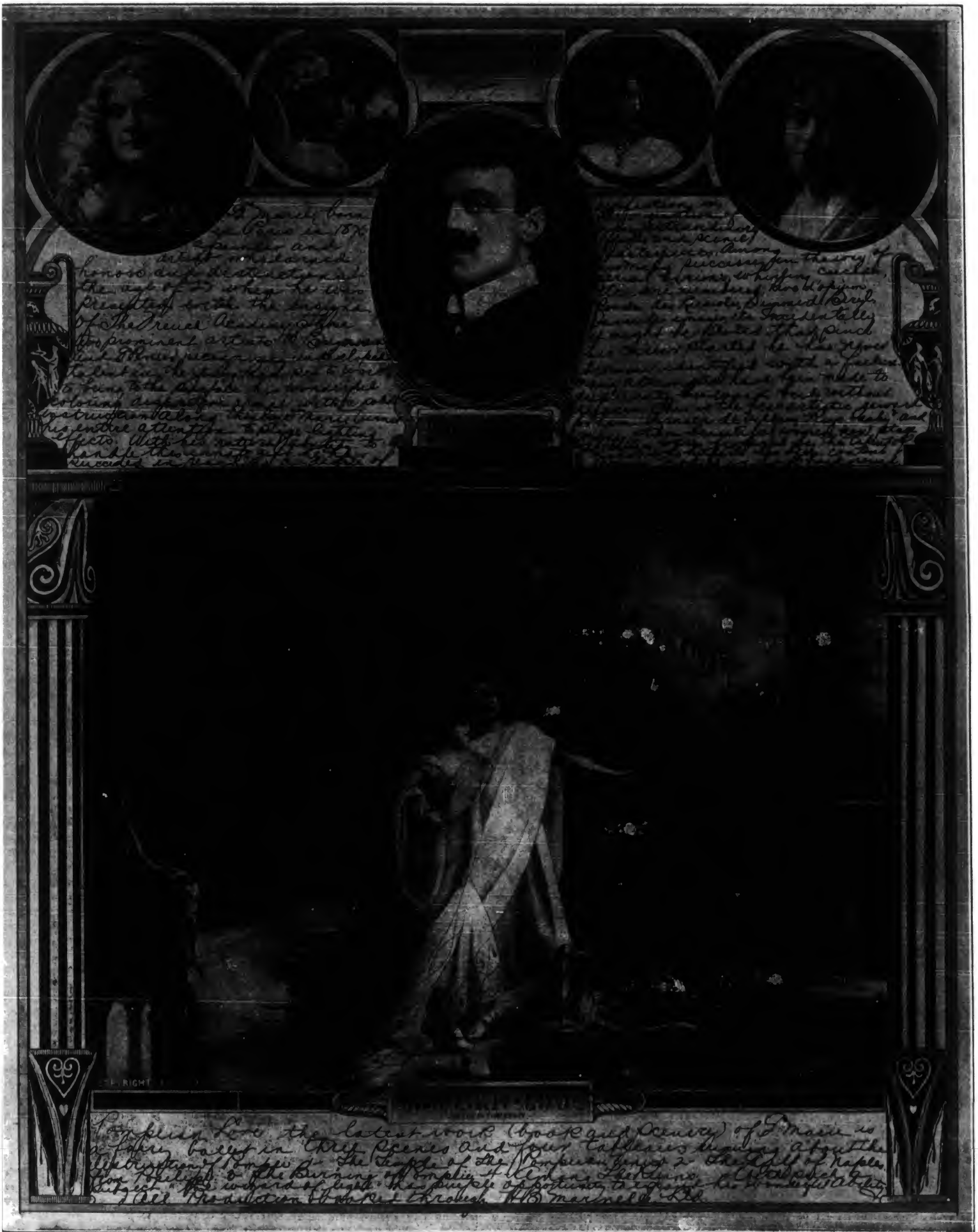


LOA DURBYELLE.

THE ONLY LADY SHADOWGRAPHER.
A refined and decided novelty. An act that always makes good. An ornament to any bill.

This turn is different to any other "shadow act," and a surprise for managers. No shadow act of superior merit exists. Knowledge is not conceit.
A Merry Christmas and Happy New Year
Direction. ALBEE, WEBER & EVANS.

self have talked over the advisability of getting a home, a real home with plenty of room and all imaginable conveniences, but because we have so little time off the road my wife always persuaded me to put it off, until we talked it over just before I left New York in the autumn for my tour over the Orpheum Circuit. I begged her to lose no time in searching for a place to suit us. Recently I received a wire saying that she had found an ideal residence at Central Park West and 97th street. I urged her to close the deal immediately, so the furnishers and decorators will have finished their work by the time I get back to New York.



...the latest work (book and scenery) of ...
 ...the temple of the ...
 ...the burning of ...
 ...the ...
 ...the ...

PRESS-AGENTS AND EDITORS. BERLIN THEATRICALY BEHIND

By SHEPPARD BUTLER.

(Sunday Editor, Chicago Record-Herald.)

Chicago, Dec. 10.

The best press-agent I know frequently tells me that he has a bad show on his hands, that I don't want anything from him for the present, and that he's not going to bother me. Nevertheless, he is always ready to work his head off if he can help me to secure photographs of material that I need—whether it has to do with one of his own companies or not.

The worst press-agent I know distributes cigar ashes over my desk, the while he asks me threateningly why I gave a page to Ethel Barrymore, who was turning 'em away and didn't need it, and failed to use his own carbon-copy feature about Flossy Fainthope's dachshund. Business, he says, is rotten, and the town ain't treatin' him right; and the inference is that if the town don't get to treatin' him right pretty soon, there's be one Sunday editor out of a job. This man never helped me in his life when I asked for a definite bit of information about one of the actors he was representing.

Where our friend landed half a column of the scrap-book matter in one paper which happened to need "filler" he might have landed three columns in five papers if he had tried to give the editors something THEY wanted instead of something HE wanted.

Here are two press-agents I have known:

No. 1 used to make a practice of spending a good deal of time during the week in all the theatre lobbies in town, getting together newsy bits about the players' world in general. When the dramatic editors were getting up their Sunday pages he would wander in and lay down a column of short paragraphs which summarized all the most important theatrical happenings and announcements of the week. Every fifth paragraph would have to do with the producing firm which he represented. Not EVERY paragraph, mind you, but every FIFTH paragraph. He played fair, and his "stuff" was so well written and so thoroughly worth



HINTS TO BEGINNERS

In a word, the good man tries to get the editor's point of view and be helpful. All the other can think of is the planting of his own "dope." Nothing else is so important, and he doesn't care a whoop in perdition whether the Sunday editor gets out a good paper or not.

Some of us find it very hard to understand why the press-agent so seldom gets beyond the idea that his one great aim in life is to get "James R. Blank, the famous comedian, now playing at the Theatre" in nice, black type on nice white paper. Once it is printed, he is satisfied. He does not care in the least, it seems, whether the matter is interesting enough to induce anyone to read it or not. He knows, perhaps, that the average newspaper buyer does not read one-fifth of what he finds in his paper, or anything like it, but he should worry? A half-column fills space in the scrap book made up for the boss, and how does the boss know whether it's been read or not?

Scrap-book press-agents get good salaries, no doubt, but my point is this:

while in every way, that the editors, in fairness to their papers, couldn't do anything but use it. Of course the other press-agents wondered how in thunder this man landed so much about his own attractions.

No. 2 came in the other day just when I wanted to see him—or thought I did. The producer he represents is a master of stage realism. Two of his productions were in Chicago, and I wanted an article on his methods, illustrated with photographs of scenes from the two plays in the city. I asked the press-agent if he could help me to get this material, and what do you suppose he said?

"No, I don't care anything about that. I'd rather devote my energies just to my star. Here's a picture of him different from the one you used last week. S'pose you can run it?"

I would have given him a full page—a first page, with pictures. He got nothing, because all he could think of was what HE wanted.

Well, there are all kinds.

Berlin, Dec. 1.

Last year some forty managers of theatres, and troupes out of Berlin, went broke. This year if that many solvent ones are left it looks as if they will follow the example of their predecessors.

The reason is easily found for this condition of affairs. Berlin has grown rapidly in the past ten years and the tired business man of the show-going class has been looking for light entertainment. The manager has given him this and supplemented it with large doses of vulgarity, so that now it is practically impossible to see a comedy or a farce here that is not absolutely impossible of presentation before even a half-way circumspect audience. The immediate consequence is that the young girl has been eliminated as a theatre goer and has gone in for other things. This has kept the mother away, and by degrees the rest of the family.

This is only one of the many causes why there is no business here. Another is that most of the theatres are controlled by publishers, who only want played what they can sell. They expect to recover in this way what they lose as stockholders in the theatre.

Then the German has very little originality. He can perfect and develop, but cannot create; so that now, having used up all the four doors of the average French farce and cannot make it filthy enough to draw, he is up against it.

As yet the German managers have not drawn from the American or English market, but the day when they will be compelled to do so is not far off. In such instances where they have—to wit, the production of "Kismet"—they have failed dismally and it will be a long while before they will have the nerve to try again. Anyone who has seen "Kismet" in England or America would have difficulty in recognizing the German version which is more of a nightmare than a dream.

This recalls another reason for the empty theatres. Poor adaptations. Pieces that please elsewhere must be localized for Berlin or at least that is what the manager thinks. The police, in protecting the actor, put an additional hardship in the way of the manager by making him deposit six months or a year's salary for the actors as a guarantee that they will be paid. If a manager has a series of failures he cannot touch this fund as long as he keeps the theatres and is often prevented, with money in the police bank as it were from making a new production through lack of funds. This is at present the dilemma of a manager here who has been playing an opera to empty benches.

Another practise in vogue here, helping to keep the theatre empty, is the selling of the theatre outright to a business house which retails the seats at prices one-third less than box office scale. This is usually done after a play has not shown itself a hit. Consequently the theatre goer waits until bargain day before purchasing. It is hardly possible the petty larceny graft

of wardrobe fees, program charges and the gratuity to the man who takes your ticket as well as the advance price of tickets (if bought in advance) have anything to do with bad business, for the German is accustomed to it. But it would be interesting to note if a house, where all this is done away with, would show improved patronage.

The play is undoubtedly the thing and people will go where they can see the show they want, nevertheless I sincerely doubt if an American manager could get money with a "Merry Widow" in some of these houses. For general shabbiness, dismal corridors and poor lighting, Berlin is behind any other large city in the world. When they do build a new theatre or opera house here, as was recently the case in Charlottenburg (a suburb of Berlin) they cling to old ideas of arrangement. The new opera house was built and is maintained by the city. It is of concrete inside and out and is deeper than it is wide. The house holds about 2,500 seats, of which 1,000 are on the ground floor. From the balcony centre rail to the stage is about 75 feet. The orchestra pit is about 12 feet deep, and every corner of the auditorium is perfectly square. What is the result? In the 10th row one cannot distinguish a word spoken on the stage and the orchestra is never in perfect accord with the singing voice. In many parts of the house one hears a double sound wave of music. The management hopes that when the house dries out, it will be better. But why in the first place attempt to give opera in an enlarged Grant's Tomb?

The seating is also as antiquated as in all Berlin houses. Here we have about 44 seats in a row divided in the centre by a rope. After passing by the doorkeeper you search for your seat. If it happens to be "21," then 20 people must stand up.

An enterprising man remodelled a large hall into a theatre which has just opened as the Theatre Gross Berlin. His idea was to start a new vaudeville. He would give ballet, a review and straight vaudeville acts. His principal drawing card, however, was to be the ballet and chorus. You can imagine my astonishment when I found the first row of orchestra seats about 25 feet from the curtain line, and the boxes 50 feet away. Maybe, however, this little manager knows his book. Perhaps the closer you get to the "show girl" here, the less the business. At any rate, the review died an awful death and principally because the performers had to shout to make themselves heard. It was like playing a comedy on one end of the New York Theatre Roof. To make it more difficult the architect either built in (or allowed to remain from the old building) a large skylight extending the width of the stage and directly over the orchestra pit, thus putting the final straw on any acoustic properties the theatre might have had.

Wherefore I still maintain that a nice comfortable theatre, without side graft, with courteous and intelligent ushers, if giving only a fair show, would get some money in Berlin.

NUGGETS

By J. C. NUGENT.

A laugh may be divided into ten; for instance, one big laugh or ten ripples. Caused by one big point or ten small squibs. A correct sense of time and pause and emphasis is necessary to get anything out of squibs. They must be delivered fast enough to get the accumulative result, while a big point or a big story will usually take care of itself. Frank Bush works for ten lines or more to one laugh, but when it comes it is a big laugh and he knows better than any man how to hold his point until he gets all that is coming out of it. Ezra Kendall, on the other hand, told a succession of squibs, none strong enough to earn a laugh alone, but his prompt and well-timed delivery and utter absence of waste lines produced an accumulative degree of humor which, when it started to find vent in explosions of laughter, amounted almost to hysteria.

Kendall, however, never degenerated into mere disconnected gab. His squibs were connected and told a coherent story which, however ridiculously expressed, kept a quick-moving picture in front of the audience. "A cable car swung around a corner, struck a wagon-load of barrels and scattered them like sixteen pool balls on the bust. Five went up in the air, seven down the alley and four went home." George Fuller Golden, on the other hand, made a more intellectual appeal and was fond of leaving the solid average laugh of the audience to tickle for a moment the high brows with a technical touch which was Greek to the gallery, but he was too truly a great monologist to soar long in the ether even to please himself or a few of the elect and could swing back easily and mightily with a broad-humored blow which floored the gaping gods.

The future of vaudeville depends on future vaudeville. While there is a new generation constantly arising, we cannot feed them entirely with the old stuff. Vaudeville has grown pretty prominent in the past ten years. Papers and magazines are devoting much space to it and legitimate stars have gotten over the idea that they can pass without a vehicle and with the influx of real writers into it, it is dawning on the vaudevillian that he must master the architecture of construction and have a complete framework of foundation, floors, walls and roof supporting his little edifice, however cunningly it may be painted over with the squib or anecdote of monolog or the dialog and situation of sketch or playlet, or even the jingle of popular song.

As there are no two people alike in the world, as even voices and noses differ, there is given to each human atom a different personality. Amongst that class, however, who comes in grosses and hundreds and thousands following blindly the trend of heredity or conventional education, the difference is not sufficient to separate them from their type or class, and larger ex-

perience make us throw more individuals into one class, so that an artist usually succeeds in ratio to his difference to other people and other artists. A strongly marked personality is a thing to develop, heighten and strengthen, not to blunt by attempting to imitate others. If you are good enough to entertain an audience at all, you are good enough to give them yourself, and if yourself is not good enough, work to make it better. Don't try to disguise it by stealing the shell of other artists under the guise of imitation, for down in his heart each auditor is saying, "Take the whiskers off, pal, we know you."

Somehow there is a sort of a sob in the coming of Christmas and birthdays and Thanksgivings and that which is holiday to the laity whom we labor to make laugh, because whatever the privileges and pleasures of the artist's life, home and Christmas and holiday and its halo of holly and mistletoe and snow-clad hills and memories are not for him. A well-appointed dining-room

or dining-car, expensive, glaring, ba-zaire and artificial, are the best he gets, even when successful, and that is not much better than the day coach and boarding-house room of those less fortunate, but usually quite as happy, for they still have their dreams, while he being successful, finds success cold as death at Christmas time.

And yet success is pretty sweet when it follows long years of battling. It's pretty nice to be able to buy presents you could not buy before; to provide for those you love, to make good to those who wondered why you did not land long ago; to feel each night that you have slipped a restful laugh or a pleasant thought to an audience of hundreds or thousands, who are thinking of you kindly while you are looking out a lonely window at rain-washed roofs. And if the technique which gives us midnight toil is little appreciated by those who laugh at us, we must remember that we care little for the hater's art when we want a hat. We want a fit and if we pay for it he cares little what we do with the hat.

So I comfort my goat when the friendly drummer scrapes acquaintance and says with grave patronage, "That

is a swell little stunt of yours, not bulling you, you know, but it is. By the way, I saw a great show in New York the other night—at Belasco's—no, Hammerstein's—well, anyhow, it's right near Dowling's Saloon."

Speaking of the friendly drummer, they say of James J. Morton that one of them started to tell him a story as they lit their cigars in the smoker, Chicago bound. "Say, an Irishman went into a butcher shop once," he said, with a smile of childlike confidence, but Morton stopped him sleepily with: "You're not going to pull THAT one are you?" and he relapsed into silence, even as when a bird sings a shot comes out of the woods, and the voice is still.

But, being a drummer, he recovered, and tried again another story with the same result. And there was longer silence.

Then into his face came a great light. "There was once an Indian," he said, triumphantly, "who owned a rat trap—" "For the love of Jules Ruby," growled Morton, "you wouldn't spring that one?"

"Do you know that one, too?" asked the crestfallen salesman. "Know it!" said Morton, sweetly, "why, I know the Indian!"



BERT LEVY

THE FAMOUS ARTIST-ENTERTAINER
The originator of his performance the world over.

THE NEW YORK SEASON

From August 1 to December 1 of the current year there were 65 legitimate theatrical productions in New York. Of these 25 were big successes, 30 were failures and the other ten enjoyed some success in a greater or lesser degree.

The 25 big hits were "A Winsome Widow," Moulin Rouge; "Hanky Panky," Broadway; "The Passing Show," Winter Garden; "The Rose Maid," Globe; "Robin Hood" (revival), New Amsterdam; "Ready Money," Elliott; "The Merry Countess," Casino; "Under Many Flags," Hippodrome; "The Mind the Paint Girl," Lyceum; "The Governor's Lady," Republic; "The Case of Becky," Belasco; "Fanny's First Play," Comedy; "Milestones," Liberty; "The Count of Luxembourg," New Amsterdam; "Oh Oh, Delphine," Knickerbocker; "Within the Law," Eltinge; "Broadway Jones," Cohan; "Little Women," Playhouse; "The Affairs of

Montmartre," "The Model," "The Ne'er Do Well," "Little Miss Brown," "Discovering America," "My Best Girl," "Honest Jim Blunt," "Henry V" (Lewis Waller revival), "An Aztec Romance," "June Madness," "The Attack," "A Scrape of the Pen," "Tantalizing Tommy," "The Brute," "The Daughter of Heaven," "The Woman Haters' Club," "The New Sin," "The Fight," "Trial Marriage," "The Dove of Peace," "Our Wives," "The Point of View," "C. O. D.," "The Gypsy," "What Ails You?" "Mere Man," "The Paper Chase." A number of these, while doing little or no business in the metropolis, have been—or will be—doctored and sent on the road, with a possibility of winning themselves out.

The ten shows neither classified as hits or failures—and which are enjoying or have enjoyed, patronage in varying degrees, are "The Greyhound," Ziegfeld's



BISSETT AND SCOTT.

BISSETT and SCOTT stand at the head of the vaudeville division in which march the two-man dancing teams. JOHN SCOTT has made the catch phrase "Hello, George" a trade mark, and his beaming smile has gained for him a multitude of friends. The pair are a standard variety number, playing on important bills all over the American and European circuits.

Anatol," Little; "The Lady of the Slipper," Globe; "Julius Caesar" (Faversham revival), Lyric; "Bella Donna," Empire; "The Whip," Manhattan; Weber & Fields Show, new Music Hall. In addition there were several "hold-overs" from last season, such as "Bought and Paid For" (Playhouse); "Bunty Pulls the Strings" (Comedy); "Officer 666" (Gaiety), etc.

For the enlightenment of the uninitiated it is probably necessary to indicate the theatres of large capacity. The biggest are the Hippodrome, Winter Garden, Manhattan and Moulin Rouge (formerly the New York Century). Other large houses are the Knickerbocker, New Amsterdam, Lyric, Casino, Wallack's, Daly's Broadway, Weber & Fields' Music Hill, Liberty. Good sized auditoriums—holding over 1,500 seats, are Empire, Astor, Hudson, Globe. Those coming under the designation of "small houses" are the Cohan, Comedy, Playhouse, Harris, Lyceum, 48th Street, Gaiety, Elliott, 39th Street, Little (seats 299), Garrick, Belasco, Republic, Fulton, Eltinge.

The failures include "The Charity Girl," "Just Like John," "The Girl from

"Follies," "The Master of the House," "Hawthorne, U. S. A.," "The Blindness of Virtue," "Broadway to Paris," "The Yellow Jacket," "Never Say Die," "The High Road," (Mrs. Fiske), "The Red Petticoat."

The season started big, went down before election and has now picked up considerably. When it is considered that last season was one of the worst encountered in a generation—that this is election year and that we are now in the throes of "before the holidays," it is far from a bad showing. This statistical summary is one to be proud of at any time, even under any conditions. It is doubtful if in any other metropolis of the world has such a favorable representation been made this season.

Old time legitimate managers may rave and say that "New York isn't the whole country," and they may speak the truth, but where else has so fruitful a yield been made? It is also true that there may be "too many theatres in New York," and if this be so, the runs of the successes have been shortened.

Summarizing "the country," the average has been pretty low.

"A ONE-NIGHT STAND"

BY DARL MacBOYLE.

(Mr. MacBoyle has been a contributor of verse to VARIETY for several years. All of it has been written between shows. At present Mr. MacBoyle (who is quite a young man) is engaged with a musical stock organization in New Jersey.)

Beside a lazy little stream,
Like a thousand more, it lies,
A reality that seems a dream
Before our wondering eyes.
Here Nature sings her sweetest lay
To unresponsive ears.
Sequestered from the jangling fray
The ceaseless flight of years
Adds headstones to the churchyard plot,
That's all. They live and die.
Here hung'ring hearts long for our lot.
They envy and sigh.
In fancy live the fabled life
That's pictured on our stands.
In phantom revel in the strife
That's heavy on our hands.
Here smoldering fires, if fanned to flame
Might claim on history's page,
A place of honor or of shame.
Within some breasts may rage
A storm of protest or of scorn
Of this, a paradise.
Their lives to them, a waste forlorn
And discontent the price.
Here perhaps are left unsung
Songs that would start the world
And logic that if given tongue
Would a new epoch herald.
Tonight perhaps, the foats between,
Some rustic may discern
Flagrant faults as yet unseen,
Yet we their comment spurn.
They long for Broadway's fevered breath,
Its glare, its wordly lore.
They'd gladly join the living death
And join the hordes that pour
Into that hothouse of despair,
Be swallowed by the tide
But would they find contentment there
Or would their battered pride
Spurn them on toward that phantom goal
That prize that's just a name—
That bauble whose price is the soul.
An hour or two of fame?
Suppose that fate should heed our prayer:
Should rule that you and I
Might nestle in this haven fair,
Here to live and die,
Would not these verdant hills soon pall,
These blossoms lose their hue;
Would we not pine at Broadway's call?
I know it, so do you.
And thus fate each his portion flings.
Could we her efforts mar,
We'd come to grief, we'd find that things
Are better as they are.



MAY ARCHER-CARR
Wishes you the best of everything.



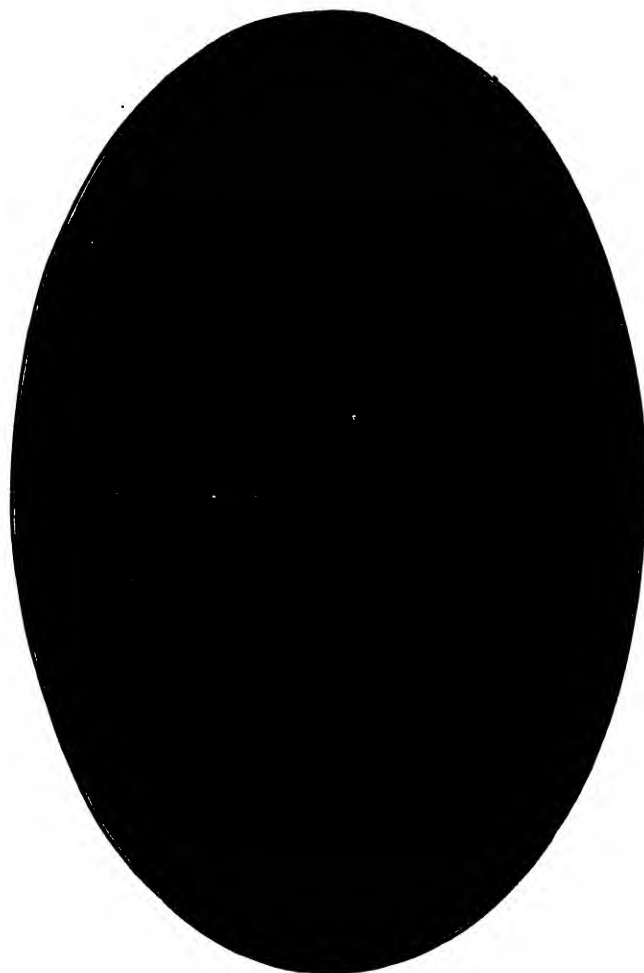
MR. AND MRS. VICTOR MOORE
Wish everybody a Merry Xmas and Happy
New Year.



A Very Merry Christmas
and A Happy New Year



=====
From
=====



ALICE LLOYD

Who Has Closed Her Second Season in "Little Miss Fix-It"

NEW PRODUCTION IN PREPARATION

Management, Messrs. WERBA & LUESCHER

VARIETY-MAN TURNED ACTOR

By FREDERICK DONAGHEY.

(Mr. Donaghey is the Chicago representative of The Liebler Co., and has seen some service as playwright and librettist. His adaptation of Bisson's "Le Mariage d'une Etidile" has been acted in New York City and Chicago, among other places, with more artistic than monetary success. He is one of the authors of "Louisiana Lou," which ran the season of 1911-12 through in the La Salle Opera-House, Chicago, and with Will M. Hough wrote "The Girl at the Gate," the current musical play in that theatre.)

Chicago, Dec. 10.

The variety-man (meaning the variety-woman, also) has often been the savior of musical comedy. But he has not been, as is contended by a great many superficial observers, the life-blood of what has always been a hybrid form of entertainment. A man who has made at least \$1,000,000 in a shockingly brief time out of the variety-theatre business was listened to with a great deal of respect and interest when, a few nights back, between acts of the cabaret show at Rector's, he made the assertion that the "vaudeville

Now, it is no easy task for even the data keepers of the theatrical business to name twenty-five men or women who have been "developed" in vaudeville to an extent that made them valuable for any of the general purposes of first class musical comedy. For one thing, there is not a manager in the variety theatre business who ever "develops" anybody. As a form of entertainment, it is so elastic and absorbent that a manager would be wasting time if he tried to "develop" anybody; that is, as to talent. The clever men and women of vaudeville have nobody save

A great many very clever, very popular men and women in both musical comedy and "straight" plays point, or CAN point, back to a beginning in the varieties; but not one per cent. of them reached any sort of position without going through a fresh training in the exactions of playing parts. You can't make a song-and-dance man (who is also a neat dresser) into a musical comedy "juvenile" of the Donald Brian type by simply changing his name from "Billy" to "William." Every producer or writer of musical comedy has met a hundred men who, if you permit them to narrate, need only the chance to "show up Fred Stone," or to prove that "Leila McIntyre is a false alarm with that there ingenue stuff."

The La Salle management last season picked up a young fellow who had a great deal of natural talent for musical comedy—he was the right height, never heard of adipose tissue, was a true and strong singer of both comic and sentimental songs, and could dance as well as anybody else on earth save Mikail Mordkin. One of the best stage directors of musical comedy in the world worked over that youth for eight weeks to make him forget that he didn't have his face smeared with burnt cork; the play was running twelve weeks before we could persuade him not to acknowledge every laugh in the audience by raising his hat; and he stopped speaking to all of us when, at Christmas, we bought for him a modish cane, and asked him to carry it on the stage instead of a gold-headed, gilt-striped, gold-ferruled mace, heavily chased, and carrying half-way down the stick an inscription in Spencerian script that could be read in the last row to the effect that it had been presented by the Waco (Tex.) Elks in memory of a pleasant evening of sorrow, or something of the sort. He's on Broadway now, and not doing so very well. If he sticks, and will learn, he'll have the game pretty well to himself in two or three seasons; if he goes back to vaudeville, he'll be able to collect \$750, less both commissions, for ten weeks, and will then be compelled to

take his choice between the family-time and a return to the troupe, furnishing his own burnt-cork and riding in the company's own sleeper, cleverly hanlonbrothered for the accommodation of "belvideres."

Of course, by way of proving that I'm all wrong, there's Fred Stone, and there's Leila McIntyre, and there's ——?

NEWS NOTES Unduplicated L L

The contract between the Chicago Theatre Society and the Liebler Co. for the engagement in Chicago in the Fine-Arts Theatre of the Irish Players, for four weeks starting Dec. 30, stipulates that not a single free ticket shall mark the engagement of thirty-two or more performances. This, of course, makes the customary exception of the Chicago newspapers, but the cant term, "professional courtesy," is duly quoted in the contract as among the things that neither the society nor the Liebler Co. shall observe. Frederick Donaghey, the Liebler Co.'s representative, who made the contract with the Chicago Theatre Society, is of the belief that the free-list is to blame for a good fifty per cent. of the bad business of the last four seasons in this city. His theory is that an empty seat is just as remunerative as one occupied by a dead-head. As to the effect of a half-filled house on the actors, his argument is:

"If they can't draw the public, they should play to the chairs!"

Does anybody remember "The Honorable John Grigsby" which was produced at the Manhattan theatre in 1901? No, of course not. It was a financial failure. Sol Smith Russell had been playing it on the road just before he died. Frank Keenan was given the title part and played in the tall grass with it. Then it was dragged to the Manhattan to fill a gap. Thus three actors who have made brilliant success were introduced to Broadway by accident. They were Frank Keenan, Frank McIntyre and Taylor Holmes.



TEDDY OSBORN'S ANIMAL ACTORS

"A DAY IN DOGTOWN."

The above picture shows one scene from the varied incidents of this novel and entertaining feature enacted by wonderful animal actors.

The "cop" in the picture has a consuming hatred for photographers and refuses to "stand" for them.

An original feature that is always in demand. Direction of NORMAN JEFFERIES.

game has been ruined by the salaries offered to our people by these musical-comedy managers." He added "Just as soon as we develop an act that looks like hoakum for the easy coin, along comes a high-brow, crawls under the skin of the contract, and ties the act up for a Broadway show."

There was no use in "calling" the speaker. He's got the million. (He's going to keep it, too.) Even as he spoke, he was sipping champagne purchased by a performer who had hopes as well as the price. But the man with the million is big enough in the business to get a hearing for his views; and his press-agent never has any trouble in breaking into print with what his boss has to say. Why, not so very long ago, he had the boss quoted on why Shakespeare may not be put in cans for vaudeville use!

themselves to thank for any development their work may show. The freaks—well, they are the freaks; and their vogue is likely to end any day quite as suddenly as it started.

Not one in every hundred performers from vaudeville who try musical comedy "gets by." The hundred have no difficulty in getting the opportunity. Managers without the gift of measure fight among themselves to make a star of the man or woman who is a "riot" for from twelve to twenty minutes in a sketch or "turn." After from twelve to twenty thousand dollars has been put into a production, the manager who "finds his people in vaudeville" realizes that his find delivered all his or her talent in from twelve to twenty minutes, is a menace to public comfort after thirty minutes, and a crime after the first act.



EDDIE EMMERSON AND BALDWIN JERRY

Comedy jugglers who have made themselves known and liked all over the world. The boys are now enjoying a run of popularity in their own country (where they are booked solid by the United Booking Office), after becoming prime favorites in England, South Africa, Australia, France, Germany, etc.

A Merry Xmas and Happy New Year and continued success is what the boys wish their many friends on both sides of the water.

"TEN PER CENT" McCARTHY

BY THOMAS J. GRAY.

NOTE: The author is not responsible for any effect this story may have on its readers.

McCarthy's first name was Harold—that wasn't his fault though, but it gave him something to think about. He had just two objects in life, one was to find the person who suggested naming him Harold, and the other was to live without working. He was more successful at the latter. He did all he could to keep himself and work strangers. He got so he would only read the evening papers because the morning editions carried 'Help Wanted' advertisements.

These ideas started to grow on him when he was ten years old; by the time he was fourteen he could shoot pool and he knew what day the barber shop on his street hung up the new Police Gazette. His people were well fixed and he had no trouble bulling them into letting him do what he liked—until one day his father read an editorial in one of the Hearst newspapers entitled "Make Your Son Work."

It finished Harold's soft snap. That night, as old man McCarthy dished out the evening roast beef to the family, he informed his son that his graft was over and he'd have to do something for a living, if he cared to mingle with food three times daily and stretch himself out on a regular home bed nightly.

It was an awful shock to the offspring. Harold took himself aside, spoke to himself, and made his plans. He first admitted he didn't know anything, and that he couldn't do anything—that no one would give him a job; so he decided to be a vaudeville agent.

He confessed, on second thought, that he ought to know all about show business because his father had a brother who was a bill poster with Barnum & Bailey's circus and he once knew a fellow who was a song plugger for a music publishing house. This fellow had taken him around to several vaudeville agencies and told him how they were run. He saw how they did business—it was easy, so why shouldn't he do it?

With a speech that would have done credit to an advertising solicitor for a theatrical paper, he talked his father out of enough money to buy a desk, have some letter-heads printed, pay desk room, rent, and have his name painted on the door of an office in the Grabb Building near Times Square. There were eight other names on the door—all agents too. That didn't faze McCarthy. He smiled as he read them and said: "Many are called, but few are chosen."

To describe McCarthy's office would be hard. It was one of those offices that had a small rickety railing, a girl behind it who seemed to know only two sentences, "Leave your name and address," and "Mr. So-and-so is out" (according to what agent was asked for), and a chair placed outside the railing to hold the representatives of three or four different vaudeville turns who were always looking for the "last half of next week."

Mr. McCarthy started in to build up a circuit. In about four weeks he had quite a collection of places with names like "The Spendadime," "The Happy Smile," "The Nickle Opera House," etc. They were great houses to book. Some used two acts a day, a "double" and a

"single," and one of them the "Neara Theatre" used four acts, and five on holidays.

McCarthy's fame spread until he had so many theatres, he needed an assistant to help him book them. With the assistant came added expense. Then McCarthy decided to charge ten per cent. It didn't make any difference to him how much the salary was, he had to get ten per cent. out of it.

He was described by Bill Kind (of Kind, Applause and Co., the comedy sketch artists) as being "a guy who would charge you commission if he booked you for a benefit." Mac's office was always crowded now, in fact some of the actors brought their lunch. Many a team "split" right in the office because one partner wouldn't give the other a bite of his pie.

Some acts were booked by McCarthy for three and four weeks in advance. Not often though, as the office girl used to kick because it would take her two days to make out all the contracts that an act needed to play three weeks of McCarthy's houses. The owners of the office building objected to people going down in the elevators carrying big packages.

Now we come to the tough part of the life of "Ten Per Cent," as he became known. One day, while looking at an act in "The Merry Spasm," (one of the places he booked), he saw a girl who worked there, singing with slides. He sat through six sad reels and watched two of the acts he had booked himself, just to hear her sing again. That night in the "Automat," (the lunch-room with the food hiding in the walls), he dropped his nickels silently; his mind was back in "The Merry Spasm."

On his way out he met Jack Monte, (of the Three Card Brothers, an acrobatic trio), and told him all about the singer. Monte told him to forget it and refused to take him seriously. McCarthy said, "I tell you Jack, she's a bear. She sings 'River Shannon' so good you imagine you can hear the water splash."

McCarthy was in love. He went back to the picture theatre and was introduced to the singer. Her name was Myrtle Du Faye; that was her stage name, her right name was Maggie Duffy, but she didn't bother telling that to McCarthy. He took her home and to show how little he cared for money he insisted upon buying her an oyster stew at "The Model Lunch." When he got spending, he was rather careless, he told Myrtle. The McCarthy-Du Faye romance soon became the talk of all the lunch-rooms and music publishers' professional departments along the Great White Way. McCarthy began to feel happy. One day he sent an act a "paid" telegram. This only happened once, however.

But it was too good to last. McCarthy booked Will Prime, "That Classy Monologist" at "The Merry Spasm." Prime was known as "The Small Time Romeo." He broke more hearts on the small time than any single man that followed the reels. He saw Myrtle before he rehearsed his music. By the time he had rehearsed his fourth parody with the orchestra, (piano and drums each played

by two graduates of the Steam Fitter's Union) he had winked eight times, and Myrtle was his. She phoned McCarthy after her seventh show that afternoon and told him not to come around in the evening as her mother was going to call for her.

"The Classy Monologist" took her home. McCarthy got the same kind of a phone message three days in succession. The third day he began to worry and made a quick trip to "The Merry Spasm," only to find that Myrtle had left two days before. She had told the "Simon Legree" who ran the place "Mr. Prime" and she were going to do a double. She added Mr. Prime had a friend who knew a friend of Isadore Ward, the well-known vaudeville manager, and she expected Prime and Du Faye to open on the Big Time in two weeks.

McCarthy left in despair. He sat alone in his office for a while. Growing sentimental, he thought he still had a chance, so wrote a poem and sent it to Myrtle. It was his first effort at poetry and ran like this:

Dear, you used to love me when you did
ten shows a day,
Twice a week I watched you put your
evening meal away.
And you held me tightly as we both
watched those rotten reels,
My love, so do not forget me, just read
my sad appeal.

Refrain.

Will you love me on the big time as you
loved me on the small,
Just because you're playing full weeks,
won't you think of me at all?
Are you going to throw my heart away,
if you are booked by Poll, Keith and
Shea.
Will you love me on the Big Time as
you loved me on the Small?

Two weeks passed. He heard nothing—but the following Friday an advertisement in one of the theatrical papers caught his eye. "Will Prime," "That Classy Monologist," and Myrtle Du Faye, "The Sweet Singer" in a classy skit, entitled "I Beg Your Pardon, Did You Drop This,"—a new idea—we use a wooden bench, all others keep off—closing with "The Terrible Rag" in a green spot—our own original idea. New York opening soon."

McCarthy gasped. It was true! She had doubled up with Prime. The worst had happened! He left the office and went into a Caribart show to forget it. The orchestra was playing "Where the River Shannon Flows." It was the song Myrtle sung the first night he met her. He had to get away from that. He went into the bar and asked for whiskey. The bartender set a bottle before him. He looked. It was "Green River." He growled more "River Shannon" stuff and left the place.

On his way out who should he run into but Will Prime, the fellow who took Myrtle away. They stood still and faced each other. McCarthy's first impulse was to hit him, but he held back. Prime spoke first. "Hello, McCarthy," he said. "I've been looking for you." "Huh," said McCarthy, "what do you want me for?" "To pay you some commission," Prime said. "Commission on what?" snarled McCarthy. "Well," said Prime, in a matter-of-fact tone, "I married Myrtle Du Faye the other day. After we were married a rich uncle of hers died and left her ten thousand dollars. She turned it over to me for a wedding present, so I came to pay you your commission." "My, my—er—er—" "Sure," said Prime. "I met her down in my commission," stammered McCarthy? "The Merry Spasm," didn't I? And you

booked me there, didn't you? Well, no agent can say I'm not a square guy. Here, take this," and he shoved ten one hundred dollar bills into McCarthy's hand.

"There's one thousand bucks, ten per cent. of what the job paid me. So long 'Mac; Myrtle's waiting for me at Izzy Ward's office in Hammerstein's lobby," and Prime walked briskly away. McCarthy looked after him and said to himself. "When I come to think of it, that fellow always did do a good act."

That night Myrtle and Will went to their flat together, had dinner and rehearsed their act. McCarthy voted himself a regular feed immediately. Walking into Child's, he ordered a mutton chop, done rare on one side, Welsh rarebit cold, and sunk his teeth into sinkers that had never been cooked before. Afterwards at the corner saloon, he bought a glass of beer for himself and a bottle of wine for a manager, then walked idly up the street. When McCarthy felt the night stick against his foot in the morning, a cop was standing above him, saying, "Get out of here, you bum. Don't you know the people will be to business soon?"

It was 3:30 that afternoon before McCarthy recalled he had a thousand dollars, but he didn't find the money on his person. McCarthy remembered eating the rarebit and the mutton chop, but couldn't for the life of him decide whether he had gotten the money, whether the cop pinched it on him, or whether he had just gone bug over Myrtle.

McCarthy thought he would walk over to Bryant Park where there are no actors and think it over. He returned at 5:45, but between times some one had stolen his circuit. He telephoned "The Merry Spasm" but they couldn't remember any Myrtle Du Faye. Now each evening at 6:45, 7:50, 8:35, 9:42, 10:10 and 10:53, you can see Harold McCarthy at the stage door of some picture house waiting to learn if Prime and Du Faye are playing there that day. McCarthy says he'll find them if his shoes hold out, and when he settles the question, will once more return to the booking business as he knows a fellow with money that's thinking of bucking the Keith circuit, and wants some inside dope from him on the vaudeville situation.

BOX OFFICE DON'TS

By EUGENE QUIGLEY.

(Colonial Theatre, Chicago.)

Don't ask for first row at 8.15.

Don't try to crowd in at the front of the line.

Don't think you are entitled to a pass because you know the treasurer's name.

Don't use the old eyesight gag for good seats—get a new one.

Don't leave your change on the window—some one may take it.

Don't blame the treasurer if you can't see—blame the post.

Don't ask the man in the box office if the show is good—he's crazy, like a fox.

(For the men).—Don't blame all the eye and ear trouble on your wives.

(For the women).—Don't depend too much on the big smile for good seats.

Don't figure the treasurer is a mind reader. Tell him what you want, and when—it will save time and much trouble.



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Face-Powder
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are the best in the world



for sale at all druggists, perfumers and hair dressers.
Sole agents for the United States and Canada:
Graf Brothers, 812 Broadway, New York

ORIGIN OF THE CABARET

By I. B. PULASKI.

In the present day when the almost universal Cabaret has become an important American feature of our restaurants and cafes, it might be interesting to learn the origin of it. Restaurants of the metropolis have lately gone so far as to spend \$1,500 weekly for entertainment.

The Cabaret has had a remarkable growth over here within the past two years. Yet it was commercialized in France a generation ago.

The business has assumed such proportions that plans have been made (if not already in operation) whereby Cabaret shows are to be supplied to hotels all over the country and are to travel much the same as a road show.

The word Cabaret, as any dictionary

products of those little affairs would be hung on the wall in much the same way as might have been seen in Churchill's old cafe, which probably looked more like the original Cabarets than anything we now have.

Later strangers started to attend these affairs in large numbers. While allowing them to witness the entertainment the artists and their concerters did not materially change their method of procedure. A happening in the Chamber of Deputies would be taken up the same evening by these professionals, many of whom were of brilliant minds. The flashing wit and the sting of the speakers as they grilled a political figure, though delivered with the keenest of humor, was re-

in France, it has taken almost a generation to introduce it to America. Our old "free and easies" were probably a forerunner of the present day entertainment.

As used now in this country and elsewhere the word Cabaret, which is typical of Bohemian life, appears to be a misnomer.

The Cabaret feature of the larger New York restaurants did not become pronounced until the opening of the Folies Bergere, now the Fulton theatre, on West 46th street, in which a fortune was sunk. The Folies Bergere was the first attempt over here to reproduce the Continental idea of a play with food. The theatre had tables with swinging seats over the orchestra floor. Expensive to operate, the scheme failed after a few months, and immediately following its abandonment, "Cabarets" commenced to make themselves talked about in the Broadway eating places.

The success of the restaurant-Cabarets would seem to say the failure of the New York Folies Bergere was brought about through that house having charged an admission to see the show, and also for the food consumed, although the Folies closed its doors just about the hour of the night when Cabarets commence to attract business.

Then again ever so many people recognize that the American Cabaret is but the evolution of the sub-cellar entertainment, or other kinds of places where amusement has been offered that did not call for prices of admission. These have existed for years in the west. Usually singers and piano players were the "show." Very good singers they were, too, and also piano players, in the "joints," as they were probably called. Several have graduated with considerable credit to themselves, while others have learned that singing to a bunch of well-soused-up men ambling about on a pleasure cruise is vastly different from going before the olio drop on a stage and "making good." That difference in the conditions of "getting over" still holds. Many a

corking comedian in a "rathskellar" went right back to one after tempting his fortunes before the regular foot-lights.

The evening entertainment originating in France have been imitated in a way in New York for several years past, off and on, by "Bohemian Clubs." They weren't always "Bohemian," but the red wine helped along the atmosphere a lot, and the cost of eating was worth the illusion, even if no one was deceived.

About the best of these organizations was the Pleiades, a society of amateur Bohemians who met Sunday evenings, to eat and have themselves called upon to entertain. Some entertained and some didn't, but the guests felt quite pleased in having been invited.

Later, the inception of the idea of the American Cabaret, and perhaps the Folies Bergere as well, may have been fomented through the "Bohemian Nights" Gus Edwards gave as the usual Sunday evening vaudeville concert at the Circle theatre. For a Sunday night pleasantly passed, nothing in New York has ever been put on quite as good. The stage was set for a banquet scene. Around a long table were invited guests (some, perhaps, paid for their services rendered). The master of ceremonies called entertainers from the audience, and this became the fetching feature of the evening. No one would be surprised were the "Bohemian Nights" on Sundays to again be reinstated at a New York theatre—the Winter Garden preferred as the choice, on a guess.

Frank McIntyre was at one time a newspaper reporter in Ann Arbor, Mich. The city editor once left town about noon and Mac to make up the paper. The principal items of the day were an obituary of a prominent citizen and pillar of the church, and a scare head about a drummer that had skipped and left an unpaid board bill behind. Mac got the heads tangled and the obit appeared under the startling caption: "He's gone! But Oh! Where?"



LUCIANO LUCCA

THE PEERLESS DOUBLE-VOICED SINGER.

Played the Orpheum Circuit and Eastern time with sensational success. LUCIANO LUCCA has had the honor of playing before President Taft at the White House and for the Elite of Society. This act is open to offers for Europe. Never played outside of the United States. A Merry Christmas and a Happy New Year to all

will give, means a pot-house, or what we might call an inn. It is from the French, and is applied to many humble wine houses of France. It was the custom of artists, students, sculptors, writers and actors to assemble in these little cabarets late in the evening to amuse themselves. They entertained one another with as much vim and earnestness as if paid for it. The general public was not admitted.

When the regular gathering of professionals was complete, the proprietors asked all strangers to depart. So for themselves and by themselves these folk gave their show, which later became known as a "cabaret." The whole entertainment was tinged with the political affairs of the day. The sculptor would make grotesque busts of some deputy; the songs were biting satires, and the lyrics written on the spur of the moment. Old or popular tunes were cleverly fitted to the lyrics and wild enthusiasm often resulted. The sketches, caricatures and all the

ceived with seriousness by the audiences. It is said the talkers at the Cabarets were responsible for the unseating of more public men than the sword or the pen.

When the Cabaret was first commercialized, at the time of the exposition in Paris in 1890, they did not know where to stop. At that time they had a show called the Cabaret du Mont Parnasse. (Mont Parnasse, in Greek mythology, was a spring where the poets drank from the waters for inspiration and the gods imbibed for the strength to fly through the air.) It was a masked affair; one man dressing as a red hot stove, another as a night-cap. It is claimed to have been the greatest of all impromptu Cabarets. Following this they went as far in the Cabaret de la Mort to decorate the walls with skull and cross-bones and the drinks were served on tables that appeared to be coffins.

Although the Cabaret was a commercial proposition twenty years ago



YEAR IN VAUDEVILLE

(For such information as it may impart, "Big Time" when referred to in this article includes vaudeville theatres in the U. S. and Canada playing two shows daily, matinee and night, "Small Time" covers vaudeville houses playing three shows or more daily, or two shows nightly. "Big Small Time" means the better grade of "Small Time," and the "Little Small Time" takes in the smaller popular priced vaudeville theatre playing from one to four acts three times or more often a day. "Small Big Time" is the smaller grade of the two-shows-a-day theatres that are booked in a similar manner and usually in the same agencies with the "Big Time.")

The vaudevillian, whether he be actor, manager or agent, will express no unlimited pleasure at the passing of 1912, for if of the "big time" branch, he is too perturbed over what 1913 may bring forth.

Vaudeville, as it became known and yet remains, has never been in a more clouded condition than at the present moment. This year has witnessed important changes in the amusement. Of the greatest moment to the variety artist was the destruction of independence among the "Big Time" vaudeville managers, which culminated in the capitulation of Martin Beck and the Orpheum Circuit, throwing the highest grade of vaudeville into monopolistic hands that did not understand what to do with what had been gained.

The Orpheum Circuit's surrender was complete, even as it was astonishing. With the Orpheum's passing as an independent power or dominating influence in vaudeville, the artist had but the "small time" to place faith in.

That the "small time" nobly responded may be thrice accounted for. It was going up, the "big time" did not recognize it, and the "big time" sought the wrong avenues to corral it.

The drastic change from a half-way open field to a closed shop, managerially, was completed last summer through the purchase of the Percy Williams Circuit by a coterie of "big time" managers. Percy Williams had been a commanding figure in American vaudeville. How big he was many did not realize until he had left. His place has not been filled.

The "big time" vaudeville houses have received an awful whipping so far this season. The statement goes for the east and it goes for the west.

The slump in "big time" vaudeville occurred with the opening of the season. VARIETY drew attention to it late in September. The condition has grown from bad to worse. The arguments that the "small time" has affected the "big time" are too well known to need repetition, but the situation is similar to a man opening a drug store across the street from an established place. If the old proprietor allows the newcomer to steal his business, why blame the lack of foresight upon anyone else?

The "big time" had not protected itself. Not working as a unit, not working with a showman in the lead and figuring to make its profit on the stage or through outside channels rather than at the box office, the "big time" found itself without resources to draw from for feature bills. The producer had gone, driven away. Those few remaining whether doing so for certain reasons or having "inside information," were not producing freely; salaries of acts were cut and slashed by a man

who had never seen the acts perform on the stage; actions of agents in grafting were condoned, and manipulation became more important than retention.

It resulted in the vaudeville stage feeling the effect. The belief spreading that the public could only see at the "big time" theatres ordinary shows drove the public into "Neighborhood" "small time" theatres. When dressing to visit the centre of cities at night, the vaudeville patron patronized the legitimate attraction. When Mr. and Mrs. Theatregoer wanted to see vaudeville, they hopped around the corner, and were satisfied, because the investment for the evening had not exceeded twenty-five cents per.

The salary-cutting on the "big time" may best be illustrated by one example. An act left vaudeville some time ago to enter a legitimate production, receiving a musical comedy contract at \$500 weekly. When last in vaudeville it had received \$375 a week. The show closed. A "big time" manager wanted the act. He offered \$750, while conceding the turn was worth \$1,000 to him, and that he would pay \$1,500 rather than lose it. An official of the "big time" booking agency informed him he could not pay over \$500 a week; that the act received but \$375 when leaving, and that it was not worth \$500 to vaudeville managers "outside New York." The manager, although in the city, had to bow to that superior knowledge possessed by a person who had never witnessed the act, either in vaudeville or on the legitimate stage, did not own a theatre of his own, and did not know the value of the particular act to the manager offering \$750.

The "big time" manager at times seems almost feeble-minded. One of the largest of the "big time" managers with more than one house playing the best vaudeville and a large circuit of small timers makes a lot of noise away from the booking agency, but his knees tremble when the "big fellows" come into view. They tell him what to do and he does it. The rest do the same. The "big time" managers are so many sheep, to be herded together, commanded and directed. In secret conclave, they may shout and yell, swear and curse, but the next morning they are the same old flock of sheep, over in the corner, whipped today as they were yesterday and will be tomorrow, and whipped so badly they can be told how to invest their surplus monies without daring to remonstrate.

But all the whipping, all the investments, all the cutting of salaries, all the dictates of the bosses and the spying, rottenness and grafting of the underlings have not been able to save "big time" vaudeville. It has been going and it is going. Where it will go to many a vaudeville manager would like to know.

The "small time" grew up meanwhile. The smaller manager had a cheaper show. He could increase the

cost. He did. Now it is at a point if it goes much further, the small manager will have to increase his admission prices.

The "small time" has had a wonderful boom this year. It appears to give a show the public enjoy. It also appears to be making money. When a "small time" circuit capitalized at \$5,000,000 can pay an eight per cent. dividend and apply surplus earnings to the reserve fund, there must still be some money left in the vaudeville business. Or, if a small time vaudeville circuit can show a balance sheet on the week of \$18,000 net profit, the "small time" is far from tottering.

The "small time" is drawing material from the "big time." The "small time" demands it, and will get it, because the "small time" books and plays. The "big time" neither books nor plays, and when it books there is no surety the act engaged will play the date.

The Sullivan-Considine and Pantages Circuits have not been considered either "big time" or "small time." The S-C Circuit was looked upon as an intermediate chain. It's a sad commentary upon the vaudeville of this country that of all the vaudeville and vaudeville managers in America, the Sullivan-Considine contract is the only one the actor finds he can borrow money upon. The Sullivan-Considine people do not cancel; they play or pay. Once the act starts on the circuit, it finishes, moving along week by week on the rotary system, playing the full time, receiving the money agreed upon, and reporting considerate treatment by S-C managers en route.

These statements are not made to favor the S-C Circuit, but to set forth facts that are quite well known now and are becoming better known daily. Sullivan-Considine, when linking with the Loew Circuit in one booking office, made a move that portends an important future for that "opposition in vaudeville" which has been so regretfully missed for the past year or more. The combined S-C-Loew front is a formidable looking group, taking in two of the largest small time circuits in the country. Each is growing stronger and together, with what they will attract in the way of bookings, may be the opponents of all big time, even unto the day when the "big time" will play three shows daily if their houses are of sufficient capacity.

Another curious trend of the vaudeville times is that of the two very big producers of the year, in vaudeville for the first time (Mr. Belasco and Lew Fields), the acts of both were first taken by western circuits: Mr. Belasco's by the Orpheum Circuit before it surrendered to the east, and Mr. Fields' by the Sullivan-Considine Circuit.

Much that vaudeville has lost in the line of acts has been secured by legitimate, mostly musical comedy. They refused to stand for a "cut in salary." Some went to England or Europe. Many will remain over there where they have been successful. Others will go, and others, hundreds of them, have already resolved that before they risk the precariousness of remaining in "big time" vaudeville another season, with all its funny ways just now, they will accept the first favorable offer presenting itself for next season. No in-

deed, it isn't 1912 that's worrying vaudeville; it's 1913.

The small time will not worry, although the smaller time is in a quandary. It has exhausted its supply. The "small time" must seek the material it has been dodging, and with it must pay more money for shows. That is the small time problem, and will be for some months to come.

The little small time has had a struggle all to itself. Some of the houses have advanced into the better grade, while others have gone into moving pictures entirely.

It will be the survival of the fittest among the small time, big and little. The big houses that give the biggest shows will get the money. The remainder must go into pictures. The picture house offering the best programs of reels at a competitive price will drive the opposing manager from business. Meanwhile, in pictures the better grade "straight picture house" will spring up all over the country, where a program of class will be presented for the entertainment of that very large public that does not disguise its liking for the movies, but does not relish walking haphazard into every place of cheap admission that shows them.

The small big time house is very wobbly. The "small time" opposition has struck it wallop after wallop during this year. The line between the two grades of shows is hardly decipherable, while the admission prices are divided often by from twenty-five to fifty cents. The smaller towns can't see where it is getting any bargain at the small big time house when just across the street a show that pleases equally well may save the family a quarter apiece.

Vaudeville has never needed a showman so much as now. The small time managers will develop according to their needs, but the big time must be held up. There is no one in sight who can do it. The weakness of the big time is possibly exemplified by Mme. Bernhardt at a salary of \$7,000 weekly, with incidentals costing \$2,000 more and a bill surrounding her costing another two thousand. It's an impossible salary, a foolish salary and engagement for vaudeville, whether it draws business as Bernhardt must draw (as a curiosity to the American people) or whether the prices are raised to meet the expenses. In either case the public will be disappointed, if not by the increased money they must pay to see the great star, then by the next week's bill—for what can follow Bernhardt?

If the "small time" becomes the "big time," if the Loew Circuit adds on the thirteen houses it expects between now and next May, if the Sullivan-Considine-Loew agency can give a contract for two seasons of consecutive time, if a Moses comes from the west, if something happens, if William Morris carries out his plans, then there is hope for the future of vaudeville. There may be hope for it while these men and circuits remain in the business, but if dependence for the future must be placed upon the present misdirection of the "big time," you may predict that vaudeville in this country is through.

Sam.

MIDDLE WESTERN "INSIDE"

By JOHN J. O'CONNOR.
(Wynn.)

Chicago, Dec. 1.

A review of the past season's events in vaudeville circles around Chicago leads one to the conclusion that the situation just at present is about the worst the old town has seen in a number of years, despite that everyone is apparently prospering, and the dove of peace is roosting atop the Majestic Theatre Building, where peace doves rarely roost.

Some skeptics opine the bird to be a phony with a sawdust filling. If this guess is correct, the hatchets are liable to be dug up any old time and another battle staged in middlewestern vaudeville, with, of course, the usual results of such battles.

During the past year, which has been devoted almost exclusively to warfare, the changes have been many, and generally speaking, they show very little betterment in conditions. During the summer the "Association" offices was the main scene of a lengthy scrap which threatened to wreck the institution, but fortunately for everyone concerned, peace was restored, and the curtain arose punctually on time with the season's opening.

SOME DOUBLE CROSSING.

While the show has been going along without a visible hitch, it is generally understood that back of the curtain there has been considerable confusion, some little "double-crossing," and a whole lot of hard work to clear the rubbish that piled up because of time lost fighting.

This little argument taught someone a wonderful lesson about the "blanket contract" evil. When the fight had approached the crisis point, and it looked as though the managers would establish a booking office of their own, independent of the "Association," both sides began to check up their attractions. Finding themselves a trifle short for any emergency, they proceeded to issue blanket contracts to every act obtainable. They came from all parts, many bad ones, a great many mediocre ones and a few good ones. At last the predicted reconciliation arrived, and with it came the open door for "ten per cent." agents.

Routing time found the cupboard full of once desirable but now undesirable attractions, and the weeding out process began. The "ten percenters" seemed to have all the best acts tied up. Quite naturally, the managers turned to the outside boys, preferring to leave the blankets in storage for the time being. But the blanketed acts had a few things to say. The "Association" found itself in a ticklish position. The remedy suggested was to bar out the ten percenters until the blanket contracts were fulfilled. This was done. When those blanketed attractions began to appear, the cancellations came right with them. The nearest thing to a cancellation in this year of our Lord is trouble. Things seem to be clearing up for this mess and it's safe to say that next season the blanket contracts issued will be few and good.

TABLOIDS PROMINENT.

The worst that has happened to middlewestern vaudeville during the past season is the growth of tabloid musical comedy. This brand of amusement, entirely new, crept in on rubber shoes and before anyone had noticed its presence, it had the

desired clutch on the situation, and vaudeville, of the small-time brand, began to take a back seat. Vaudeville is gradually taking its seat farther and farther to the rear. When one considers a tabloid show, consisting of one set of scenery, four or five principals and perhaps seven chorus girls, can exist and profit on a weekly stipend of six or seven hundred dollars, with transportation paid by the managers, and that same show can play a "split week" date for that same manager and draw in from two to three thousand dollars, there is little cause to wonder why the wise manager is passing up the worries and troubles of vaudeville and its red tape and turning to the tabloid.

Figuring that each tabloid show throws from five to seven acts out of work each "split week," or a total of from ten to fourteen acts a week, and then, checking up the amount of tabloids now on the road, somewhere in the neighborhood of twenty-five (and the number increases each week) one can readily see where, at the very least, two hundred and fifty vaudeville acts are thrown out of engagements. The tabloid amusement business is now in its infancy.

Fortunately for everyone concerned, it is controlled by Ned Alvord, the essence of honesty, and one who realizes the possibilities of his enterprise.

"OPPOSITION."

Opposition has prospered during the last season. Opposition wisely took advantage of the internal strife that existed in the "Association" during the summer and at the present writing, it has a firm hold on vaudeville out here, and one that the so-called "Powers" will find it hard to shake. While the "Wise Men of the East" were preparing to annihilate their smaller associates in the west, who were faithfully handing them part of their yearly gains, the outside forces took advantage of the situation and put their entire time into the mid-winter game of "copping houses." They "copped" enough to place themselves in a position to make a formidable stand against any attempt to kill them off.

The two big independent agencies in Chicago, Walter Keefe and J. C. Matthews (the latter booking the Pantages Circuit and the former the Miles circuit), can give a good act enough time to keep it working close to a full season. For awhile it looked as though both offices would affiliate, but, as usual, something stepped in to mar the progress of the negotiations and the thing fell through.

Matthews is now branching down through the south, having recently succeeded in carrying off a few of the houses formerly booked by the Interstate, but which were forced to withdraw from the United aggregation, because of the "Sacred Duma" (made "Sacred" through John J. Murdock's desire to have it sacred, principally because a Sacred Duma would protect his friend and protege, Jake Wells, while an ordinary Duma might upset Wells' southern aspirations in the theatrical line).

This in itself is one clear instance where internal fighting has helped build up opposition. The houses mentioned, in Tennessee, were a valuable link to the Interstate chain, coming right at its opening

point. The Interstate Circuit is affiliated with the "Association," and pays part of its commission profits into the vault of the "Association," which is owned and controlled by the same people who stepped in and forced the Interstate to pass up the Tennessee chain. And the opposition profited. However, Mr. Murdock was made happy, so everything is even.

Before passing onward, it might be appropriate to mention this internal warfare, petty jealousy or lust for gold, or whatever name it comes under, is going to put an awful crimp into the same "Association" just as sure as there is day and night. "Small time" will never be controlled so closely as "big time" is at present. The watchword of the small-timer should be "Stick Together." If they don't they will be taken apart and stuck.

"THE ASSOCIATION."

The "Association" is, or was, a great big prosperous institution. Its field is unlimited and so are its possibilities, but both the field and the possibilities have to be developed along straight and not a curved line. A double cross is simply two crosses where only one existed before, or to make it more plain, two houses where only one existed before.

The Madison, Wis., case of some several months ago is the glaring instance where the two crosses worked to perfection. The late Edward Biederstadt owned a prosperous vaudeville house in Madison, had an "Association" franchise and apparently lived up to every part of his contract. Another house was built, and, to Biederstadt's surprise, was handed "Association" acts, but booked through the Chicago Orpheum Circuit office. To a great many, this looked like a good "stall." It only took a few months to put Biederstadt out of business, and shortly after he died.

No one can blame the men who invaded his town, but the "Association" can and should be blamed for allowing the deal to go through.

The Consolidated Vaudeville Managers' Corporation was formed last summer by several of the biggest men in the "Association" ranks. It looked as if a protective organization was in the field. It really seemed the managers were prepared to stand up and take care of themselves. But Mr. Murdock was called out and after a few threats about invading their individual towns, and a few more about being cast out of the ranks, the corporation blew up. Before doing so they proved the value of such an organization, and in fact proved the necessity for one, for they succeeded in gaining one or two points considered necessary.

They broke the "ten percent monopoly," and managed to get a few steps closer to the directors of the institution, principally by having C. E. Kohl appointed general manager of the "Association," himself a director and proprietor of several small time houses.

Mr. Kohl has only had a few months to show his value, but he is going about it right.

If he continues he can make the "Association" a bigger institution than the United Booking Offices, or at least just as big, regardless of how foolish it sounds, for Kohl has the entire west at his disposal, with considerable virgin territory. His present attempt to invade the west will be watched with interest.

"TEN PERCENT." PROBLEM.

The ten percent. problem seems to have been solved. For a long time Adolph Meyers had it to himself. The managers wanted an "open door," and Meyers, although holding a franchise for exclusive booking rights, gracefully stepped down and allowed the portals to be thrown open. They have not only been thrown open wide, but the hinges have been torn off. Every day finds a new little ten percent born. There are so many in the field now that each individual manager, naturally showing a little favoritism to one or another, is being credited with having a little ten percent of his own. Do they "split"? Why, no, of course, not. Under present circumstances the army should run along nicely for some time, but when the weeding out commences, there's going to be considerable weeping and gnashing of teeth.

SUMMARY.

One could write on forever and ever about the ever-glorious situation in the middle west, but why bother when a well-placed paragraph hits the nail smack on the head. The situation right now is bad. Acts are told they must wait for time. The field is overcrowded. Those working are doing it in jerks. Big names can always find time, for a little name will be pulled out to make room for the big one. The tabloid, as before mentioned, has crimped vaudeville to a large extent, and will continue, according to its present rate of growth.

The fellow who produces in this section (and they are few), takes a long chance, especially if his investment is large.

And always remember that Chicago is only a big village. The goods labelled "From New York" will always get the preference. They generally get the preference and then the hook, for the New York goods that travels this way for work is often the kind that couldn't find any at home.

Before parting, it might be opportune to prophesy that some time, maybe shortly, maybe not, the West and East are going to tie themselves into a sailor's knot. It may all be East and we'll be camping out in this neck o' the woods. But with opposition coming along slam-bang, who cares?

THE LITTLE ARAB



"ONETTA"

The Dervish Whirlwind: a sensational dancing production.
Manager TOM BRANTFORD.

IN PHILADELPHIA

BY GEORGE M. YOUNG.

Philadelphia, Dec. 10.

What will be the future of vaudeville? This is a question of vital importance to the artist, the agent, the manager and the person who has money tied up in this class of entertainment. It is doubtful if anyone can give the proper solution of the great problem with the present chaotic conditions prevailing.

One year ago it was thought that the overcrowding of the big cities with "pop" vaudeville would mean the financial ruin of many of those who were carried away with the excitement of the boom in the business. This, at least, was the thought of the "men higher up" who had been working with the idea in mind that they could control the entire vaudeville situation.

Now these men are on the defensive instead of offensive side and have the greatest battle of their lives to contend with. Vaudeville has grown and is still growing. Where it will stop is the question, but it has grown too big to be controlled by any body of men unless a plan of co-operation, in which every one interested in the business is concerned, is agreed upon.

That such a condition will ever arrive is very doubtful. If it does it will be because the power and growth of "pop" vaudeville have forced the "men higher up" to recognize the existing conditions. That "pop" vaudeville is slowly, but steadily gaining a foothold on the position which will make it the dominating factor, few will deny.

In no other large city in the universe has this become more plainly developed than in Philadelphia, where "pop" vaudeville at present is in a most flourishing state. Every section of the Quaker City has one or more theatres playing vaudeville at the 10-20 scale, and offering bills which are equal, and very often better than the bills offered at a higher scale of prices when this city could boast of only one vaudeville house.

During the past year several new theatres have been added to the list of those playing vaudeville or moving pictures, or both, and if the plans already laid are carried out, at least four more of the better class of houses devoted to vaudeville at popular prices will be in operation before another year has passed.

This will add almost \$1,000,000 to what has been invested in booming cheap vaudeville in this city in the past few years and will give Philadelphia a list of more than twenty-five theatres which play vaudeville and pictures, three or four shows daily at prices ranging from 5-10 to 10-20-30, and most are claimed to be turning in liberal revenue to the men who have built or are operating them under lease.

When B. F. Keith entered Philadelphia over 20 years ago and built a handsome theatre on North Eighth street, costing a half million dollars, there was an open field for the class of entertainment with which the Boston magnate was identified.

Vaudeville at cheaper prices than those in vogue on Chestnut street was tried in several houses, the Bijou, where Keith made his start, being one of them, but never proved successful, and even up to the present season the Bijou seemed a dead card and was on the market for sale, when business suddenly took a turn and has since grown steadily until now the house is said to be turning in a profit to

Paul Keith, its owner, through skillful handling by Joseph C. Dougherty, who secured his early schooling in the offices of previous managers of the house.

In the early days of the "pop" vaudeville boom in this city, the success of a summer season of vaudeville at cheap prices in the Grand Opera House tempted W. W. Miller to take over the William Penn in West Philadelphia. This house has since built up a steady clientele, is making money and, with the Bijou, is the only "pop" house in town booking through the United Booking Offices.

One by one other houses, which had been playing stock and weekly attractions at popular prices, were turned into vaude-

each year that the crash was bound to come.

But it has not stopped, and plans for the future give no reason to believe that it will at an early date. The Germantown, the Iris, Dixie, Manheim and a half dozen smaller houses, which played a combination of pictures and vaudeville were all added to the list at various stages of the development of the vaudeville field. And still the number grew and the houses appeared to prosper.

J. Fred Zimmerman, of the firm of Nixon & Zimmerman, members of the "Syndicate," and a theatrical man of prominence for many years, became interested through M. W. "Buck" Taylor. Through the outlay of considerable money they added the Liberty and Keystone to the list, each house costing an immense sum. F. G. Nixon-Nirdlinger, who played vaudeville in the Park and People's, in connec-

F. G. Nixon-Nirdlinger, are in Germantown, and will be in direct opposition to each other. The Nixon-Nirdlinger syndicate will open the Frankford, in the northeast section and J. Fred Zimmerman has purchased the ground for the Fairmount, in the northwest section. The people who built the Alhambra planned to build another house downtown, but work on this has stopped, and the house will probably not be finished. It has not been definitely announced what will be done with the Plaza.

With the opening of the four houses named, Philadelphia will have more than thirty theatres playing vaudeville at cheap prices. Had this been predicted a few years ago, the person making it would have been judged insane, but no one realized just how far the popular price vaudeville movement would develop. It is certain that the Keith contingent did not, for when overtures were made to them to join the movement by taking over the William Penn and to build a house close to where the Liberty is now, the suggestion was waved aside.

The aspect is different now. The success of the William Penn and the Bijou has demonstrated the strength of cheap vaudeville and efforts have been made at different times to corral the Taylor, the Nixon-Nirdlinger and other houses by the Family Department of the U. B. O., but without result. Recently the Nixon-Nirdlinger houses affiliated with the Loew and Sullivan-Considine circuits, giving a complete route throughout the east and west, enabling these offices to give acts long contracts, which enticed many acts from the United. The "blacklist" and "warnings" announced by the United have only added strength to the opposition, for acts must have work and the new outlet was eagerly accepted.

With these conditions on view it can be seen that any thought of controlling vaudeville is all wrong, and can never happen. Opposition in vaudeville is, like any other line of business, the life and success of it. There can be no high salaries, no steady employment and no future for the vaudeville artist if opposition is wiped out. At present the "pop" vaudeville condition is unsettled, its future is a question, but that it has come to stay is assured, for it is the salvation of the artist, big and small.

Just what its effect on the "big time" will be, remains to be seen. That the growth of the small time has hurt the big time must be admitted, though it is more in evidence in some cities than in others. In New York the "big time" houses have been making an effort to draw back their business by offering bills of ten, twelve, fourteen and even seventeen acts. If this fails, there must be some other plan tried. What will it be? Will the big time houses go back to the three-a-day at a lower scale of prices in order to compete with the small timers and in an effort to "break" some of the managers who are unable to stand the strain of competition?

The artist has been forced to play the three-a-day houses in order to keep alive, and many acts which have never played more than two shows daily are playing three this season. The reversing back to the three-a-day may be the final solution of the fight waged against the small time by the big time, but perhaps before this happens the small time will be so strongly entrenched that the battle will prove a losing one. The revolution is bound to come. What will be the result and the future of vaudeville?



UNDINE ANDREWS

A clever young "Baby Character" artist who is now playing the MARCUS LOEW CIRCUIT in New York, and meeting with great success.

Miss Andrews has been touring through the west for the past few years, this being her first eastern appearance. She is different from the rest. Tells witty stories, sings and makes a neat appearance.

Miss Andrews has the S-C CIRCUIT to follow her New York time.

ville houses, the Park (now the Empire of the Western Burlesque Wheel), the People's, formerly a popular price house, and one of the three houses in this city in which Klaw & Erlanger tried "Advanced Vaudeville"; the Girard Avenue and Forepaugh's, operated by Miller & Kaufman, being gathered into the fold as the boom continued to spread.

With the coming of the moving picture houses of all sizes began to spring up like mushrooms in a night and the Lubin Company erected the Victoria and Palace in the very heart of the shopping district on Market street, and the Great Northern in the upper section of the city. Hundreds of thousands of dollars were invested in these operations and the theatrical men interested in other branches of the amusement world began to figure on how far the vaudeville craze would go, predicting

tion with Samuel F. Nixon (of the Nixon & Zimmerman firm, and others), built the Nixon in West Philadelphia, one of the handsomest houses devoted to cheap vaudeville in this city, and took over the Point Breeze on a lease. The latter house, with the Plaza, closed at present, but leased to W. W. Miller of the William Penn, and the Alhambra, erected by a trio of real estate men as an investment, constitute the vaudeville field in the southern section. The Allegheny, the largest in seating capacity in the city, was added this season.

No less than four theatres of the "big small-time" class, in which division are also placed the William Penn, Nixon, Keystone and Liberty, will be opened next year, according to present plans. Of the four, the Orpheum, the M. W. Taylor house, and the Colonial, to be built by



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SPORTS

Probably no other profession gives more enthusiastic support to sports than the one called theatrical. In naming over the list of popular sports now indulged in in America such as baseball, boxing, golf, boating, automobiling, tennis, etc., it would be an easy matter to make up a creditable looking list of zealous followers of each. Baseball and boxing have the first call among the profession. No more ardent followers of the national game can be found than the frenzied fans of stagedom. They follow their favorites through the season with perhaps a bet

but any game that keeps the players in the fresh air for three or four hours is not to be laughed at.

Boating and automobiling come under practically the same classification. Most of the motor boats now in use for pleasure purposes of the smaller variety have the same general working principals and the same make of gas engines as the cars. Where a list of enthusiastic professional automobilists and motor-boatists to be compiled it would take a few columns for the names. Trips from coast to coast in automobiles and motor boat cruises that last for two months, are frequent among the profession.



EMMA HOPKINS

Of the HOPKINS SISTERS (daughters of the late COL. JOHN D. HOPKINS), who have gained laurels in all parts of the world, having played highly successful engagements in France, England, Ireland, Scotland and South Africa.

The sisters are booked for return engagements at all points and will sail during March, next, to take up their contracts.

here and there to sharpen the interest. When the World's Series comes along many professionals make the pilgrimage between the competing towns.

Boxing has always had a strong call for the theatrical crowd. No bout of any importance is considered complete without its representation of actors, managers and music publishers. Boxing has given the theatrical field two or three performers who have carried themselves along to success after their fighting reputations had ceased to be anything but a memory. Golfing in this country has taken a hold in the last two or three years, although in England many of the artists have been devotees of it for many moons. All their spare moments and holiday periods are spent on the links. The average man and woman takes a laugh at the first mention of golf, and for a long time the comic writers had a splendid time over the hit-it-and-walk,

A keen rivalry is springing up among the various drivers of both classes of pleasure conveyances. It is not unlikely the coming summer will see a few races on water as well as on land. It would be interesting to see the figures on the amount of money invested in automobiles and motor boats by the profession.

Tennis is probably the most highly patronized of the sports mentioned. There are many reasons. The principal one is that tennis requires a good bit of training. It is a game that must be played constantly to be played well. Easily one of our most interesting and difficult sports, it is still considered "soft," or of the society brand. But it is neither, in fact.

The profession has many great athletes. Why shouldn't they be brought together at least once a year to match their capabilities. A big field day each summer worked out along serious lines should be attractive. Not a

clown affair but something worth while, where winning meant something. It would bring the profession nearer together and at the same time develop the clean, healthy side of the business. It would be an easy matter to arrange an event of this sort and the drawing power cannot be questioned.

A committee from each of the various actors' clubs could be appointed to form some sort of an athletic league to take charge of all affairs. Once the committees organized, the rest would come through popularity.

In England each summer the artists make their annual field day quite an event. Many of the contestants put in a regular course of training several weeks before it. England also has its annual Water Rats Motor Run in which probably a thousand or fifteen hundred artists are brought together for a day's outing. The good fellowship springing from these has undeniably been invaluable to the betterment of the condition for artists in England. A more friendly feeling of good fellowship could be worked up in a similar way on this side.

The new White Rat club house with its excellent arrangement of gymnasium and baths, including the plunge, should be a big help in furthering athletics amongst the vaudevillians. The appointments of the new club house are so well suited to training purposes it is understood several prominent fighters have already petitioned the Rats to allow them the use of the gym and baths for their preliminary training work. The board did not consider the idea, however, it is said. The big airy pool and billiard room and the bowling alleys are

still another feature of the sporting side the club should develop. Pool and billiard tournaments among the members and against teams from the other theatrical clubs should become a big feature of the new building and aid in bringing back many of the old members and also bring in new ones.

The bowling alleys are another incentive. There is no better sport for good wholesome fun than bowling and the skill that goes with the game adds a zest necessary to a thriving sport. With all the theatrical clubs in New York why not a bowling league? There would be little difficulty in making up a six or eight-team league. The Friars, Lambs, Players, Green-room, Comedy and White Rats could have an interesting series for the winter. It would lend plenty of excitement to the contestants and spectators as well.

VARIETY will be in the field shortly after the New Year with a bowling team and will be pleased to try conclusion with any theatrical organization on the alleys.

In this issue Charlie Ahearn issues an interesting challenge. "The Speed King" (self and staged named) offers to wager \$1,000 he can defeat any theatrical driver from any branch of the profession, either on the track or road, for any distance. No restrictions are made as to car used. Charlie banks on his ability as a driver. He did things at the Brighton Beach track last summer, when the Comedy Club held a field day, and since then has driven his National racer at 75 miles an hour on the road.



ETHEL HOPKINS

Of the Hopkins Sisters, now fulfilling an engagement with the GERTRUDE HOFFMANN "BROADWAY TO PARIS" show at the WINTER GARDEN, NEW YORK.

At the close of the engagement Miss Hopkins will again join her sister and play a few dates in this country before sailing to fulfill their foreign contracts.

TROUPING IN CANADA

Christmas in New York this year looks mighty good to A. B. (Tony) Alloy, a well-known stage carpenter, who last year was snowbound on a train between Port Francis, Minn., and Port Arthur, Can., with a one-night company of "Madame Sherry." Alloy says no member of that company will ever forget that memorable trip through the icy, blizzardy northwest. It was some trip, according to Tony's story.

Sherman & Healy, then producing, with headquarters in Chicago, obtained the road rights to "Madame Sherry" from the Frazee-Lederer-Woods people for certain territory in the northwest and Canada, playing it on a royalty basis. The show was formed with 21 people on the payroll, including principals, chorus (ten), stage crew and a one-man orchestra. The first stand was at Waukesha, Wis., Sept. 25, 1911. From there the show played one nighters through Wisconsin, North Dakota, Minnesota, Canada, etc.

The date at Medicine Hat, Alberta, was made in a moving picture house, where

to enter until 8.45. It was the new Opory house. Alloy says it was 10 feet from the footlights to the back wall. The company had to make up in the auditorium, and, consequently, the manager had to keep the audience out until they were finished. As the one-man orchestra did yeoman service that night, the company's trunks were left in the space where the orchestra pit should have been built. These trunks later furnished seating accommodations for some of the ticket holders. It was 54 below zero, and that the audience was show hungry may be deduced when one must remember that it stood out in the biting cold until the house was opened.

From Carrington, a "sleeper jump" was arranged, but when it came time to jump there were no sleepers. The company paid a deposit at a hotel for what pillows and blankets were available, using them in improvised berth fashion in the day coaches. The next day the hotel bedding was shipped back and the deposit returned by mail.

Tony Alloy says Moosaman, Sask., handed him a laugh. At the station a diligent search brought a small one-horse transfer wagon into play. Two trips got what could be used to the town hall, where a performance was given on the third floor. Some companies may have struck difficulties of all sorts in giving a show, but none have been worse than the "Sherry" date at Moosaman. The stage crew had to work the scenic equipment and wardrobe trunks up through the skylight. On the first floor were the police court, post office and fire department. To this floor the men were assigned to dress. As the comedian wasn't feeling well, he refused to dress in the police court and later refused to go on. Alloy was pressed into service, playing one of the comedy roles that night. On the second floor were the firemen's sleeping quarters and the mayor's office. The fire ladders went below while the women took their quarters to change dresses for the show. On the town hall floor above this was the theatre, packed on this occasion. All lighting was done by four gas jets hung in the center of the 14x30 stage.

The troupe struck Fergus Falls, Minn., Dec. 17, and found the town frozen up. Here the theatre was on the third floor of a building and the scenery had to be hoisted by pulleys to the stage.

Joggins Mine, down in New Brunswick, was another corker. A blinding blizzard gave the company a lot of trouble. At the station the transfer man had a 10-foot sleigh on hand to take care of the scenery. Instead of the stage layout, the company tried to pile into the cutter. About sixteen were carried nearly a mile and a quarter to the hotel. It and another inn could only accommodate about three of the troupers, as the rooms were all full.

The company went to divers places for the night. The theatre was over the post-office, and the scenery was taken up the front steps. Every time the electrician used the spot light the whole town was plunged in darkness. All the mines shut down for the show and the company did some business.

The company closed in Halifax on Jan. 13, 1912. The "13" looked lucky to the troupe after what it had passed through.



DIGBY BELL

Presented by JOSEPH HART in GEO. V. HOBART'S comedy sketch, "IT HAPPENED IN TOPEKA."

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big business was done. The stage was a 12x26 affair and the scenery was laid across the back wall. There were no dressing rooms. The boiler room below was used, with sheets partitioning off the women. The Medicine Hat date was Nov. 16 and the top price for admission was \$2.50. The Canucks paid it without a murmur.

Pincher Creek proved a beaut. In November, with the thermometer 62 degrees below, the theatre was two and a half miles from the depot. The company was transported there and back in sleighs. Henry Morton, an Oakland, Cal., stage employee, had both feet frozen. It was the first snow he had ever seen, so Alloy says.

Carrington, N. D., releases some frigid memories for the Madame Sherryist. The towners lined up at 6 o'clock to take a peep at the troupe. As the company was delayed, the audience was not permitted

THE CHICAGO SEASON

Chicago, Dec. 18.

During the present season sixteen shows have had their first presentation in Chicago. Of this number but three or four have been successful.

"The Charity Girl" at the Studebaker, mildly successful and later taken off the stage; "Fine Feathers" at the Cort, one of the substantial successes; "Putting It Over," a baseball farce that was taken off soon after it left the Olympic; "The Garden of Allah" did a tremendous business at the Auditorium; "Oliver Twist" did some business at the Illinois; "The Girl at the Gate," a Chicago production, well patronized and still a magnet; "Kismet" did about \$15,000 on the week during its stay in the Illinois; "The New Sin" not well received at Powers'; and "Milestones" had a hard time of it at the Blackstone.

"The Merry Widow Remarried" at the Colonial—one of the worst of the season; "A Winsome Widow," more or less prosperous at the Colonial but fell by the wayside after it left; "The Military Girl" only mildly successful at the Ziegfeld, and less so at the American Music Hall. Taken on the road where it has been doing fairly well. "The Whirl of Society" had a brief stay at the Lyric, where it was not received with any great warmth; "A Bird of Paradise," not well patronized at the Garrick, and "Egypt," in which Margaret Anglin appeared, was a swift failure; "The High Road," not a great draw at Powers' (with Mrs. Fiske in the cast) and "The Polish Wedding" at the Grand Opera House, very mild affair that did not live very long after leaving Chicago.

"The Blue Bird" at the Lyric, fairly successful and did better after moving to the Garrick, but not the howling success its sponsors hoped it would be. "Tantalizing Tommy" at the Chicago Opera House, had a short run here, and met with cold welcome when it tried to interest other cities.

"The Girl from Montmartre" at the Chicago with Richard Carle as the chief fun-maker had a rather prosperous run, and "The Red Widow" at the Grand was very well received indeed. "The Man Higher Up" at the Olympic gained some little coin during its stay, and "Whose Helen Are You?" a dull farce, died at the Studebaker in one week.

"Bought and Paid For" has had a long run at the Princess and has been playing to fairly good houses. "A Modern Eve," which began its career at the Garrick early in the summer, was a big success there and later did very well at the Princess. (Two companies have been making money in the piece on the road all the fall and winter.) "The Spring Maid" had a brief stay at the Colonial where it was not well attended. "Ben Hur" was patronized by many at the Colonial, and "The Little Millionaire" has been playing to big business at the Grand. "Years of Discretion," written by Frederic and Fanny Hatton of Chicago, and produced by David Belasco, has been a sound success here.

"The Million," a farce, began well at the Olympic, and then fell off a bit; Primrose and Dockstader's Minstrels were kindly received at the American Music Hall. James T. Powers did not meet with very much success in "The Two Little Brides" at the same house. William Hodge's return to the Chicago Opera House in "The Man from Home" was not an unqualified triumph. The Gilbert & Sullivan Revival Company artistically successful at the Garrick in revivals of the four famous comic operas. "Miss Princess" produced at the Garrick with Lina Abarbanell in the cast received some attention from the public, but "My Little Friend," presented by F. C. Whitney at the Studebaker, sadly neglected. "Taking Things Easy," by James K. Hackett, at the Illinois, did not long survive. It was succeeded by "A Grain of Dust."

David Warfield brought his "Return of Peter Grimm" back to the Blackstone, where it was more or less well attended, and Robert Hilliard won some success in "The Argyle Case" in the same house. Chauncey Olcott came to McVicker's and broke all records in "The Isle o' Dreams." Business has been good in this house.

The outskirting theatres have done business by fits and starts. The grand opera season opened propitiously and concerts and stereoptican and travel lectures have been well patronized. There have been numerous artistic pieces, but they were not all well patronized. Taken as a whole, the season has not been what might be called prosperous.

The presence of Bernhardt at the Majestic for two weeks, and the appearance of Ethel Barrymore at the Palace for one week, added zest to December and put Chicago into the spotlight for a while.



BELLE ONRA

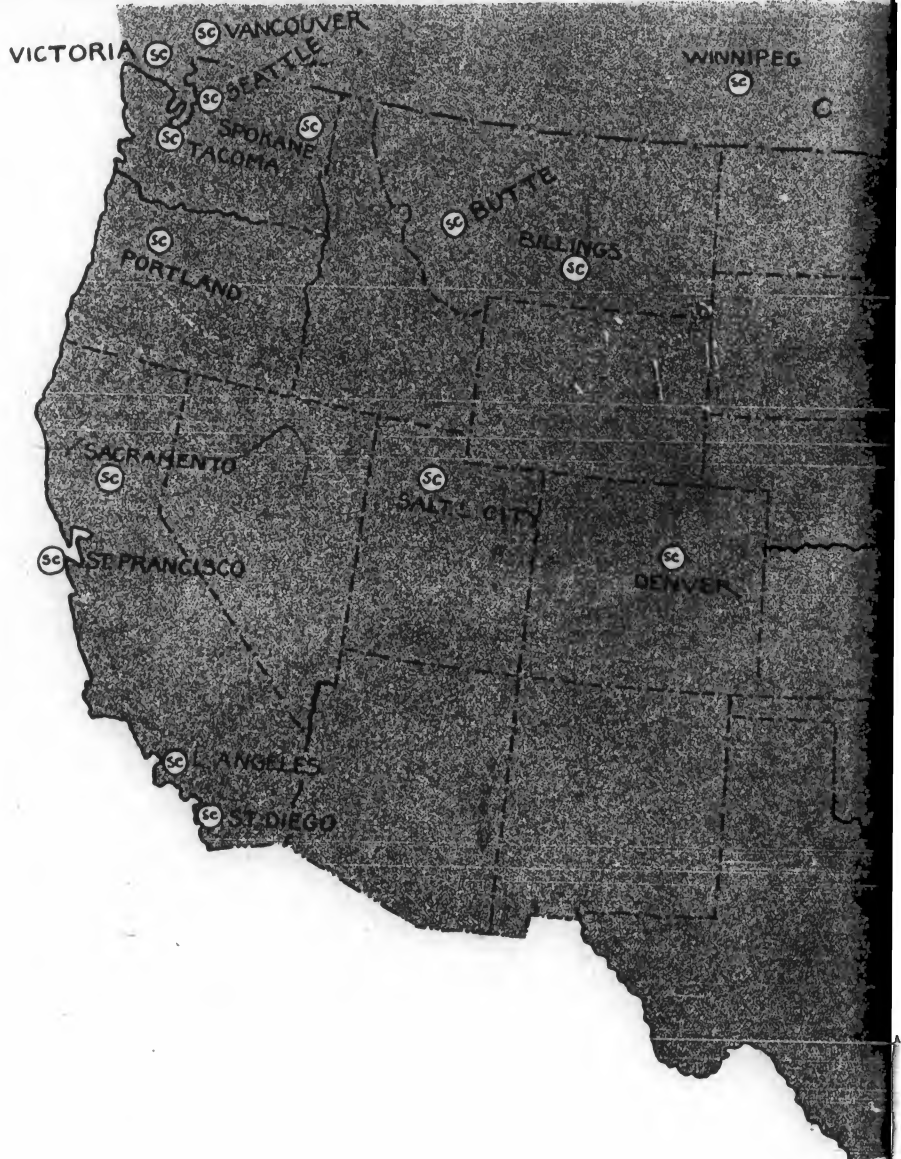
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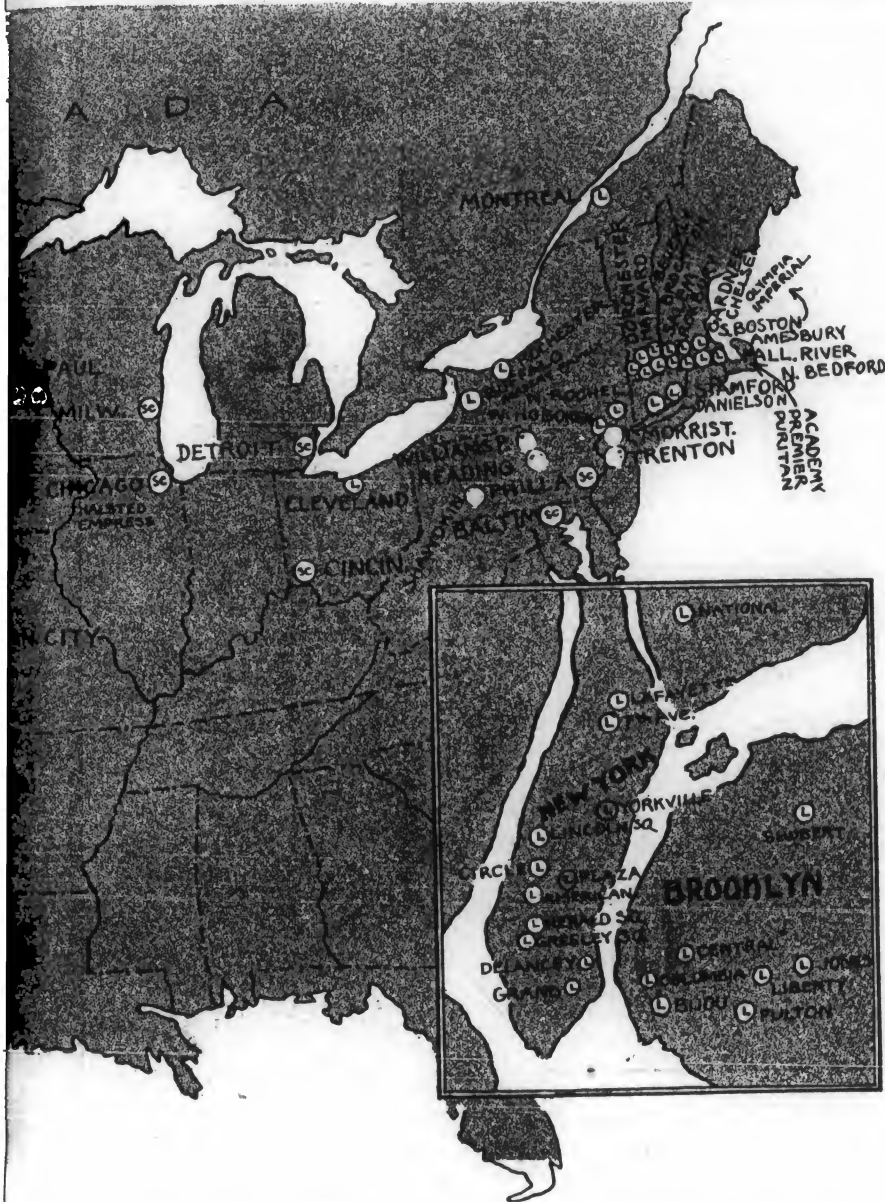
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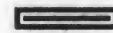
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1922 Broadway

New York



DANCERS IN SPAIN

BY EDWARD G. KENDREW.

Paris, Dec. 1.

It is said that the popularity of music halls in Spain is on the decline. This may apply to dancing houses, but as to vaudeville (in our meaning of the word) the real music hall has never existed in that country, with perhaps the exception of Barcelona. In the south, at Cadiz and Seville for instance, the dance hall retains its old traditions, whereas in Madrid and the northern cities there is a slight pretense of a music hall, with moving pictures as the chief item on the program.

In a few large towns of the Peninsula are the cafe concerts of the French type, but with several numbers devoted to

ment, for the actual salaries paid in the dancing cafes are, with few exceptions, ridiculously low. In the smaller places the dancers do not anticipate better conditions. They are chiefly Gitanas, or gypsies of Moorish extraction, reared with illiterate and rudimentary ideas of life.

These girls find the low salaries paid in the cafes sufficient, and a welcome change from home drudgery. It is even comparative opulence, which may eventually lead to wealth, and it is for this purpose they seize the opportunity of appearing in public. The Spanish girls, however, are not unique in this respect. It is only within the past few years that the typical singers of the French cafe



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Spanish dancers, and this form of entertainment (apart from the bull fights and the invading cinematograph) is the most popular among the people at the present time. However, the working classes do not have much to spend on amusements, and there is little opportunity for such an enterprise on a large scale.

In the winter some excellent vaudeville, comprising American and other foreign acts, is to be found in Madrid, Valencia and Barcelona, while during the summer a kind of al fresco variety entertainment is arranged in the arenas. The price of admission is modest, there being large space for cheap seats. Opera is also presented under the same conditions. But throughout the whole country there is no establishment that will compare with the palatial variety theatres of America, England and Paris.

Spain is not the land of gaiety we imagine. The happy street crowd, attired in bright costumes such as we see in comic opera, is a fallacy. On the days of the corrida, or bull fights in the various cities—which is a local fete,—the women appear in colored mantons or shawls, but for the remainder of the year they are invariably cheerless and dressed in black. This is particularly remarkable in the sunny south. The highly paid Spanish beauties, full of fire and ginger, are found mainly in foreign music halls. There is little scope for them at home. Those who dance in Madrid, Seville and Barcelona dream of a foreign engage-

ment, for the actual salaries paid in the dancing cafes are, with few exceptions, ridiculously low. In the smaller places the dancers do not anticipate better conditions. They are chiefly Gitanas, or gypsies of Moorish extraction, reared with illiterate and rudimentary ideas of life.

And yet many of these Spanish girls are clever artistes, showing real talent, which (unlike her French sister, the chanteuse) is only acquired after years of hard apprenticeship. Dancing has to be learned, even when the pupil has a natural aptitude, whereas the singers are frequently launched out with little preliminary preparation. There are many schools for dancing in Spain. One in Seville, managed by a man called Otero (no relation, it seems, to the lady in Paris who appropriated the name), is quite famous. Visitors can visit this on payment of a fee, while for a couple of dollars a special performance is given in his salon.

It is in this part of the Peninsula that the typical dance cafes are to be found. The evening's show is divided into four sections, from 8 to after midnight, and although admission is free it is necessary to order a fresh drink for each section. The Spaniard is nocturnal, and in the city he goes to bed very late. Dancing is the main, and often the sole feature of the program. The dancers are accompanied by a small band of guitar and mandolin players, seated at the back of the platform, which cannot be termed a stage. Some are accompanied by a pianist, who seems to have one air for all. The last

section is the most vivacious, and in some of the traditional cafes at least one girl will leave the "stage" and dance on a table in the middle of the hall, often in very light attire.

The Spanish audience is still enthusiastic for the corrida and the dance, but uncomplimentary and sometimes discourteous to foreign performers. The expressions shouted to some victims who do not please are better left untranslated.

As exceptions to the rule, there are to-day several Spanish dancers who have made a name and command high salaries, both in their native haunts, and particularly abroad. The principal male dancers are Chivo, Faico, Malacatin, Miralles, Piruetas and Santos. The women are more numerous, the list longer. It is only necessary to cite the better known (in alphabetical order to cause no jealousy): Argentina, Amalia Molina, Candelaria Medina, Conchita Ledesma, Dora La Gitana, La Chelito, Pepita Sevilla.

Apart from the dancing, the sketch or short comedy and one-act operetta (called zarzuela) are now the most popular form of amusement in the vaudeville theatre. The Spanish stage has an honorable past, with a catalogue of clever writers dating back for centuries. There are still a few clever authors left, little appreciated outside of their own language, who will carry on the reputation of their country's literature, and they supply the big demand for Spanish works in South America, earning comparatively big royalties. It is stated, as an example, that Arniches earns 60,000 pesetas per year alone for writing zarzuela shows. The Spanish authors have a protective society, on the lines of their French colleagues, and they all, with very few exceptions, belong to the "Asociacion de Autores Espanoles."

The principal authors writing for vaudeville in Spain and South America are the Cuevas brothers, Quintero brothers, Jose Jean Cadenas, Lopez Silva, Sinesio Delgado, Fiacro Yrazoz, Jackson Veyan, Arniches, Paso, Abati, Sinesio Delgado, Jacinto Benavente, Linares Rivas, Perdo de Repide, Palomero, etc. There are some who write entirely in the Castilian language, such as Guimera, Rusinol, Adrian Gaul, Ignaci Iglesias.

With the exception of the Paris circus in Madrid, all the music halls are small. Barcelona has the greatest number of amusement resorts.

Notwithstanding the cinema houses and cafe concerts do not include vaudeville acts, they accept women singers, more or less talented, when good-looking and of agreeable physique. A man appearing alone on the stage is often met with noisy opposition unless he is known or presents an exceptionally good act. Unlike South America, a woman is safe in



GEORGE MOOSER

A former California newspaper man and later connected with the New York Journal, who had managed everything from a grand opera troupe to a circus, is hereafter to be associated with OLIVER MOROSCO in the management of his various New York theatrical enterprises.

Mr. Mooser has traveled all around the world through his long business residence in China and induced Ching Ling Foo to come here with a vaudeville company.

going to Spain, and is not obliged to mix with the audience, as the native dancers do. So long as she is pretty she will earn applause. But there is a decided tendency for suggestiveness, and the girl who is the most risqué takes the cake. Artistes are sometimes booked by impresarii from their appearance on the lithos or picture post cards, and if the original does not come up to the portrait the engagement is soon finished by the cancellation clause in the contract. The preliminary engagement is for ten days, with a clause that it can be cancelled on the third day. If the girl is prepossessing, and has a little talent, there is a rush for her services, though it cannot be said the managers fall over each other in making big offers. Few acts are really well paid.



HINTS TO BEGINNERS

CUSTOM HOUSE INFORMATION

Uncle Sam is peeved. The theatrical profession is indirectly responsible for a band of smugglers putting one over on him and he proposes to get back immediately and with great emphasis. If someone does not go to jail as a result of the scandal which is just now agitating the office of the Collector of the Port of New York, Samuel is going to be disappointed.

The whole trouble started over a ruling by Secretary of the Treasury McVeagh that stage costumes appropriate for ordinary wear and actually used off the stage by concert and musical people, were not to be held dutiable as "stage clothes," but were to be admitted free of duty as "personal effects."

The new ruling, in effect for some months, was made in good faith and as a convenience to musical perform-

ing was that instead of all trunks and packages belonging to theatrical voyagers being transferred immediately from the steamship dock to the appraisers' stores for inspection by an expert (all theatrical effects pass under the eye of Col. John Hathorn, of the U. S. Custom service), they were examined by inspectors on the dock and passed along with the general baggage of citizens, subject only to the general rule that a citizen may bring in free of duty \$100 worth of foreign-made goods.

Aided, abetted and advised by custom brokers and lawyers, theatrical people took advantage of the new ruling to evade the payment of the official tariffs, according to a treasury department official interviewed the other day by a VARIETY representative.

"The dock inspectors are not experts," said this official, who is attached to the third division of the Appraiser's office. "All they can do is to inquire of the arriving actress or actor if the clothing under inspection is considered fit for ordinary wear. If the owner answers that it is, the goods is passed. The player thereupon proceeds upon his or her way with property which, in effect, has been smuggled into the country.

"He or she appears in a theatre on Broadway, for instance, wearing these costumes. A special investigator of the department happens to witness the performance, notices the costumes, which are probably mentioned on the program as 'designed by Paquin,' looks into the custom house records, and next day there is trouble for the player. I am not illustrating a hypothetical case by any means. This is just about what happened not many weeks ago to Edna Goodrich. After bringing in a number of trunks full of wearing apparel, declared as 'personal effects,' Miss Goodrich was summoned to the Collector's office and after an investigation was called upon to pay something like \$800 in duties."

As a result of the repetition of such affairs, the New York Collector has carried a protest to the Secretary of the Treasury and it is expected that the ruling of that Federal official will be reversed before another year, and that all arriving professionals, either foreigners or United States citizens, will be forced to pay the duties on all stage costumes whether they are used for ordinary wear or not.

But this is not the most serious phase of the situation. The government official quoted above declared that there was imminent a grave scandal affecting importers of costumes. The ruling, which had been made originally as a convenience to stage people, had opened the door to serious abuses. It made possible the fraudulent entry to this port of foreign-made garments. A French modiste, for example, is known to have brought into this country thousands of dollars' worth of dressmakers' models and disposed of them to Fifth avenue stores where they were exhibited and sold, without paying any duty. The system was simple. The modiste merely sent the dresses over as the property of an actress who de-

clared the importation her "personal effects."

In another case, it became noticeable the receipts at this port were falling off in the item of wearing apparel. Special investigators were sent out to scout. They found the Department ruling affecting stage costumes was taken advantage of at the other ports of entry along the Canadian border, and foreign-made gowns were being brought in free on the claim that they were actress' personal property. The frauds were traced through an unusually large number of alleged stage people entering by way of the Canadian border towns.

"Every effort of this office," concluded the official, "to accommodate theatrical people arriving in this country has met with disappointment. Player folk seem to be without any idea of the responsibilities they carry as citizens. They take advantage of every loophole pointed out by self-seeking attorneys and custom brokers, and appear to feel abused when they are brought to book by the authorities for their lapses.

"It must be remembered that the special ruling I have mentioned applies only to costumes fitted for ordinary wear, such as might be used as a gown by a singer or instrumental soloist at a dinner or party preceding or following her performance.

"Of course the way is open for a wide dissimilarity of opinion as to what constitutes a 'costume fitted for ordinary use,' but some of the clothing examined at the docks and declared in that classification, could not, even in this day of insane women's fashions, be called appropriate for everyday use."

For the most part these remarks apply to the American player returning home after a foreign trip. Foreign residents have taken advantage of the ruling to some extent, however. It is said a German vaudeville artist showed a customs inspector a Berlin newspaper article in which was pointed out the method of "beating" the American customs under the MacVeagh ruling. The vaudevillian showed the article in the utmost naivete and declared the system of beating the U. S. Government was widely known among European artists.

Apparently the managers of the Sarah Bernhardt tour did not take advantage of the ruling. All stage properties of the Divine Sarah were bonded under what is known as a "I. T." bond (secured "in transit"). It was all sealed on the dock by the inspectors and consigned to the general appraisers' stores in Chicago. This method of saving time is followed in many cases. It is only possible, however, when the player's opening is scheduled for Chicago or some other western port of entry where there is a U. S. custom house.

The dutiable goods is valued and an amount based on the foreign cost plus U. S. duty is deposited. The goods are itemized and when taken out of the country, the money deposit is returned to the owner after a second examination of the property.

In this connection there has sprung up an abuse of friendship, as it might be termed, between the arriving artist and an American who may become re-

sponsible for the deportation of the bonded wardrobe. There have been instances recently where costumes or properties have been bonded that the Government has brought suit against the responsible person to recover value, through the person the pledge was given for declining to appear at the customs to renew the expiring bond, or to account in any way for the properties or clothes imported, in order that his or her bondsman might be released from liability. This tends to make the American chary of "going on the bond" for dutiable goods of foreign theatrical people.

Another angle of the customs on theatricals and bonding is the appraisal often set upon imported productions. The customs appraisers appar-



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ers and concert entertainers. This class had entered protest before the Appraisers' Court of the Port of New York against the classification of their costumes as "stage apparel." They based their protest upon the fact that their stage costumes differed in no material way from ordinary clothing. In fact, they declared, they frequently wore their stage clothes to dinners before and after the performance.

This protest in the ordinary course of administrative affairs in the New York Collector's office was forwarded to the Secretary of the Treasury in Washington. The Secretary weighed the testimony adduced before the Court of Appraisers and issued a general order admitting "stage costumes fit for ordinary wear" free of the high tariff (stage costumes are dutiable at 60 per cent. ad valorem for silk and 44 cents a pound and 65 per cent. ad valorem for wool).

Another important result of the rul-



JAMES EDWARD (JIMMY) BRITT

Wishes his friends in all parts of the world
A Merry Xmas and Happy New Year.

ently place the value upon the initial cost, gauged at the American price list, whether the production was originally built in Berlin or London. It sends the total to a large figure on an ordinary show, when imported in its entirety. Besides obliging the American manager to furnish a bond for the sum named by the Customs House, he is forced also, as a guard against fire and the bond, to insure the production to the full amount of the appraisal, sometimes making the insurance premium reach a higher figure than the American believes the whole production to be worth, for the American manager hasn't a very exalted opinion of the foreign built show after it has been in use for any length of time.

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AND
A HAPPY NEW YEAR



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THE WAIL OF THE HICK

By JOHN J. O'CONNOR,
(Wynn.)

"I crave speed and booze," said the Hick, as he hooked his three-buck bamboo around the Cribbage Kid's elbow and gently led him toward a place where they exhibit the little fourteen hundred-dollar liquor license on the side wall in a nine-cent frame.

"All right," says Cribbage, with a three-ply grin playin' across his pan, "Less blow into Houseman's fifty thousand dollar drinkery and split a coupla bottles of Archie Allan's Canadian Club. I like to buy my snake creator in Houseman's, cause it's a classy dump and they ain't got no lookin' glass behind the bar. When I get so pie-eyed that I feel like the wolves are thasin' me, I c'n look back o' the bar at that Peruvian marble layout and not seein' my own nasty reflection, I c'n slip down a coupla more hookers o' Walkersville spirits without jumpin' away from my nerves. Besides theys always a flock o' snow merchants in there, and to make it more bindin' they got a bloke named Roche behind the cigar counter what thinks I'm a real honest-to-God actor, and when the bank roll begins to dwindle down to car fare size, I c'n give him the index finger and make a two-case touch."

After the thirty step jump was made and the couple safely anchored behind a pair of star glasses, well

filled with the joy juice; the Hick opened up his throttle for lengthy speed through show business and findin' the Kid agreeable to his spiel, kept right on goin'.

"I can't see why they're all makin' such a fuss over this little French dame Bernhardt, Cribbage. They're all talkin' about her in the upstairs office o' the United and out here they think she's got Doc Message skinned off the boards for speed and class. You know if our old pal 'Coil Oil Johnny' ever gets hip to her lay, he'll arm himself with that queer Benny o' his and gaze through Beck's circuit like a dime's worth o' ir kimmel. Gee, we oughta get in some way like that. Here we been playin' the gitney circuits offen' the boards, but the best we c'n do again a six-bit joint is pay our little fifteen cents and do a steeple Jack stunt right up to the gallery. O' course the graft ain't like it used to be though. Here Pete, give up another shot o' that hair tonic."

After punishing his liquor, the Cribbage Kid walked rear-ward for a good sniff of snow and returned in time to wallow through another order and then began his review. "Listen, Skull," he began, "the old graft is all shot to pieces this season. Didn't they take this guy Beck's measure for a coffin, theatrically speakin' and then just as they was 'about to pick out the pall

bearers, he gives another spurt o' speed and laces 'up for the final lap. I'm beginnin' to think they got his number pegged for the three and twenty. He came just about two inches from crashin' into their territory and believe me, Bo, if they had him on their hands back there, we'd all be workin' and I wouldn't have to panhandle Broadway for a miniature Jubilee when I get my hop yen on. Ain't it just the luck o' this show graft that when a regular guy starts to place his ace, some shoe string gambler what don't own a shanty of his own but always bosses the layout, cuts in on the play and cops the pot on his nerve. They buffaloeed that guy outa a good pot and,—hey, there Billy, don't wash them glasses with water. Throw a little hypodermic o' rye into them and I'll make 'em strictly sterile in a few minutes."

"Cribbage," said the Hick, as he sunk the lemon peel into his gums, "It aint like the good old days when a gink could crash into Morris' joint and cop a route that give him a license to buy a flock o' diamons on the installment plan. You gotta cough up the side cash if you wanta work now. The big guys have got a perchful of yeggs on the outside what are beatin' the agency law by bein' managers and the way they send you over the route would make Jesse James bark like a beef-hound with envy. We've been playin' the slabs now for a long time, but what's the use o' tryin' to cut in on the regular game. They won't let you in unless you cough up

the big bank roll and when they get you in, they take everything you got but your insurance policy and if murder wasn't a capital offense, they take you 'out in a lot and croak you cold to separate you from that. Throw that tonic into your ribs, they's more comin'.

After the thirtieth dose had found its mark, the Hick threw his hip over an antique chair and continued his wail. "Lishen, Kid, theshe guys ain't goin' make us look like a couple of frogs, cause I'm hip to their layout and while this big bloke what runs the wheel in the east would like to keep us monks outa the game, I'm goin' frame up and blow by his shanty on a flat car. At that I'd have him backed off the boards for speed. But on the level ain't this business in an awful condition. They're just bringin' the big time right down to small time and—aw don't let that booze stagnate. Drink up.

"Aw, less gat soused proper," said the Kid, punishing his last hooker, "I wanta talk about somethin' worth while. Show business is in such a grand condition that I'm goin' back brakin' on the Central. The only difference between the two jobs is that you work steady at one.

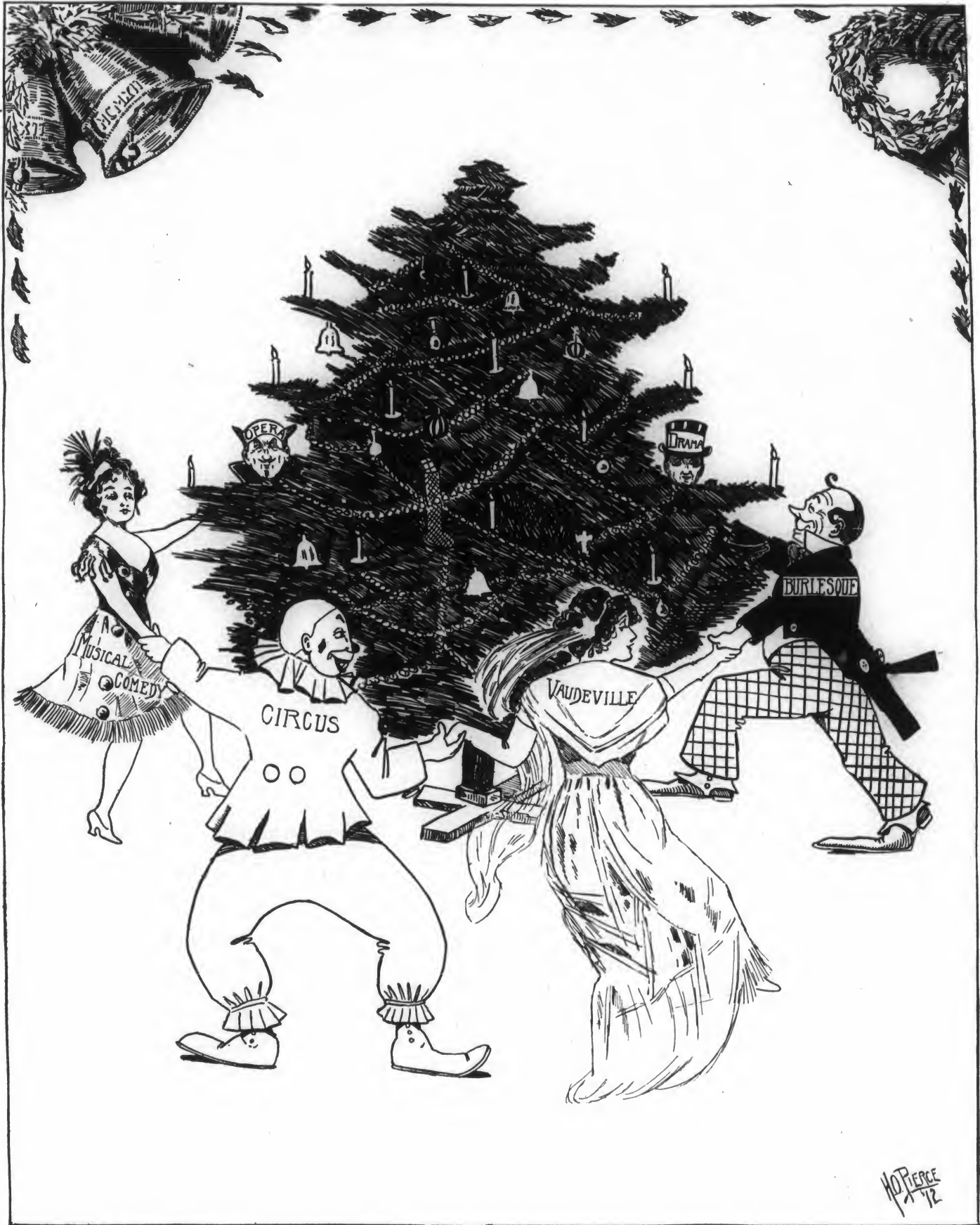
"Well, we start off to review the show business and the only thing we do is accumulate a good bun. The bank roll is dwindlein' to scoffin' size and I crave food. You c'n stick here and pan to your heart's content, I'm goin' out where they sell ham and S'long."

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A MERRY-GO-ROUND CHRISTMAS TREE

IN THE KLONDIKE

There's lot of gold in the Klondike but the mining properties are all in the hands of various syndicates and there is no longer any chance for the individual miner unless he hit some unknown trail and make a strike. This is the condition up in the frozen north, as stated by Carrie Lamont, ingenue and soubret, last season with "Checkers," who reached New York last week after three months in the Klondike regions.

What gold's there is in the mines and not in the show business, according to Miss Lamont, as it was only in the days of the big gold rush that the miners used to shower nuggets on the stage during every performance. Times have changed since then.

Miss Lamont says what population is left of Dawson in the winter time must regale itself with picture shows and dances. There are ice sports, hockey games and curling, but the indoor amusement is mostly the movies. There are two now running in Dawson.

One is the D. A. A. theatre operated by a man named Creamer (D. A. A. stands for Dawson Amateurs' Athletic Association). The other is the old Orpheum, built in the days of the famous Klondike gold rush when Dawson became alive with humanity, some 15,000 and 20,000 people being in there with the fever.

It was in Dawson Alex Pantages started the nucleus of the Pantages Circuit and vaudevillians hitting the frigid north at that time came back to the States with money to burn.

Estimated now there are about 1,500 who stick the year round. For the first winter perhaps in the history of Dawson the prospects for work are decidedly encouraging as the Canadian-Klondike Mining Company is installing the two largest plants ever built in that country and the work of installation will keep a big army of men at work all winter.

In the summer Dawson and about a half-dozen camps or so are visited by a dramatic stock company which travels annual'y from Seattle while the past two seasons (summer) has brought a musical show from Vancouver.

At Dawson they play in Arctic Brotherhood Hall and after trouping from camp to camp return to Dawson for a repeat. The A. B. Hall has one balcony and business is always good, the admission for the musical comedy aggregation running from \$1 to \$3.

It was not so many years ago that James Frawley, of the Henry W. Savage office, sent a dramatic stock through the Klondike. Miss Lamont says that some of the stands are made as far as Nome and that there are some very nice little stages along the route.

The picture houses in Dawson have their best play during the winter. There are no afternoon shows as most of the children are in school and the days are very short. The old Orpheum formerly a combination of

theatre and dance hall, rakes in as much as \$450 and \$500 a night.

When winter is on, the only means of reaching Dawson is by a 300-mile route by sleds over ice and when the Dawson film exhibitors fail to put in a plentiful supply of pictures during the summer, they get newer and later reels via the sled line. In the summer all the shows that do go that far north travel wholly by boat from camp to camp.

The biggest mine owner in and near Dawsontown is the Guggenheim Syndicate. It employs many miners. The men average about \$5 a day and their keep (board).

Those going to Dawson, according to Miss Lamont, have occasion to remember White Horse, which is the dividing line between Alaska and Canada. Here one may go and stay until navigation opens unless wishing to rough it by sled over the ice 360 miles to Dawson.

The first boat out of White Horse is early in June. The last boat starts the middle of October. One can go now from Seattle to Dawson for about \$100.

The miners of Dawson don't leave the camp unless there is a stampede some way in the hope of making a strike which is often a forlorn hope at that.

Last winter there was a rush and some 500 or 600 men established a new camp now known as Sixty Mile. Some made lucky strikes, but the majority struck hard work.

Miss Lamont says Dawson is a thriving place despite its extreme northern latitude. It has electricity, steam heat, furnace heat and a lot of luxuries the people in the big cities enjoy. She says all the comforts of home are there. Miss Lamont likes it and is going back. But not to live the whole year round. Oh, no! There's too much dramatic work in the States.



CARRIE REYNOLDS

THE SWEETEST GIRL IN VAUDEVILLE. Artistic, vivacious and distinctly blonde. Miss Reynolds is one of the greatest acquisitions to the vaudeville stage of the year. Thirty-four weeks on the ORPHEUM CIRCUIT will demand her attention before she will again be seen in the east.

DO YOU REMEMBER WHEN

(Recalled by E. E. Meredith.)

- W. K. Buchanan was a dentist?
 Merle H. Norton led show bands?
 J. C. Matthews was a comedy acrobat?
 Glen Burt was a Hebrew comedian?
 Bob Burns managed Robert Downing?
 C. L. Carrell was with Innis' Band?
 Tony Sudekum manufactured ice cream?
 Frank P. Furlong was a hotel manager?
 Joe Howard was prominent in burlesque?
 Pauline had a small hypnotic show?
 Chip and Marble were one-night stand stars?
 F. A. Wade managed "A Turkish Bath?"
 Billy Windom had a quintette?
 Fred M. Griffith was with a carnival?
 Thomas W. Ross was a stock favorite?
 Maxine Elliott was Nat Goodwin's wife?
 Kate Watson starred in "The Hoosier Girl?"
 Jack Sutton was a cowboy?
 W. J. Hilliar wrote books on magic?
 Albin was a Chicago agent?
 Al W. Martin had a "Tom" show?
 Oliver Scott had out a minstrel?
 C. Jay Smith was with Ferris' Comedians?
 Sam McCracken was a lithographer?
 Lillian Russell was a chicken?
 Frank Burt managed Toledo theatres?
 I. A. Levinson was a "pop" manufacturer?
 George Hines traveled with circuses?
 George K. Spoor managed the opra at Waukegan?
 Eva Tanguay was with "The Merry World?"
 Ben Atwell was in advance of William Owen?
 Katherine Selsor worked for C. Jay Smith?
 Winfrey B. Russell did a musical act?
 Fred Hartman was an actor?
 Warren and Francis were with a boat show?
 John R. Andrew was a minstrel?
 DeWolf Hopper became a White Rat?
 Andrew Mack starred in "The Rebel?"
 Hope Wallace played "Little Eva?"
 Bert Baker was with "McCarthy's Mishaps?"
 Dan Sherman starred in "Old Dan Tucker?"
 Harry Earl managed "The Village Parson?"
 Ed Wyerson was a one-night manager?
 Coney Holmes was an insurance agent?
 Frank Thielen conducted thirst parlors?
 Joe Spears managed Murray and Mack?
 Norman Friedenwald ran a bird store?
 Oliver Labadie had a sep show?
- Bessie Browning was with "Simple Simon Simple?"
 Eddie Hayman was secretary to Martin Beck?
 Claude Humphreys sang illustrated songs?
 Walter Butterfield was an advance agent?
 Oliver Martell was in advance of Jessie Mae Hall?
 Ollie Young was with Field's Minstrels?
 Emma Carus was a burlesque star?
 Fred Niblo was one of Hyde's Comedians?
 Knox Wilson was with "The Burgomaster?"
 Clyde Rinaldo clerked in a matting store?
 Four Cohans were with The Behman show?
 Otto Henkel was with Holden Comedy Co.
 Kerry Meagher treasured the Ringling show?
 Walter Floyd was advance agent of "Siberia?"
 Howard Pew managed Chicago Marine Band?
 Davis & Keogh had out a show—"The White Rat?"
 E. D. Stair personally managed Whitney's in Detroit?
 Anna Blancke was soubrette with Jim Corbett's show?
 Maclyn Arbuckle starred in "The Sprightly Romance of Marzac?"
 Perkins D. Fisher was the drunk in "The Cotton King?"
 W. T. Gaskill managed Madge Tucker's rep?
 Raymond Hitchcock "supported" Robert Hillard?
 Will J. Block managed "The Heart of Maryland?"
 Eugene Ellsworth managed one-night stand troupes?
 Mark Heiman was treasurer of the Grand, Syracuse?
 Tom Carmody sold tickets at race tracks?
 Gustav Luders led the orchestra in a Chicago theatre?
 C. A. Leedy was with Guy Bros. Minstrels?
 A. H. Varley was agent of Hanlon's Superba?
 Gus Sohke was with Fred Rider's "Night Owls?"
 Otis B. Thayer was with Fanny Rice's company?
 Stella Mayhew was a star of popular theatre?
 Will H. Fox was with Hopkins Trans-Oceanics?
 Alex Christensen was a one-night stand musical director?
 Catherine Rowe Palmer was with Rose Hill Folly Company?
 Frank Q. Doyle did an act?
 J. L. McCabe starred in "Maloney's Wedding Day?"
 Walter Meakin was a black face artist?
 Walter F. Keeffe was a newspaper reporter?

THE ONE-NIGHTERS' SMASH

By LEANDER RICHARDSON.

Why have the one-night stands gone to smash, and is it true that the theatrical business in New York is being ruined by the building of too many theatres?

These, perhaps are the two most vital questions that confront the managers of theatres and producers of plays in this country at the present time. That the one-nighters certainly have passed into the discard, at least in very many cases, is entirely beyond dispute.

The causes that have served to send them there, ordinarily are not looked into with the utmost care. On most occasions the whole business is passed up with a shrug of the shoulders and the perfunctory proposition that the moving pictures have done the trick. Perhaps this very disposition to get rid of a problem without solving it, but by the easiest and nearest route that comes to hand, is one of the very potential causes of the state of things which exists.

The conduct of theatres in the one-nighters most often is a joke. The manager in many instances either represents a circuit on a salary basis, or is engaged in some regular commercial pursuit, running the theatre as a side line. It is natural that he pays serious attention to his regular business, which is not a gamble, and gives second consideration to his theatre, where the widest possible fluctuations are sure to occur.

These local managers, in a great many cases, have reached a stage where they actually prefer to turn their houses over to moving pictures, rather than play the regular touring companies. In the first place, they can make more money from bad business with the pictures than from good business with the combinations, with the further advantage that they do not have to split their profits, big or little, with a traveling manager.

The further argument, of course, is that there is no expenditure to speak of in handling the camera plays—such as newspaper advertising, extensive bill posting, orchestra or staff. All this forms a situation calculated to fill your local manager with indifference as to whether he books plays or not, unless some of his population want the drama more or less often. In this case, he is willing to slip in a regular show once in awhile, not so much for the prospective profit as to soothe the spirits of his townfolk.

The influence of the program here outlined is to promote and establish the moving picture habit. This is not at all difficult to do, for the point we overlook in the picture question is that the people as a rule like this form of entertainment, totally aside from the matter of cheap admission.

They can get a complete change of program every day, with incessant variety; they do not have to sit through an entire evening performance, but can go away when they have had enough, without feeling that they have lost anything in particular; and their minds are constantly held at the attention point by the "new stuff" as it comes along in an unending stream.

This is why the local manager in many cases does not put up a fight in behalf of the regular attractions when they come along. It is too much trouble, in face of the fact that he can make just as much money, or even more, by letting matters trail along with picture shows. This is the reason the advance agent, when he gets into a one-night stand, is very apt to find his paper in the cellar, and his cuts and folders, which have been sent along three or four weeks prior to his advent, still carrying the wrappers in which they were forwarded.

One of the elements which has served to produce such a state of things is the attitude of the labor organizations, which have insisted on unionizing the musicians and stage hands in most of the smaller cities, and stipulating the amount of weekly compensation that the men shall receive.

tween big cities, and always taking the most extreme care to select the comparatively few remaining places where they have a living chance to break even. This has put the local men in a position to claim that they cannot get enough good attractions to occupy half their time, and for this reason, in addition to all others, they are compelled to turn to the moving pictures whether they would or no.

What is to be the remedy for this situation—or is there to be a remedy at all? I am free to confess that I do not perceive one. The moving pictures are not going to die out, by any means. In fact, as they improve they will gain a firmer hold upon the public, partly because they are cheap, and partly because the public enjoys them.

Thus, the future of the one-night stands is anything but an inviting proposition, so far as the producing managers are concerned. Already we have reached the stage where it requires a very big attraction to wake them up, and this is sure to be more

thing to offer that is worthy of patronage. In fact, New York City is getting to be no place for anybody to live in.

"These tubes, bridges and other means of easy and rapid access are the cause of it. In the rush hours, coming in and going out, there isn't room enough for a person to take a long breath, and the rush hours have been greatly augmented.

"Formerly, everyone came to town in the morning and went away at the end of the afternoon. At present, there is a second set of rush hours, during which the theatre crowd comes in to the city for its dinner and the playhouse, and goes back home after supper. It is no more difficult than it used to be for the people in Harlem to come downtown for their recreation, and not half as hard as it formerly was to come over from Brooklyn."

This, it appears to me, is a fairly sagacious summing up of the situation. Beyond the foregoing, though, is the fact that New York has become a tremendous institution for the transitory public, the people who come in and go out, from an to, the other cities of the Union. There are enormous numbers of these—buyers for commercial houses all over the country, and the like—as anyone may see who takes the pains to look over the hotel arrivals.

Most of the people who approach from afar to transact business, take the opportunity to bring their wives for Broadway shopping tours, and to see what is going on in the theatres; thus killing two birds with one stone.

The fact proves that those who base their calculations upon the actual growth of New York City in a permanent sense are not figuring up correctly.

It is the great floating population that counts, and will continue to count from year to year, as New York becomes more liberal in its laws and less corrupt in their enforcement.

The improvement in this direction is bound to develop, for the human race grows more liberal in its views with every whirl of the globe, and in this way the greatest city in America, in the natural order of things, will be made more and more attractive, not alone by reason of its visual features but also because of the greater personal liberty extended to its citizens and their guests.

If this were not the fact, there would be no accounting for the absence of general bankruptcy among the projectors of our great department stores and hotels. The production of theatres has not been at all comparable with the increase in the number and size of our retail stores and beautiful modern hostleries.

Yet we hear nothing at all about the failure of the public to support these institutions, no matter how numerous or vast they may be. With the stores and hotels, the newest and most up-to-date establishments have the best of it, the old or back number institutions gradually falling out of the procession. It will be the same in the theatre world. The obsolete houses will be dropped by the public, and the modern ones will survive wherever they have something to sell that the public wishes to buy.



CLARICE VANCE
THE SOUTHERN SINGER
Greetings.

Previously, the grips and musicians in the high grass towns worked by the night, and when not employed received no compensation. This is a very different thing from being paid by the week, whether they work or not. Almost invariably in the past days, they put in their day times at some trade or avocation, and looked upon their little money from the theatre as a species of outside graft, which was not a burden on the manager.

But now, when he has got to pay the stage hands and orchestra whether they are working for him or not, he is carrying a load that is not easy to support, and, as he can avoid it by presenting the picture shows, it is not very fair to expect him to do otherwise than as he does.

A number of the producing managers have practically stopped sending their attractions into the one-night stands, using these only to fill gaps be-

and more the case as time progresses.

Reverting to the question of too many theatres in New York, most managers seem to take it for granted that the proposition accounts for all the bad business that exists along Broadway.

Charles Frohman does not agree with the others. He asserts that the good plays will do good business, whether there are too many theatres or not. I was talking the other evening with Edward Wasserman, the well known banker, whose calling is of a nature to require close watchfulness of conditions of pretty much every description. Said he:

"There are not too many theatres, any more than there are too many really first-class restaurants. These latter are so overburdened with business that you can't get a seat in one of them without reserving it in advance. The first-class theatres are in the same position, when they have any-

FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privileges of it again.

Editor VARIETY:

I have heard through professional friends that one Helen Loftis, who has been singing in the picture theatres through the south, is the originator and instigator of the false story about my being a negro. She has remarked she knows and can produce my mother, who she claims to be a negress.

The remark is a malicious falsehood on her part. I can produce people who will testify that she made these remarks and I further wish to state that if Helen Loftis does not retract and discontinue such remarks about my mother and myself, I shall have to seek legal protection.

The slander has proven very profitable advertising for me, but I wish the party mentioned would not reflect on my family, who are of highest Jewish faith and who never lived in Chicago as claimed by Helen Loftis, but are pioneers of Cleveland and at present live at the corner of East 55th street and Central avenue.

Harry H. Berger.

(Professionally known as Doc Baker and his Big Voice).

Editor VARIETY:

I am an old time variety performer. For over two years I have been an inmate of these charity hospitals, suffering with consumption. I am friendless, penniless and almost hopeless. When I had plenty I was ever ready to help a brother or sister performer in distress.

Now that I am in need of a few little things which are worth more here than ten times their value on the outside, I seem to be forgotten. Still from here, "over the river," from these soiled and sordid surroundings, with death and poverty ever by my side, with a "hollow-eyed horror" leering at me from the other side of the table, I can still wish that big-hearted army of the theatre, a Merry Christmas and a New Year of happiness and success.

And this goes for you to, Mr. Editor, and the entire staff of VARIETY, whose kindness to me in the past I have not forgotten.

Sickness may rob me of my strength, my weight, my looks, but it cannot rob me of my optimism, for I will keep on the sunny side until the end.

(Dec. 10.) Truly I am on the Hospital Circuit. I started this letter yesterday at Blackwell's Island and am finishing it at Riverside Hospital, North Brother's Island. Yesterday afternoon I was transferred. Well, this is the football season. So I might be billed as the human football.

It puts me in mind of the old Carl Wagner one-night stands—those were the happy days at that.

Well, big family, Merry Christmas, from the headliner to the grip is the

wish of one who will spend his "Christmas on the Island." *Pen Kennedy.*
Tuberculosis Hospital, Riverside.
North Brother's Island, New York.

New York, Dec. 9.

Editor VARIETY:

Mr. Bert Levy charges me with being a pirate and a copyist.

To my friends in the business who know me I say to them I am not a robber, am and always have been square and on the level. That before the proper legal authority I will prove I have every moral and professional right to do this act.

Allen Wightman.

Wilkes-Barre, Dec. 7.

Editor VARIETY:

I left my folks, the 5 Piroscoffis, exactly one year and six months ago, and not several years ago.

I am working now with Willard Francis. The name of our act is Francis and Palmer. I am on the best of terms with all my folks, and I'm going to be married to my partner, Willard Francis, on Xmas week, with the consent of my father, G. Palmer, manager of the Piroscoffis.

I beg you to be so kind to put that letter in your next number on the Forum section.

Olive Palmer.

Cincinnati, Dec. 9.

Editor VARIETY:

We noted a review of the Fifth Ave. bill in the Dec. 6 issue of VARIETY. You give credit to Bert Leslie for the line, when selecting a greenback, he says, "The Jewish flag." We pulled that gag over four years ago, while working in the middle west as a double Jew act. You will recall Geo. Cohan's number, "It's a Grand Old Flag." We sang the chorus of that song straight, and then the comedian followed the straight version by taking out a handful of bills or greenbacks and singing "It's a Grand Old Flag," whereupon the "straight" would ask what is a grand old flag, the comedy answer being, "the Jewish flag," at the same time waving the greenbacks.

Consequently Mr. Leslie is not the originator of that particular line. Perhaps he was first to New York with it, but there are one or two other spots in the United States besides New York.

Would like to call your attention to another good laugh getter of ours, that is taking a handful of silver money, shaking it up in the hands, and then exclaiming "Jewish opera."

We are at present doing a three-act, and are not using the above-mentioned "gags," but should we at some future time desire to put them in we would like to do so without fear of being called "lifters."

Cole, Russell and Davis.
(Formerly Cole and Davis).

PARIS

By E. G. KENDREW
66 Bis Rue St. Didier

Paris, Dec. 10.

A new clause is to be inserted in contracts for the French legitimate stage, in an endeavor to prevent actors from playing for moving picture films. The president of the French directors syndicate in Paris, Porel, of the Vaudeville theatres, states it is not because the cinematograph competes with the legitimate houses but that the actors, and particularly the actresses, have to do double work, and neglect the theatre, where they should give their best work. If they play during the day before the camera, they are too tired to perform properly at night, and attend the necessary rehearsals.

Baron Henry de Rothschild has written another play, which he may possibly have played at the Gymnase next season. It portrays the sorrows of a millionaire in three acts, and tries to prove to the world that "riches do not make happiness."

It has been decided the troupe of the Comedie Française will not go to London next summer, during the repairs at that theatre, but will probably remain in Paris, playing at the Opera Comique, which always closes from July to September. The Comedie Française will be shut for two months, to have the new painted ceiling adjusted. The famous company may also visit some of the French provincial cities during that period.

It is arranged that the revue by Barde and Carré, to commence at the Marigny, Paris, in April, shall run five months, there being a special attraction in the way of a big name, known to Parisians, each month.

Le Gallo, Fragson, Signoret, Mayol and Jean Perrier are the "stars" listed.

Gaston Mergui who has been for some years with the Pitau agency in Paris, as secretary, has left that office and joined G. Pasquier & Co.

"L'Habit Vert" at the Varietes has given rise to diplomatic intervention. In the first act the music master, Parmeline, ably played by Max Dearly, has to say: "I've had an offer of 100,000 francs for a two months' concert tour in Argentine, but I'm not going to tire myself out among a lot of niggers." This gave offence to the large and rich Argentine colony in Paris, and the Minister of that Republic protested. The authors at once changed the wording, and, not daring to substitute America, they have with characteristic indifference to accuracy, particularly in geography, used the word Australia.

The Empire is announced to open this week with a short variety program, but principally pictures. The press notices read as if Jacques de Fer-audy and Rachel Launay were appearing there—and so they are in a film shown.

Vauvel, a well-known local cafe con-

cert singer, died in Paris Dec. 2. He was a prominent member of the French Syndicate of music hall artistes.

The French version of "Girl in the Auto" will not be produced at the Apollo for some time, but the story is already well known here, for it is founded as usual on an old French farce, "Fils a Papa," in the same way as the "Merry Widow," "The Spring Chicken," etc. The original title of the latter is "Le Coquin de Printemps" and "Spring Chicken" is a wrong translation.

Lalo's ballet "Namouna" is to be revived at the Paris Opera towards the end of December, under the direction of Yvaa Clustine. The question of "Parsifal" is monopolizing chief attention here. It was expected that as soon as the copyright of Wagner's operas ran out in February, 1913, the Paris house would be the first to produce "Parsifal" in French, although it had been hoped by interested parties that Wagner's last work would be exclusively reserved by international consent, for Bayreuth. It seems Gunsaburg, manager of the Opera at Monte Carlo, has forestalled Messager and Broussan, and will present "Parsifal" in January, in spite of threats of law suits from the heirs of Wagner, his publisher and the management of the Paris opera.

The Empire is finally ready for inauguration, but the date has been postponed repeatedly. Although a small unimportant concert and picture hall, it is in a splendid position, and the enterprise is being watched by all in the vaudeville business in Paris. G. Pasquier will not be found in charge, having been unable to come to terms with the Vives groupe and the initiators of the scheme. The opening is now shortly promised, if the police permission can be obtained.



McWATTERS AND TYSON.
AT HAMMERSTEIN'S this week in their unique and original act, which differs in all respects from any other presentment in vaudeville.
Merry Xmas Everybody.

COMPLIMENTS
OF THE
SEASON



JOSÉ COLLINS
"The MERRY COUNTESS"
MANAGEMENT MESSRS SHUBERT

COUL.D.R.M.

THEATRICAL PRIMER

By Wallace E. Smith.

Chicago, Dec. 10.
O, see the noi-sy person!
Who is those, papa?
Them, Rollo, is a press a-gent.
Nix, papa, don't try to tell me that press a-gents rig out like an eight-sheet.
No, Rollo, not good press a-gents.
Then wise me to the noi-sy gent-le-



"ROLLO."

man's graft, papa.

First, Rollo, he has de-ceived some in-no-cent person to in-stall him as pub-li-city rep-re-sen-t-a-tive. He is quite convinced that the first thing to do in press a-gent-ing is to pur-chase the dram-a-tic cricket a drink. He also puts his feet on the desk and calls James O'Don-nell Ben-net "Jim." Likewise he cul-ti-vates the hail-fellow-well-met and prince-of-good-fellows-slap-on-the-back manner that jars the uncal-loused nerves.

That is in-deed coarse work, papa. But what I want to know is, does this rough stuff pinch the price-less pub-li-city?

Yes, ev-e-ry now and then, the the-a-tri-cal ven-ure he rep-re-sen-ts re-ceive in the news-papers the prom-inence accor-ded the horse that finished im-mediately in the rear of the third e-quine con-test-ant. His press sto-ries have start-ling-ly or-i-gin-al sub-jects about how the lead-ing la-dy lost her di-a-monds and is fol-low-ed by mash-ers and is go-ing to mar-ry a count.

Are you not grow-ing sar-cas-tic, papa? What has the gent then be-sides his four-color front?

The in-a-lien-able right to fi-gure him-self a pos-si-b-le can-di-date for pres-i-dent of this glo-ri-ous count-ry.

What will that get him, papa?

A nice job as-sist-ing in the main-te-nance of the mun-i-ci-pal-i-ty im-ma-cu-late with a long-hand-led brush and a tray on wheels.

O let us throw in a drink, papa.

Very well, my son.

WITHIN THE LAW

Eddie Arlington grabbing Sundays for "101 Ranch."
Walter Sanford securing the Willis Wood in Kansas City.
John H. Havlin spending the winter in Cincinnati.
E. D. Stair building more skyscrapers in Detroit.
Harry Parent sharing on extra bill posting at the Detroit Opera House.
Cohan & Harris condensing their executive staff on the house program.
A. H. Woods selling seats on the stairway at the Eltinge theatre.
Arch Selwyn striking a few more hits.
John Slavin, Carter De Haven, Arthur Dunn, Aaron Kessler, Max Plohn, Joe Weber wearing men's shoes.
Jack Mayer telling his neighbors on 42d street how to run their theatres.
Louis Dean decorating the lobby of the Academy, Baltimore, with photos of Schmule Nixon.
Nixon and Zimmerman on good terms.
George Nicolai changing his telephone number to 50-50, Road.

KEITH'S 108D ST. HOUSE.

Title was passed last week to the property at 103d street and Broadway, a plot that has been peddled about for some time as an available site for a theatre.

As \$350,000 cash was paid for the ground and plans have already been made for the erection of a theatre thereon, the report that B. F. Keith is the purchaser is given credence in the theatrical world.

The new theatre will seat about 1,800.

I. Levy purchased two years ago a plot of ground on 116th street west of Fifth avenue, then occupied by a colored baptist congregation as a house of worship, and began the erection of a theatre thereon. The lot is 60x100 and plans for the proposed theatre called for a seating capacity of about 1,000. The church was razed, new foundations built, etc., when suddenly all operations ceased and the lot was fenced in until last week.

It is now reported a Boston theatrical

"EXTRA STAGE HAND" SUBJECT.
Chicago, Dec. 11.

When the executive board of the International Alliance Theatrical Stage Employes holds its midwinter session here Jan. 6 several important matters will come up for discussion.

Both the legitimate and vaudeville sides of the Alliance ruling requiring a road crew with a city attraction and necessitating an "extra man" for a variety production will be talked upon at length.

The Vaudeville Managers' Protective Association has been invited to send representation to the meeting and have its side of the extra union man hiring presented in full.

The Producing Managers' Protective Association will also have its grievances brought up when President Shay arrives from the coast.

ACROBATS INJURED.

Philadelphia, Dec. 16.

A very serious accident happened at the Palace theatre in this city last Wednesday. The Montfords, a bar act, were finishing their turn when a bar broke during a "giant swing." The "straight" man of the team was hurled to the floor from the flies, striking on his feet and being thrown against the scenery. One foot was badly injured and he was a mass of cuts and bruises, being rendered unconscious.

His brother leaped to save himself and was cut and bruised as he fell. A panic was averted by one of the acrobats throwing a coat over his unconscious brother, and turning to the audience, said, "That's in the act."

Both men were taken to the hospital. They worked here as the Les Bimbas and were booked to appear Sunday at the Columbia, New York, to follow with a week at Hammerstein's.

\$3,000 FOR DOUGHERTY.

Philadelphia, Dec. 16.

The testimonial benefit for Hughey Dougherty, the veteran minstrel, at the Forrest theatre here last Thursday afternoon, netted \$3,006 after all bills were paid. The printing of a handsome souvenir program was the only expense.

PICTURES AS FEATURES.

Felix Feist, an official of the Kinemacolor company, discussing the future of moving pictures the other day, waxed quite enthusiastic. He said:

"Motion pictures, as features in vaudeville houses and for entire entertainments of a higher order, are only beginning. We have just closed deals with P. B. Chase, of Washington, and Harry Davis, of Pittsburgh, for the showing weekly of new feature subjects on their vaudeville programs—not as 'chasers' at the close of the shows, mind you, but as an important part of the regular shows themselves.

"There is a theatre in Cleveland playing nothing but films, at which the admission price is \$1.00. Feature films at \$1.00 are now being shown for more or less lengthy runs throughout the country. Yes, the moving picture industry is in its infancy."

Too many long chances are taken with legitimate productions, that can be "put on cheap"—from the manuscript.



HELEN TRIX.

"MR." HELEN TRIX.

MERRY CHRISTMAS AND HAPPY NEW YEAR.
Direction EDW. S. KELLER.

Jimmy Montgomery wearing the same-sized hat he wore a year ago.

Eddie Abeles' big hit in "Officer 666."

Arthur Hammerstein keeping the fire in "Firefly."

Harry Sommers cutting out Tuesday night in Grand Rapids.

George Tyler giving up first money in Chilicothe for "The Garden of Allah."

Lee Shubert eating French pastry at Rector's every night.

Morris Gest presenting Mayor Gaynor with "The Whip."

John Kellard playing "Hamlet" at Shanley's.

Mickey Finn becoming the Mayor of Rochester.

Samuel Gompers telling Mike Simon how to run the Hammerstein stage.

Ching Ling Foo doing a monolog with Loney Haskell.

Cliff Gordon managing Fritz Scheff.

Joe Gaites taking "Our Wives" further up town.

man has contracted to lease the house when completed, which will be done at once, at an annual rental of \$12,000. It is within a stone's throw of the new Mt. Morris theatre at 116th street and Fifth avenue.

LOVE'S DRAMA

By FRANK WILLIAM HOLSLAG.

"My play is finished now," quoth she;
"And you may choose a role.
Wouldst thou the good, kind Friar be
Who strives to save each soul?
Or wouldst thou be the villain vile
Who in his greed for gain,
Breaks ruin with a sneering smile
And plans dark deeds and vain?"

"Or wouldst thou be, the King defiled
Who reigns 'mid pomp untold?
The humble peasant, or King with gold?
The miser, with his gold?
Or wouldst thou be the brave young knight

Who seeks the fair maid's hand,
Who leads the conquest for 'the Right'
In hostile foreign land?
"No peasant, priest, or King with gold!
You ask me of my part.

Ah, — let me be 'the lover bold'
Who battles for thy heart.
Let carnage rage, 'mid flags unfurled.
Tis well!—my love—most true!
For I could win against—'The World'
If Victory—meant 'YOU.'"



MR. AND MRS. "DAD" FRAZER

Merry Christmas and a Happy New Year to all our friends in this country and in Europe. Artists always welcome at DAD'S HOTEL, PHILADELPHIA

NEWS OF THE CABARETS

The restaurant proprietors are still undecided as to their holiday shows. At the Cafe Boulevard the present show will be continued, and the only change will probably be the addition of three more features.

Busoni, the New York agent who provides the orchestra for the principal metropolitan hotels (among the number being the Waldorf and the Astor) may go into the Cabaret booking business. He has frequent calls for talent for the hotels. Up to this time, he has been turning the business over to independent booking agencies, but a Cabaret department may be added to his 42d street establishment.

The inevitable clash of interest between the theatre managers and the Cabaret booking offices over the "doubling" of acts, is said to have come in the case of Maurice, who is playing at the Winter Garden and at the same time performing at a Broadway restaurant. The theatre managers demanded that the dancer give



BILLY MEEHAN
Featured with
"THE EARL AND THE GIRL,"
Manager JESSE L. LASKY.
MERRY XMAS TO ALL.

up his restaurant connection, but he appears to have decided that there was more money in that end of his activities than in the stage engagement. At any rate he left the Garden Saturday and continues in the Cabaret.

The Cafe des Beaux Arts is negotiating for the services of Billy Clifford, formerly of the Moulin Rouge. It is likely that he will be asked to put on a big dancing number with himself at the head.

The development of the department store Cabaret idea has been checked

temporarily. The Christmas rush of buying has tied up the store forces. The managers of the stores, however, have not abandoned the scheme of drawing patronage. They say they will take the matter up again immediately after the holidays.

The Cadillac is said to have the most expensive and largest Cabaret on Broadway. In it are the Chinese "Texas Tommy" dancers (until lately at the Pekin), Rena Parker (formerly at Shanley's), Stanley Warner and Partner, and Fred Taylor, besides the rest of the old show.

Shaner and Glaser are a new feature at Pabst's Harlem Casino.

There is competition aplenty at Rector's. The only two acts in the Cabaret are Maurice and the Castles, both dancing acts. The rivals are keen in their competing bids for popularity.

The Cabarets appear to be running toward the spectacular. Healey's is putting on a production, almost, in its ball-room Cabaret feature. Now Maxime's has dressed up all its entertainers in Egyptian costume to go with the rest of the cafe scenery. That establishment is bidding for the services of the Boylans, dancing act, and said to be one of the highest paid features of the sort in the Cabaret field.

The new show at the Frolic is made up of Victor Hyde, Russian dancer, Bert Earl's Picks (without Earl), Lola Roma, Jeanne Pente, the Ragtime Trio, Rooney LeMaire and Turner, Kittie Ross and Sam Fletcher.

Al B. White is conducting a Cabaret at Al Tearney's Grand Auto Inn, Chicago.

A cabaret has been installed at the Planters Hotel Cafe, under the Columbia theatre, Chicago. John P. Harding is manager.

Cabaret shows are beginning to open up all over Chicago, and much interest is being taken in this form of entertainment. Big shows are now given nightly at the College Inn, at Rector's, Savoy, Planter's cafe, North American and other prominent cafes.

"DRUNK" DANCE DOES NICELY.
(Special Cable to VARIETY.)
Paris, Dec. 17.

Clements opened alone in a "Drunk" dance at the Olympia Revue Dec. 12 doing nicely.

The revue is very Parisian, brimming over with skits on local topics, treated in a masterly manner.

La Vier and Hazel Sherwood were married in St. Louis last week. Miss Sherwood was of the act of Ward Clare and Co.

TRUE PRESS AGENTS' STORIES.

When a very small lad in knicks, William L. Wilken, now traveling ahead of one of the Shubert-Waller companies of "A Butterfly on the Wheel," had great aspirations to become a comedian. The nearest he got to his ambition was as end man with the Sweeney & Alvido minstrels some years ago.

Those who saw Wilken on the stage predicted a successful career, but the trials and tribulations of a small minstrel company with the "special car" rigors far from peaches and cream, and the ghost almost unheard of, nipped William's stage aspirations in the bud.

Being a smart, ambitious young chap, and feeling he was not cut out for a real, dyed-in-the-wool trouper, he turned his attention to the business end, where he has been a successful fixture ever since.

The first advance job came with a dog and pony show, and Billy had to grind out the press notices. He soon had a trunkload. For several seasons Wilken boomed the educated canine performers. Then he signed with Corse Payton and jumped east to take the advance with one of his stock companies and look after the presswork.

He had hardly hit the Payton camp before there was a hurry-up call for advance press notices. Wilken hadn't had time to change his linen, but rolled up his sleeves and proceeded to get busy. In a remarkably short time the notices were ready and sent to the newspapers.

Wilken, pressed for time and not certain just what Payton wanted, got out a lot of the dog and pony sheets that had not been used, made a few changes here and there and then heaved a sigh of relief. Instead of the dog and pony names Wilken had inserted the names of the company. The adjectives describing the acting ability and cleverness of the dumb performers went for the stock people. Wilken was an instantaneous success from that time on as a press agent, though he never again called on the dogs to help him.

TABLOIDS ABROAD, TOO.

This country is not alone in the newly awakened taste for tabloid musical comedies, according to Lyle Andrews, the American amusement promoter who returned to New York on the Mauretania last week after a short residence in London.

According to Mr. Andrews the English vaudeville halls are also on the verge of a movement in that direction. He declared that several of the minor producers had given the subject their attention and the vaudeville bills promised to become sprinkled with the condensed versions of familiar light operatic works.

The foreigners have taken a new slant to the subject. Instead of going in for the robust comedies, they have favored the standard musical works of the operatic stage. As a sample, Mr. Andrews brought over with him a 50-minute version of "I Pagliacci," together with the people to sing it, nine in number. The vaudeville managers are considering a route for the importation.

It was Mr. Andrews who put through the deal by which Oscar Hammerstein disposed of his London Grand Opera House.

MIKE DONLIN, JOINT STAR.

When "Between Showers" opens Jan. 6 at Paterson, N. J., for a tour of the Stair & Havlin Circuit, Mike Donlin will be a joint star in the piece with Charles Grapewin. Cliff Gordon is putting on the comedy. It will carry eight people.

Mr. Donlin last appeared on the stage as one-half of a vaudeville act, in which he had for company Tom Lewis.

EDITH WANTS WORK.

Edith St. Clair, who recently recovered a judgment against Klaw & Erlanger for \$25,000 for breach of contract, is endeavoring to secure an opening in vaudeville for a big singing and dancing act to be headed by her.



THE BANNER BOX OFFICE ATTRACTION
"MUTT AND JEFF"

MERRY CHRISTMAS

XXX WILLIAM

THE FIFTH AMERICAN TOUR

HARRY



WM MORRIS
ALL STAR COMPANY OF
ENGLISH PLAYERS

IN - "THE BLINDNESS OF VIRTUE"

A
FOUR ACT PLAY

By COSMO HAMILTON

STUDEBAKER THEATRE - CHICAGO
(INDEFINITELY)

≧ FOURTH WEEK ≦

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FEB. 22.

THE ANNETTE KELLER

JEFFERSON
DE ANGELIS

AND A COMPANY OF 50

IN AN ALL STAR REVIVAL OF
"THE BARNYARD ROMEO"



ANNETTE

AND HER ENGLISH
DANCING BALLET WITH
G. MOLASSO AND OTHERS IN

WOOD

MORRIS **XXX** PRESENTS

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NOW ARRANGING THE ENGLISH TOURS OF

SAM BERNARD

NORA BAYES AND JACK NORWORTH

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A FEW OF THE ARTISTS BOOKED BY US IN ENGLAND RECENTLY

ANNETTE KELLERMANN

IRVING BERLIN HARRY COOPER
RAGTIME OCTETTE LOUIS HIRSCH

SHIRLEY KELLOGG

YORKE AND ADAMS MAUDE TIFFANY
ISABELLE D'ARMOND AND FRANK CARTER

QUIGLEY BROS. RAYMOND AND CAVERLY
SMYTHE AND HARTMAN. C. VON HAMPTON-MARVINEM

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GEORGE FOSTER - LONDON REPRESENTATIVE



SECOND ANNUAL AMERICAN TOUR

SIROTKA

THE HAZAN OF WARSAW

ANN TOUR OF 1912 - 13

KELLERMANN

LYMPHS JOCK MILLS - A LATELL
BERT KALMAR - DOROTHY VAUHN
ANNA WILKS - ERNEST STANTON

PRINCESS VICTORIA

THE MINIATURE MELBA

THE WORLD'S SMALLEST COMEDIENNE
- IN A NEW STYLE OF -
COMEDY ENTERTAINMENT

TINNEY AT \$1,000.

Jan. 6 will witness the return of Frank Tinney to vaudeville, at Hammerstein's. The engagement was reached by Flo Ziegfeld, Jr., and William Hammerstein. The former manager has Mr. Tinney under contract.

It is said Tinney will receive \$1,000 for the Hammerstein week, a salary largely increased from the amount received by him upon his last appearance in the twice-daily.

SANGER & JORDAN PLACE PIECE.

Walter C. Jordan, of the play brokerage firm of Sanger & Jordan, returned last week from an extended European trip.

Sanger & Jordan have placed with Oliver Morosco a new play by Max Marcin, called "The House of Glass," which will be produced at the Morosco theatre, Los Angeles, in January.

"FATAL WEDDING" KEEPING ON.

"The Fatal Wedding," which closed temporarily through its windup on the Weber pop circuit, is being reorganized for a trip over the Julius Cahn houses in New England.

Dave Marion continues his interest in the show which restarts Dec. 23. A Canada tour is also being arranged.

Harvey Denton and Maybelle Vantassel were signed this week through the Betts-Fowler agency for the piece.

CHANGES IN ZALLAH SHOW.

Charles Nichols and Croix Sisters and Lee Allen of Zallah's "Own Show" (Western Wheel) have severed connections with the company and have been replaced by Norine Holmes, McAvoy and Brooks and Toby Lyons.

MARRIAGE ANNULLED.

Albany, Dec. 16.

The marriage of Ethel V. Burlach, an 18-year-old local miss, non-professional, and Thomas J. Gettings, a burlesque actor, was annulled here last week.

When the French Beeler company played the Gaiety last season Miss Ethel, a daughter of Jane E. Burlach, proprietor of the Columbia hotel, and Gettings eloped.

STOCK PEOPLE MARRY.

Baltimore, Dec. 16.

Myrtle Bigdon, leading woman of Klimt & Gazzolo's Holiday Street theatre stock, and William E. Morrissey, comedian with the company, were married here last week.

STAGE CHILDREN'S XMAS.

The Stage Children's Christmas Fund will have a big Christmas festival and tree at the Criterion and New York theatres Sunday night, Dec. 29. William Harris has consented to act as Santa Claus and the kiddies are in for a big night.

Santa Harris will be assisted by a large committee. The entertainment will be given by children from the Maude Adams company, the Little and Century theatres, from the "Lady of the Slipper" and "Rose Maid" companies.

"Patience" will be given by an all-star juvenile cast.

AGENT WINS OVER PROTESTS.

(Special Cable to VARIETY.)

London, Dec. 16.

The Variety Artists' Federation and agents doing business in London have united in a protest against the granting of a license to Ruef Naylor, representing the Amalgamated South African Theatres.

Representative Clemart, of the V. A. F., spoke, in opposing the license, of two cancellations for which he held Naylor responsible. He declared Naylor was not an agent in the proper sense of the term.

Ernest Edelfaten represented the agents' association. He asserted Naylor, being a manager, could not properly be granted an agent's license.

In spite of which protests, the license was granted.

Louise Kent has written, staged and produced an act in which she is playing the leading role. It opened on the Loew time this week.

WARNS "NAME LIFTER."

(Special Cable to VARIETY.)

Paris, Dec. 16.

Thirty years ago Count de Saint Genois became a professional illusionist, after having been a pupil of Robert Houdin, and he took the pseudonyme of Dicksonn. Mr. Cohen, a French singer, having assumed the stage name of Dickson, the conjurer, applied for an injunction.

Although counsel for defendant contended there could be no confusion between an illusionist and singer, and moreover his client spelt the name with a single "n", the court granted one franc damages. It further stipulated that if Cohen used the name of Dickson, he must specify on bills and program, the category of his act, either "singer" or "composer," under penalty of 50 frs. (\$9.65) for each and every offence.

This ruling is of much interest to those copying or appropriating other performers' stage names.

PARCELS POST JAN. 1.

No longer will the stranded actor suffer the pangs of keen hunger in the wilds of the one-nighter if his friend on Broadway, New York, State street, Chicago, or Market street, San Francisco, has the price of mince pie and an eight-cent stamp that isn't working. The Parcels Post rates, beginning Jan. 1, will carry that pie through the mails.

That isn't all that Uncle Sam is going to do. Congress has ruled that one may send a box of flowers, five dozen eggs, fresh-killed poultry, and goodness knows what not through the mails with the price of postage within the reach of all.

The new Parcels Post rates are going to prove a great boon to the public in general, but in this favor distribution ye actor and actrice are bound to reap untold benefit.

For instance, Daisy Fairweather, the chic blonde soubrette with the "Never Feaze 'Em" company, may be whistling "Broadway's Home Sweet Home to Me" Christmas morning 1913 in Hollyock, New Mexico, and wondering how the Fates could have been so cruel as to thrust her in that place, only to have her little heart cheered up by a big, stuffed gobbler, browned to a finish, and a box of American beauties from a devoted John in Manhattan town handed her by the post man.

The provisions of the new law read:

"That hereafter fourth-class mail matter shall embrace all other matter, including farm and factory products, not now embraced by law in either the first, second or third class, not exceeding eleven pounds in weight, nor greater in size than 72 inches in length and girth combined, nor in form or kind likely to injure the person of any postal employee or damage the mail equipment or other mail matter and not of a character perishable within a period reasonably required for transportation and delivery. The postage rates are:

Lbs.	Local rate.	50 miles.	50-150 miles.	150-300 miles.
1.....	\$0.05	\$0.05	\$0.06	\$0.07
2.....	.06	.08	.10	.12
3.....	.07	.11	.14	.17
4.....	.08	.14	.18	.22
5.....	.09	.17	.22	.27
6.....	.10	.20	.26	.32
7.....	.11	.23	.30	.37
8.....	.12	.26	.34	.42
9.....	.13	.29	.38	.47
10.....	.14	.32	.42	.52
11.....	.15	.35	.46	.57



A "STILL" MOVING PICTURE.

A group picture taken at the studio of the Imp Film Co., one evening (or early in the morning) last week.

It has grown to a fad almost, for parties to watch the manufacturing of a movie. Herbert Brenon, director and producer for the Imp concern, has been rushed of late to keep pace with the demand for his firm's productions. In consequence, the studio has been going at top speed day and night.

The above "audience" called the same evening to see a moving picture turned out. Seated (from left to right) are Douglas Fairbanks, Jane Fearnley (of the Imp stock company), William Gray (also a member), and Mrs. Newton Lindo. Immediately behind are (left to right), Mrs. Charles Ahearn, Helen Downing (Mrs. Brenon), Antoinette Walker and Newton Lindon. The girl with the black hat, bangs, and who is a rival of Miss Downing for perfect molars, is Elsie Faye. To the left of his wife is Mr. Brenon, and to the right of Miss Faye is Mrs. Jack Lewis, Joe Miller (Miller and Faye) may be seen peeking to the left of Mrs. Ahearn. Several of the other persons "still" pictured accompanied Mr. Fairbanks on the sight-seeing expedition.

KOHLMAAR, "THE HOT DOG MAN."

Lee Kohlmaar will make an immediate reappearance in vaudeville, under the direction of Arthur Hopkins, in a sketch in "one" by Junie McCree, entitled "The Hot Dog Man," with three people.

The scene is laid in front of the Polo Grounds. Kohlmaar's character, as the title indicates, will be that of a German frankfurter vendor.

REPORTED FOR PALACE.

The latest rumors of the Palace, New York, is that it will start off on vaudeville with Ethel Barrymore as the star, though the actress' contract with the Orpheum Circuit restricts her appearance in a New York variety theatre. Bernhardt is also mentioned for the Palace.

LEVEY IN BELASCO.

Los Angeles, Dec. 16.

The Belasco ceased to be the home of the famous stock company Sunday night. The house is dark this week and in the possession of workmen busy redecorating it. Monday it opens as a vaudeville theatre under the management of Bert Levey. William R. Dailey will be the resident manager. The initial bill is made up of French Zouaves, May Mannery and Co., Martinis and Martinis, Pitzer and Day, Kelly and Ford, Bob Roberts.

SIGNED FOR THE ORPHEUM.

In March Irene Franklin and Burt Green will commence a tour of the Orpheum Circuit. It will be the couple's first appearance together in the western vaudeville houses.

Until March the act plays in the east, including the Majestic, Chicago, where they are to appear Dec. 30.

Lbs.	300-600 miles.	600-1,000 miles.	1,000-1,400 miles.	1,400-1,800 miles.	All over 1,800 miles.
1....	\$0.08	\$0.09	\$0.10	\$0.11	\$0.12
2....	.14	.16	.19	.21	.24
3....	.20	.23	.28	.31	.36
4....	.26	.30	.37	.41	.48
5....	.32	.37	.46	.51	.60
6....	.38	.44	.55	.61	.72
7....	.44	.51	.64	.71	.84
8....	.50	.58	.73	.81	.96
9....	.56	.66	.82	.91	1.08
10....	.62	.72	.91	1.01	1.20
11....	.68	.79	1.00	1.11	1.32

VIVIAN E. CLINE WANTED.

Search is being made for the whereabouts of Vivian E. Cline of the "Boys in Blue" company. He is urged to communicate at once with Countess LaFayette. It is a matter of life and death with her.

Anyone knowing his address is urged to wire it care of VARIETY, New York.

The picture people don't know where they are at. It looks good today—tomorrow may be different.

FROM THEN UNTIL NOW
BY DARL MacBOYLE.

Through the mists of the past with Wond'ring eyes,
I gaze and it seems I see
Myself when the law of might was right,
And my home was a mango tree.

I was long of arm and sharp of tooth,
And my breast in my rage I mauled.
I howled in glee when I chanced to meet
A beast that my strength appalled.

But I shuddered in fear when the thunder rolled.
I cringed at the lightning's play.
I hid my face in my hairy paws.
'Twas then that I learned to pray.

When the berries blushed in the summer's sun,
I forgot 'till again the storm
Struck fear anew in my cowardly heart.
In my dormant brain there'd form

A vision of a Power Supreme
And that would mean to me,
The fairest female for my mate,
A home in my favorite tree.

And thus that "first dim dream of God,"
Showed a beast of lust and rage.
I slept a while and then a blank
'Till another clime and age

Looms up when fancy's curtains part.
Through the mouth of a gloomy cave,
I blink at a world of brutal brawn.
Where it's folly to be brave.

And thus, I learned to bow to power.
The God that my fancy saw
Was to me as I to my smallest fleas,
And "Vengeance is mine" his law.

I lived the lives and dreamt the dreams
And died to be born anew
Nature remade by face and form
As I hurried the ages through.

I learned in time to admire her work.
I said when my dotting eye
Saw my tuskless self in a mirrored pool,
'A wondrous thing am I!"

I shaped by shafts with a cunning hand.
I had learned to string a bow.
Then I told myself there was something else
That man alone could know.

What were the rest compared to me
With my fire that pierced the night?
I howled aloud that all might bear,
'I alone, am right!"

Not grateful for my natural gifts
But arrogant and bold
I pictured That which gave me life,
A Being of my mold.

I had Him come to earth as man,
And man to man, I sneered.
I doomed Him unto death that I ..
'Might of my stains be cleared."

I scourged and nalled Him to a cross,
I mocked His dying moan,
But as the wheels of time turned on,
I claimed Him as my own.

I wrote a creed and signed His name.
Made facts of fabled lore,
And to the "Gentle Shepherd" built
A shaft of greed and gore.

I wore His symbol on my breast
And murdered in His name.
I told the word of charity and love
With rack and flame.

I bade all blindly follow me.
I'd lead the way to "Light."
I echoed my primeval howl,
'I, alone, am right."

I changed my creed. Knewrote my truth.
But never wrong was I.
I damned unto perdition him
Who asked the reason why.

The "Gates of Glory" ranted I
Hinge on a symbol's shape.
And thus in words, I told the thing
I chattered as an ape.

And I, a product of the past.
'A brother to the clod."
Smirk and blandly call myself,
'The noblest work of God."

COLONNE ORCHESTRA.

Paris, Dec. 11.

The Colonne orchestra, which has not been heard in London for 25 years, will play at Covent Garden Dec. 10, under the direction of conductor Pierac. A symphony by an unknown man (Fanelli), will be played. This work was recently submitted to Pierne by the composer in despair, when old, poor and disillusioned. On being played in Paris last month for the first time it met with instant success, and the ignored Fanelli at once jumped into fame.

WHEEL HEADS SILENT.

The annual meeting of the Western Burlesque Wheel directors adjourned Friday of last week and the officials returned home without making public any of their actions. James E. Fennesy left New York for Cincinnati immediately upon the close of the session. Directors located in New York returned the answer to all inquirers, "All announcements will be made from the Cincinnati office."

President James J. Butler did not attend the meeting. He remained in St. Louis, too ill to make the journey. It was rumored around Broadway before the meeting that the directors had asked Dr. Lothrop, of Boston, to be present at the meeting. He did not appear. Dr. Lothrop runs the Howard Atheneum and Grand Opera House, Boston, both of which play the attractions of the Empire Circuit Co. The Howard pays a guarantee of \$1,580 a week, buying out the visiting shows. At the Grand Opera House the Wheel attractions play on a percentage arrangement. Some of the road managers have declared that



SISTERS MEREDITH

Vaudeville's headline "sister act." Now touring the ORPHEUM CIRCUIT. Booked solid.

the latter arrangement is not entirely satisfactory. It is believed the directors desired Dr. Lothrop to be at the Imperial Hotel meeting last week in order to approach him on the matter of making the Grand a \$1,400 stand with the other houses of the Wheel playing under the new guarantee scheme. His absence is believed to have caused the shelving of the plan.

It was reported after the directors' meeting the Western Burlesque Wheel officials were looking over theatre sites and leasing possibilities in Pittsburgh. The Wheel is not represented in that city this season, but prominent men in the circuit have declared that a stand will be provided for the tour of 1913-14.

ENGAGED FOR COAST.

Raymond Whittaker, who has been in a dramatic sketch in vaudeville, has been signed as leading man by Jay Packard for the National theatre stock company, San Francisco.

The National Co. is now headed by Aileen May.

CHORUS GIRL SHORTAGE.

The burlesque managers are "up against it" in their efforts to secure good-looking chorus girls. Girls at the old salary of \$16 are unknown.

Advance men of several Wheel organizations have been told by their employers to keep their eyes open in the manufacturing centres and when it can be properly done to approach girls with an offer to go on the stage. For the organization of next year's companies these men will be sent out on "scouting expeditions." The managers had plenty of trouble last summer, but they expect worse the coming season. They are even prepared to offer salaries for the three weeks' rehearsal period.

The chorus girl shortage is due to the astonishing rise of "small time" vaudeville. In scores of cases, two girls who have spent the regular season on a burlesque tour, dressing together, put together a light "sister act" to occupy them over the lay-off season. They are willing to work "split weeks" at a low salary. They get a tryout somewhere away from the city, secure a route of a few weeks, and lol the erstwhile humble chorister is an artiste and spells it "comedienne." She may make less money on the year (\$20 salary with 40 weeks a certainty and only three weeks' rehearsal makes a fairly comfortable income, you know), but go back to the chorus, NEVER!

DOUBLE WORK IN HONOLULU.

Los Angeles, Dec. 16.

Virginia Brissac and the World's Fair Stock Co. closed at the Boston theatre, Long Beach, Dec. 8, and sailed during the week for Honolulu, where an indefinite engagement will be played.

By special arrangement with a film company, a camera man and a scenario editor accompanied the Brissac organization. During the day the company will be seen in action before the camera.

GOING CHRISTMAS.

Paterson, Dec. 16.

Charles Dingle, who has been playing leads here with the Paterson Opera House stock, has given his notice as he leaves Christmas week to open with the rejuvenated Jersey City Orpheum stock players.

George McEntee has been engaged as assistant stage manager for the J. C. troupe.

BLANEY BACK TO 84TH ST.

Charles E. Blaney will revive his stock company at the Manhattan Opera House next summer, with practically the same organization that appeared there beginning last spring.

POLI'S PRESS AGENCY.

It looks as though S. Z. Poli has done one thing, at least, on his own initiative, without a trace of shakiness. The Poli Circuit has boldly established a press bureau of its own on the fourth floor of the Putnam Building, although "upstairs" in the same premises there is a "co-operative" press bureau, where for so much a week, a manager "may" have his publicity wants attended to.

RICHARD HYDE DEAD.

Another of the "old school" theatrical managers is no more. Richard Hyde died Dec. 14 at Tucson, Arizona, at the age of sixty-six, of a complication of heart trouble and asthma, from which he has been suffering for a number of years.

At his bedside were his wife, his daughter Lillian and his son, James R. Hyde. His other son, William J., has been in the east looking after his father's business interests.

Hyde leaves a very large estate, estimated in the millions. He was the owner (Hyde & Behman) of legitimate, vaudeville and burlesque houses in Brooklyn, Chicago, Pittsburgh and Newark, and was a heavy investor in a number of enterprises not connected with the theatrical business.

It is announced the sons will continue their father's business. The body was shipped Sunday to Brooklyn and the funeral is scheduled for today (Friday).

LOUIE DACRE ENGAGED.

Louise Dacre has been engaged as a feature with Dinkins & Stair's stock burlesque at the Greenwall, New Orleans, commencing Dec. 29.

MILLS' RECOVERY CERTAIN.

Thomas Mills, the English actor, who accidentally shot himself during a stock performance at the Harlem Opera House, is still confined to the hospital. His recovery is assured.

TYPHOID GETS HIM.

Hiram MacGregor, juvenile, of the Prospect Theatre stock company, who has been in every performance for the past seventy-two weeks, is laid up with an attack of typhoid-pneumonia.

STAGE-DIRECTOR-AUTHOR.

Philadelphia, Dec. 16.

"Just Man and Man" a new play written by Horace Mitchell will be given its initial presentation by the stock company of the American theatre. Mr. Mitchell is the stage director.



EDWARD ZOELLER THE COMEDY ACROBATS AND PANTOMIMISTS
Always working.

ROAD AGENTS CHANGING.

Not in years has there been so much changing around of the road agents as there is at present. Some have had their shows closed right in the middle of the season and the go-ahead boys have no sooner landed on Broadway than they have hooked up with some outgoing attraction. Some, not so lucky, still have hopes.

At Toledo last week there was a reunion of advance agents. When they separated it was with the parting shot that they would see each other in New York next summer.

At Toledo were John Washburn (with the Beulah Poynter shows, "Lena Rivers" and "A Kentucky Romance"); Walter Duggan ("The Divorce Question"); George Leffler ("A Country Boy"); Homer Drake (the Norman Hackett attractions), and George Costin ("Seven Days"), which closed last week.

Charles Harper, now with the High Street theatre, Columbus, and who was severely injured in a recent automobile accident, is improving rapidly. He will soon discard his crutches for a cane.

Fred Wilson, back with the Hanlon Bros. attractions for four years, has accepted the management of one of the Paul Rainey picture shows in the west.

Ned Holmes, who has been on the road, has gone into Chicago to take charge of the western office of the Rainey pictures.

Joseph Shagrin, formerly of the advance ranks, late manager of a Youngstown theatre, is now managing the Grand at Canton, O.

Leon Victor, formerly with a "Madame Sherry" company, is ahead of Adelaide Thurston's new show.

Ted Miller, just in the other day as a result of "The Common Law" closing, has been engaged by Spitz & Nathanson to go ahead of their "Get Rich Quick Wallingford" company now in rehearsal.

Harry Leavitt, also with "The Common Law," goes ahead of the Billy Fitzgerald show, "Sis Hopkins."

Eddie Buckley, ahead of "The Traveling Salesman" last season, and of late connected with a vaudeville act, has been engaged to go in advance of one of the Rainey picture shows.

FEW PRODUCTIONS WEST.

Chicago, Dec. 16.

Reviewing the present season, Chicago has not shown itself to be much of a producing centre. Very few shows have been actually produced here. "The Merry Widow Remarried" was one and it did not last long. Gaskill & McVitty and Rowland & Clifford have produced several shows, among which are "The Little Shepherd of the Hills" and "The Rosary." There are several companies playing each of these pieces on the road. "A Modern Eve," a Chicago production, was a huge success, and "The Girl at the Gate" is another real Chicago production.

Under way are "The Widow's Honey-moon," which Mort H. Singer is getting ready to produce, and "A Texas Steer," which Harry Askin will offer next season.

Dealers in theatrical goods, scenery and other paraphernalia have been banded together for some time in order to prevent fly-by-night concerns from getting credit. This is the reason, perhaps, that there has been a paucity in the local production market.

DOLLAR XMAS PRESENTS.

Chicago, Dec. 16.

The representatives of the Messrs. Shubert in Chicago have issued gift certificates which are good for one dollar in seats when presented at the Garrick, the Princess or the American Music Hall.

These certificates are on sale at the above houses and are being used as holiday gifts.

EIGHT NEW SHOWS.

Theatrical managers are about to make another onslaught on the metropolis next week, when there will be no less than eight openings.

They are Harry Lauder, Casino; "Miss Princess," Lina Abarbanell, Park; "The Question," Daly's; "Rutherford and Son," Norman McKinnel, Little; "The Argyle Case," Robert Hilliard; "Stop Thief," Gaiety; "Years of Discretion," Belasco.

Four first-class shows in a small time town within one week are apt to make it rough going for three of them.

CHING HOLDING OVER.

The proposed tour of Ching Ling Foo and Alice Lloyd at the head of a road show has been called off, owing to Miss Lloyd's objecting to again touring the one-nighters, following so quickly upon the termination of her season in "Little Miss Fix-It." She expects to appear within a short time at the head of a musical comedy production, to be presented in a New York theatre.

Ching is holding over at Hammerstein's, and may remain two or three weeks longer. A report says George & Leon Mooser, his managers, agreed to an abrogation of the contract given them by Oscar Hammerstein for twenty-five weeks under his management, at \$2,000 weekly, and are now playing Ching at "The Corner" on percentage of the gross receipts.

Following the Hammerstein engagement, the Moosers may take Ching and his oriental troupe to England. While it is reported several of the "big time" vaudeville managers want the act, it is also said "orders" have been issued not to play him.

CHICAGO CHANGES.

Chicago, Dec. 16.

Next week will witness numerous changes in the theatrical map of the city. At the Garrick "Pinafore" will be revived and Louis Mann will come to the Chicago Opera House in his "Elevating a Husband."

"Exceeding The Speed Limit" will enter the Grand Opera House and "Frisolous Geraldine" will be offered at the Olympic.

"Fine Feathers" will be succeeded at the Cort by "Our Wives" and Mme. Simone will come to Powers' in "The Return from Jerusalem." At McVicker's the holiday attraction will be "The Round-Up" and there will be the usual swing of changes in the outlying theatres.

BRADY BUYING FRAZEE.

Early this week negotiations were on for the purchase by William A. Brady of all H. H. Frazee's rights in "Ready Money," with the idea of continuing the tour of the American company as at present organized. Report had it that the purchase price was to be \$25,000. Frazee's price is said to have been \$50,000 and Brady had countered with an offer of \$40,00 in cash.



FOUR DANCING BELLES

Wish all their friends Merry Xmas and Happy New Year.
Direction, MARTIN SAMPTER.

ORGANIZING "GLASSBLOWERS."

John Cort is organizing the company for the early presentation of John Philip Sousa's opera, "The Glassblowers."

Several of the principals have not yet been selected, but the chorus is in rehearsal.

DICKSON IN "WEEK END."

Charles Dickson has gone to North Adams to take charge of rehearsals of the local stock company, which will produce next Monday his new farce, "The Week End." Dickson will play in it.

"Three weeks" is a regular route nowadays in big time vaudeville.

SATISFIED WITH BOARDS.

Chicago, Dec. 16.

The management of the Columbia, which decided some time ago to discard all advertising except in newspapers, now claim that the experiment has been a huge success, and that they will never again resort to billboards, window cards or any advertising of that sort.

The figures show that last week the attendance was 12,204, said to be the record attendance for any burlesque house here.

The "paper" on the billboards doesn't always carry weight or money into the box office.

SOME PO-EM

By JOHN N. MOHR.

She came to me,
As a dream you see.
—
She was an artist of a
Small time vaudeville play.
—
Her name I cannot tell,
But she got my goat, and I did yell.
—
She sang a song called "Mobile Bay,"
That song I hum for all of the day.
—
I wanted to fly, don't you see,
For that song had brought some love to me.
—
I sent a note if I could call,
The note came back—I was a stall.
—
I sent another,
She sent her brother.
—
"Oh, you kid," said he to me,
"Get yourself set for I'm going at thee."
—
I tried to make a stall, you can bet,
But he gave me an upper and then I let.
—
Did "Mobile Bay" seem all to me?
Not that you could notice it, believe
thee.



Compliments of the Season
To Everybody in the Profession.
SOL SCHWARTZ,

Orpheum, Yonkers; Odeon, 146th St., Odeon,
Clinton St., New York; Odeon, Newark.

SHOWS IN PHILLY.

Philadelphia, Dec. 16.

Praise of the warmest character is being showered upon David Belasco's latest production, "The Good Little Devil," which opened at the Broad last Thursday night and is already acknowledged to be an enormous success and the greatest play of its kind seen in many years.

It is a "fairy play" from the French of Rosemonde Gerard and Maurice Rostand, wife and son of Edmond Rostand, poet and playwright. The English adaptation has been made by Austin Strong. The exceptionally strong cast received an ovation at the end of the second act. Mr. Belasco and Mr. Strong were greeted with an extraordinary outburst when they appeared before the curtain. William Norris and Ernest Truax carried off the chief honors, but there was warm appreciation of the work of Edward Connelly, Etienne Girardot, Mary Pickford, Iva Merlin, Ernest Lawford and others.

"The Garden of Allah" is doing big business in its second week at the Forrest. It will be here two weeks more.

"A Butterfly On the Wheel" is doing nicely at the Adelphi. "Hanky Panky" is holding up to fair business at the Lyric, next door. Business at the Garrick, where "Eva" is in the last week of its stay, is only fair.

"Ransomed" joined the storehouse last Saturday night, and the Walnut, along with the Chestnut Street Opera House, left dark through the closing of "The Pretty Little Widow" Saturday night, has no attraction this week.

SCENIC ARTISTS ORGANIZE.

The newly organized International United Scenic Artists' Association is hopeful of having all scenic artists in the country on its roster. At a big meeting of the association Dec. 13 four members were admitted and a score of applications filed.

For several months past the scenic artists have been getting together, not for the purpose of starting any fight about long hours and more pay, but for the uplift of the trade in general.

Out of 700 artists throughout the country 230 are now enrolled. From California to Maine they are listed. Last week letters from Chicago and Boston brought in new applications.

One of the members said:

"The scenic artist is a peculiar animal, who, unlike many of the workers in the show business, is not seeking any glory of any kind nor wishing to throw any bouquets at himself, but is anxious not only to make finished, bonafide artist of the assistant but to also put more polish on the veteran artist."

The I. S. A. A. will meet the first and third Friday of each month. At last Friday's meeting the Association voted Paul Scott as its official agent and his office will be made the general headquarters for all applicants for the assignment of places.

The I. S. A. A. is officered as follows: President, W. Stromduft, of the Robert Law studios; vice president, Frank Cambria, of the Unit & Wick forces, Lyceum theatre; secretary, Thomas Smythe, with the moving picture studios, and treasurer, George Stimmel, of the Grau studio (28th street).

SHAY ON THE COAST.

Los Angeles, Dec. 16.

Charles C. Shay, president of the International Alliance of Theatrical Stage Employees, no sooner reached town this week and got in touch with the local union situation than he took steps toward the unionization of every stage hand and picture operator in the city.

While the stage crews are pretty well unionized there are many movie operators outside the fold who are making fairly good money while union men are waiting for something to turn up. Getting all the picture men in the union will mean a much stronger Alliance organization on the Pacific Coast.

The local union has been anxious for some time for President Shay to come here in person and direct the movement in behalf of the operatives of the picture houses taking out Alliance cards.

From here President Shay will go to San Francisco and busy himself there with a similar movement. Afterward he may visit the local unions at Seattle, Portland and possibly Vancouver.

President Shay left New York Dec. 4 and stopped off two days in Chicago and then proceeded to Omaha where he spent another two days, conferring with the heads of Local 32, which is having a controversy with the Brandeis theatre management. Shay, after hearing both sides of the Omaha matter, decided that the Alliance was justified in its action and promised the union his support.

The Alliance president was in Denver two days where he conferred with Sixth Vice-President Leamaster, regarding union conditions in his territory.

Shay left Denver Tuesday for this city. He received an enthusiastic greeting from the members on his arrival at the local's headquarters.

Earlier in the season, when Comstock & Gest brought out "The Brute," at the Thirty-ninth Street the Shuberts, who were in on the show, had a run-in with the I. A. T. S. E., the latter requesting that a road crew of union men be employed in addition to the regularly engaged house force. After some protests the matter was finally settled by arbitration.

The Alliance again got busy when "Hindle Wakes" opened at the Maxine Elliott. The union claimed two separate firms were interested, the William A. Brady Co. (Inc.), putting on the show and the Shuberts, owning the theatre. Rather than delay the opening, two crews were used.

Then the managers called an indignation meeting which was to have been held at the offices of the Producing Managers' Protective Association last week. As the matter had previously been put up to President Shay, who is now west, further action was postponed until something definite has been heard from him. Shay will present the matter before the midwinter session of the Alliance board in Chicago.

Irene Bordoni returns to Paris Dec. 26. She may return under the management of the Shuberts during next season.

NEW BUILDINGS.

Manhattan Island's most northerly White Way at 181st street is to have still another moving picture theatre. Theodore Myers, in business at 20 Broad street, N. Y., has commissioned an architect to draw plans for a two-story theatre at Audubon avenue and 181st street. That thoroughfare already has half a dozen picture places.

Other picture houses are projected on Manhattan Island at East Broadway and Division street (G. L. Nelson, owner) and Second avenue and 8th street (Samuel Augenblick, owner).

Out of town new building enterprises are few. South River, N. J., is to have its own movies. George Allgair of that place will invest \$10,000 in a two-story brick building to house a picture show. In Red Bank, N. J., the movies have ousted the automobile garage of J. R. Rue. Architect Swannell has drawn plans calling for alterations which will make a theatre out of the former garage on West Front street, that place.

C. H. Ritter, of Red Bank, N. J., is completing the Colonial theatre at Rahway in the same state, to seat about 1,000. Moving pictures only will be the policy.

C. H. Van Dorn, of Red Bank also, has remodeled his garage on Front street to a one-story building, capacity 750, and will open about Christmas with a straight picture policy.

AFTER-MIDNIGHT SHOW.

In order to outwit the New York police who said in no gentle whispers that no Sunday drama would be tolerated, the Stage Society of New York put on a show at the Lyceum at a few minutes past midnight Sunday.

There were no arrests, although Inspector Dwyer was there and a city magistrate was also on hand to do any bailing out necessary.

Three one-act plays were given: "Moral Courage," "Nocturne," and "Tilda's New Hat." A big crowd attended.



HINTS TO BEGINNERS

GOING TO CHICAGO.

"Somewhere Else," the new Henry W. Savage production, which will be given a thorough trial on the road, is docketed to open at the Broadway theatre, New York, Jan. 20.

The first of Savage's Irish-American plays will open at Rochester Dec. 30. The piece is entitled "The Top o' th' Morning."

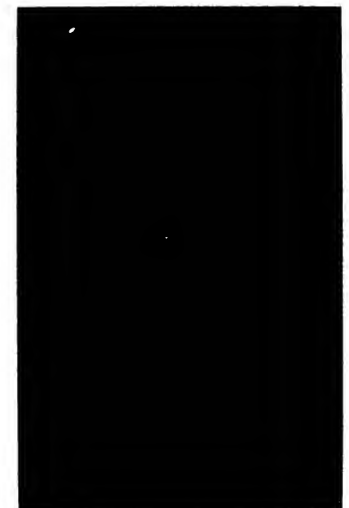
Ffolliot Paget, formerly of the "C. O. D." company, has been engaged by the Annie Russell management.

2 "WALLINGFORD" CO.'S

Spitz & Nathanson, who have acquired the road rights to "Get Rich Quick Wallingford" for territory east of the Mississippi, have placed two companies in rehearsal.

A number of the people with the original road company under the Cohan & Harris management have been signed.

"The Barnyard Romeo," William Morris' road show, will start on a tour of the southern houses (legit) Jan. 18.



HOMER LIND
Who will appear next season in a 4-act Comedy Drama by ADELAIDE STEADMAN, entitled "BEHIND THE TIMES."

WITH CIRCUS MEN

Although the winter is here, the circusmen, who are more or less laying low for the ice and snow to come and go, are considerably active.

At the Broadway quarters of the 101 Ranch and the new Arlington-Beckman wild west plans are under way for next season.

Willard D. Coxey, the press chief with the "101 Show" last season, will again act in that capacity next spring. The "Story Man" will be in charge of the New York office during the winter.

Louis E. Cooke will again direct the Two Bills. Lester Murray, now ahead of Henrietta Crosman, will also be back for press work with the same show.

Harold Bushea, formerly of the Barnes Circus, is to be the general agent of the new Arlington-Beckman show. John Reardon, formerly of the Two Bills, goes with the "No. 2" car of the A-B wild west. George E. Robinson will do the contracting for the A-B show. He was formerly with the Gollmar Bros. outfit.

John D. Carey, of the "No. 2" car "101 Ranch," and the contracting press agent, will not be in the circus fold next season, having decided to remain in Venice, Cal., where he will engage in the real estate business. Carey's place will be taken by W. St. Clair, formerly with Barnum & Bailey's "No. 1" car. Paul W. Harrell will be the contracting agent with the "No. 1" car, "101 Ranch."

Fred A. Morgan who has been with Ringling Bros. for several years, has been engaged as general contracting agent for the "101 Ranch" next season.

Of the Barnum & Bailey press agents, Dexter W. Fellowes is spending the winter at his home in Fitchburg, Mass., Jay Rial is rusticated in California, while William H. Thompson is doing the advance work for Henry W. Savage's "Excuse Me."

Guy Steeley, of Ringling Bros' publicity bureau, is wintering in New York. He is very busily engaged in literary work and is also collaborating on an opera with a New York composer, Steeley writing the libretto. Guy goes back with the "white tops" next spring. Wells Hawks, with the Ringling press staff, is now in New York

doing newspaper work. Harry Earl is expected to be back as contracting agent and assist with the press work of the B. & B. show next season. Jake Newman is also expected to be enrolled with the B. & B. contracting forces next year.

Charles Hutchinson denies the report he will desert his old post as treasurer with the Barnum & Bailey circus and fully expects to be back on the job next spring.

Johnny Baker, the Two Bills ringmaster, whose retirement from the road has been announced, is now mining in Arizona, although no one would



IT HAPPENED IN LONDON

How MARIE AND BILLY HART were billed for the HIPPODROME, LONDON, after their second performance.

The Harts arrived in England on a Sunday afternoon, opening the following day at the Hippodrome. It was their first visit to the other side.

The billing above bears mute witness to the success Marie and Billy Hart met with abroad, being made a joint headliner in the lights as well as on the billboards. It rounds still more to their credit through "The Blue House," a musical comedy revue, playing at the Hippodrome when they arrived.

be surprised to see him back with the show next season.

Major Burke, who always winters at 14th street and Fourth avenue, will be back with the Two Bills when it reopens its new season.

What at first was regarded as a "pipe" now has all the possibilities of turning out a reality. Report has it that the Barnum & Bailey circus is going to London next year at the close of its 1913 tour. The Ringlings feel confident a lot of money is waiting for them across the pond.

When Barnum & Bailey's was abroad the last time English capital was in-

vested in the venture. The stock was bought back by the American managers. This time the Ringlings will resort only to their surplus to meet all expenses.

According to the report, the show will be taken to London immediately after the last stand is made in the east, opening at the Olympia for a winter stay and returning to America for the following spring dates.

In case the show goes and is highly successful it is expected that the circus will be kept abroad and a tour of the English provinces made in the summer of 1914. As the show has a complete railway equipment now stored at Stoke-On-Trent (two hours' ride from London) which was purchased on its last European tour, a provincial route could easily be mapped out.

In London at the Olympia all the circus acts will be put on with a huge spectacle as a closer. This proposed London engagement recalls that the immense steel curtain (over 300 feet long) at the Olympia which is raised by hydraulic power was built at a cost of \$80,000 when the B-B show played there.

The Barnum & Bailey circus, which opens in Philadelphia, will play all eastern territory next season. It played the Pacific Coast this season.



SPRAGUE AND McNEECE

Introducing the "Texas Tommy" combination dance on skates; also sensational stilt skating.

This week (Dec. 16), Alhambra, New York. Playing United Time. Direction EDW. S. KELLER.

OBITUARY

James Lawrence Kernan, the veteran Baltimore and Washington theatrical theatre owner and amusement manager, died in Baltimore late last week, after an illness of several months' duration. He was seventy-three years old and had amassed a large fortune in the show business.

The mother of Mable Wilmot of the Paragon Trio (Brown Bros. and Miss Wilmot) died in Malden, Mass. Funeral services were held in that city Tuesday.

The mother of Madeline Winthrop (Mrs. Ned Finley) died in Detroit Dec. 9. The deceased was the wife of Dr. W. M. Winchester, who was well known to professionals playing Detroit.

LEDERER'S "SEVENTH CHORD."

The name of the new small-cast piece recently purchased by George W. Lederer, is "The Seventh Chord."

It is by Ashley Miller, music by Joseph Carl Breil, composer of the melodies used in "The Climax."

Lederer has also contracted for a musical comedy, both libretto and music by Breil. Allan Lowe collaborated with Breil in the writing of the book.

"SEVEN DAYS" CONFLICTS.

Eddie Weil closed his road company which has been playing the Wagenhals & Kemper production of "Seven Days" last Saturday in Oneida, N. Y. Weil didn't lose any money on the venture. He ended its season through a conflict of dates with stock productions of the piece throughout the country.

Weil has plans to take out a musical show around the first of the year.

BUYS HALF INTEREST.

Bayes and Norworth have purchased a half interest in the newly organized "Sun Dodgers" production, due to open at the Globe, Boston, Wednesday night of the current week.

ACTOR SHOOTS HIMSELF.

San Francisco, Dec. 16. T. R. Bryson, an actor in a moving picture theatre here, is in the hospital suffering from gunshot wounds in the thigh. Bryson accidentally shot himself with a gun loaded with birdshot.

GREAT LIBBY

AN ORIGINAL COMEDY CYCLE ACT

TOURING W. V. M. A. TIME

The only man in the world doing
four turns around the
handle bars

Merry Christmas and Happy New Year to all

Dan J. Harrington

PRESENTING A VENTRILOQUIAL ODDITY

"A BAD BARGAIN"

By R. W. GRAHAM

A Departure in Ventriloquism



AMERICA'S FAVORITE IRISH COMEDIENNE

GRACIE EMMETT

in "Mrs. Murphy's Second Husband"

A MERRY CHRISTMAS
TO ALL

THIRTEENTH SUCCESSFUL SEASON
Now Playing the Orpheum Circuit

DIRECTION OF
PAT CASEY

Merry Xmas and Happy New Year to all Friends and Good Wishers

BERT WILLIAMS

Under Management of Mr. FLO ZIEGFELD, JR.

"ANNUAL FOLLIES"

MERRY CHRISTMAS TO ALL.

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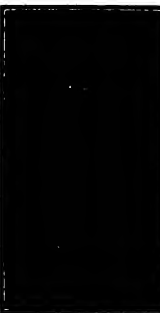
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ADDRESS DEPARTMENT

Where Players May Be Located
 Next Week (Dec. 23)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock, or burlesque, are eligible to this department.)

A
 Abeles Edward Lamb's Club N. Y.
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HARRY ANNA
ADLER and ARLINE
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 Ahrens Troupe Winter Garden, N Y
 Astaire The Millard Hotel Omaha Neb

B
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 Barnolds Animals Variety London
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 Deckchair Minstrels.

Brown & Foster Garden Dallas Tex
 Burke John & Mae Variety N Y

C
 Cameron Grace Variety New York.
 Cartmell & Harris Broadway New York.
 Clark & Hamilton 33 Orpheum Oakland
 Clifford Bessie Variety New York
 Collins Jose Shuberts 1418 Bway New York
 Cross & Josephine Temple Detroit

Crouch and Welch

Direction, **M. S. BENTHAM.**

D
 Dasie Mile care Jenie Jacobs, Putnam Bldg
 N Y
 Deely Ben & Co Variety New York

Jim Diamond and Brennan Sibyl

Next Week (Dec. 23), Majestic, Chicago.
 Direction, **M. S. BENTHAM.**

Diamond & Brennan care M. S. Bentham Putnam Bldg. New York
 Donnelly Lee Friars Club New York
 Brown Harris & Brown Riverside R. I.

E
 Elizabeth Mary Variety New York

RATS SAM
ELINORE and WILLIAMS
 This Week (Dec. 16), Keith's, Indianapolis.
 Direction, **MAX HART.**

Eitings Julian Eitings Theatre Bldg. N. Y.

F
 Fox Harry Variety New York
 Fox & Ward Empress Victoria B C
 Frey Twins Keiths Pawtucket R I

G
 Godfrey & Henderson Majestic Houston Tex
 Golden Morris 164 Syndicate Bldg Pittsburgh
 Grimm & Elliott Majestic Little Rock Ark
 Green Burt Lams Club New York
 Green Ethel Orpheum Los Angeles

H
 Hopkins Sisters Winter Garden New York
 Hufford & Chain Polls Worcester Mass
 Hunter & Ross Crystal Braddock Pa

I
 Iolen Sisters Variety New York

J
 Jarrot Jack Variety New York

K
 Karrell Great Variety New York
 Kaufman Reba & Ines Variety Chicago
 Kenna Charles Orpheum, Champaign, Ill.

Dorothy Kenton

This Week (Dec. 23), Alhambra, New York.

L
 Lams Manikins Majestic Chattanooga Tenn
 Lee Isabelle Fine Arts Theatre Chicago

M
 Mascot Palace Pier Pavilion Southport Eng
 Maurice & Walton Winter Garden N Y
 Morse Mite Highlands New Jersey
 Mozaris Fred & Eva Empress Victoria B C

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McCarthy Myles Maryland Baltimore
 McCarthy William Green Room Club N Y

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Nonette Orpheum Salt Lake City Utah

P
 Paddock & Paddock Unique Minneapolis Minn
 Parry Charlotte Variety London

R
 Ramsey Sisters Loew Circuit Indef
 Reeve Ada care Martin Beck Putnam Bldg
 New York
 Reeves Alf 321 W 44 at N Y C
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Sherman & De Forest Majestic Bloomington, Ill.
 Stanton Walter The Giant Rooster, c/o The
 Billboard Chicago Ill
 Stephens Leona Variety New York

T
 Tincharl Fay care Arthur Hopkins Putnam
 Bldg New York

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W
 Wander Sada & George Stone care 8-C Heidelberg Bldg N Y

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WEEKS DEC. 23 AND 30.
Americans Lafayette Buffalo 30-1 Columbia
Scranton 2-4 Orpheum Paterson
American Beauties 23-25 Empire Albany 26-28
Franklin Sq Worcester 30 Casino Boston
Auto Girls Gayety Minneapolis 30 Gayety St Paul
Beauty Youth & Folly Casino Philadelphia 30
Music Hall New York
Behmans Show Gayety Boston 30-Jan 1 Gilmore
Springfield 2-4 Empire Albany
Ben Welch Burlesquers Gayety Toronto 30 Garden
Buffalo
Big Gaiety Gayety Kansas City 30 Gayety
Omaha
Big Review Empire Indianapolis 30 Folly Chicago
Bohemians Empire Brooklyn 30 Empire New-
ark.
Bon Tons Gayety Washington 30 Gayety Pitts-
burgh
Bowery Burlesquers Gayety Philadelphia 30
Gayety Baltimore
Cherry Blossoms Avenue Detroit 30 Star To-
ronto
College Girls Gayety Brooklyn 30 Olympic
New York
Columbia Girls Olympic New York 30-Jan 1
Empire Paterson 2-4 Empire Hoboken
Cracker Jacks Gayety Pittsburgh 30 Empire
Cleveland
Dafydils Eighth Ave New York 30 Howard
Boston
Dandy Girls Peoples New York 30 Empire
Philadelphia
Dantes Daughters Star Cleveland 30 Peoples
Cincinnati
Dazzlers Standard Cincinnati 30 Gayety Louis-
ville
Follies Day Casino Brooklyn 30 Eighth Ave
New York
Gayety Masqueraders Gayety Baltimore 30
Gayety Washington
Gay White Way Gayety Montreal 30-Jan 1
Empire Albany 2-4 Franklin Sq Worcester
Gay Widows Folly Chicago 30 Avenue Detroit
Ginger Girls Gayety St Louis 30 Gayety Kan-
sas City
Girls Happyland Corinthian Rochester 30-Jan
1 Bastable Syracuse 2-4 Lumberg Utica
Girls Joyland Penn Circuit 30 Star Cleveland
Girls Missouri 23-25 Columbia Scranton 26-28
Orpheum Paterson 30 Peoples New York
Girls Reno Empire Baltimore 30 Lyceum
Washington
Golden Crook Gayety Toledo 30 Columbia Chi-
cago
Hastings Big Show 23-25 Bastable Syracuse
26-28 Lumberg Utica 30 Gayety Montreal
High Life In Burlesque Grand Milwaukee 30
Gayety Minneapolis

Howes Lovemakers Star Brooklyn 30-Jan 1
Empire Albany 2-4 Franklin Sq Worcester
Jardin de Paris Empire Newark 30-Jan 1 Or-
pheum Paterson 2-4 Columbia Scranton
Jolly Follies Gayety Louisville 30 Gayety St
Louis
Knickerbockers 23-25 Empire Hoboken 26-28
Empire Paterson 30 Gayety Newark
Lady Buccaneers Peoples Cincinnati 30 Em-
pire Chicago
Marions Dreamlands Empire Cleveland 30
Gayety Toledo
Merry Go Rounders 23-25 Hyperion New Haven
26-28 Bridgeport
Merry Maidens Empire Chicago 30 Grand Mil-
waukee
Merry Whirl Garden Buffalo 30 Corinthian
Rochester
Midnight Maids Westminster Providence 30
Gayety Boston
Miss New York Jr Standard St Louis 30
Buckingham Louisville
Mollie Williams Columbia Chicago 30 Stand-
ard Cincinnati
Monte Carlo Girls Lyceum Washington 30
Penn Circuit
Moulin Rouge Krug Omaha 30 Century Kan-
sas City
New Century Girls Empire Philadelphia 30
Casino Brooklyn
Orientals Trocadero Philadelphia 30 Empire
Baltimore
Pacemakers Gayety St Paul 30 L O Jan 6
Krug Omaha
Queens Follies Bergere Bronx New York 30
Empire Brooklyn
Queens Paris Gayety Detroit 30 Gayety To-
ronto
Reeves Beauty Show Music Hall New York 30
Murray Hill New York
Robinsons Crusoe Girls Columbia New York
30 Star Brooklyn
Rosebuds Star Toronto 30 Lafayette Buffalo
Rose Sydells 23-25 Gilmore Springfield 26-28
Empire Albany 30 Gayety Brooklyn
Runaway Girls Murray Hill New York 30-
Jan 1 Hyperion New Haven 2-4 Bridgeport
Social Maids Star & Garter Chicago 30 Gayety
Detroit
Star & Garter Casino Boston 30 Columbia New
York
Stars Stageland L O 30 Krug Omaha
Taxi Girls L O 30 Star & Garter Chicago
Tiger Lillies Buckingham Louisville 30 Em-
pire Indianapolis
Trocadero's Gayety Newark 30 Casino Philadel-
phia
Watsons Beef Trust Grand Boston 30 Bronx
New York
Whirl of Mirth Century Kansas City 30 Stand-
ard St Louis
Winning Widows Gayety Omaha 30 L O Jan 6
Star & Garter Chicago
World of Pleasure 23-25 Empire Paterson
26-28 Empire Hoboken 30 Gayety Newark
Yankee Doodle Girls Howard Boston 30 Grand
Boston

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Alexis & Schall (C)
Alpine Pearl
Althea & Aleka (C)
Atwood Miss V W</p> <p>B
Beach Lillian (C)
Bell Charley W
Bell Jessie (C)
Bernard Ben
Bernard Dick
Bernard & Scarth
Bimberg Eddie
Bissett Joe W
Blackson H
Boyle Edith
Boyle Ethel
Boyne Hazel
Brown Alexander
Browning Tod
Bruce Bertha (C)
Bruce Bertha
Burke Fannie
Burns Viola (C)
Burns James</p> <p>C
Carle Richard
Carlton Ubert
Carter Winifred
Cavalli Paul
Chappelle Ethel (C)
Chatham's Jas (C)
Clare Leslie
Clark & Duncan
Clifford Billy B (C)
Cline Mr Vivian E
Cook & Stevens
Cornelia Troupe
Corrie Joseph
Craze Marsh
Crawford Ida
Crolins, Dick
Cross & Dunnell (C)
Cummings & Gindings
Cutler Lee</p> <p>D
Daub Jack (C)
Davis Mark
Davis & Mecauley
Dawson & Dawson (C)
De Lisle Joe
Des Roches Gert (C)
Dixon Dorothy
Donahue Joe
Dorman E (C)
Dunn Thos
Dunroy Will R
Dyer & Dyer</p> <p>E
Earle Evelyne
Eddy Robt H
Emond Grace
Edmonds Wm (C)
Edwards Geo
Florida Clara
Elliott Lorna
Emmett Mrs H
Erroll Katherine
Gordon Karine</p> <p>F
Farr Bud (C)
Ferris Ethel
Foy Harry
Franklins Robert</p> <p>G
Gardner Hawleigh (C)
Gay Salina
Gay Sisters (C)
Gaylor Bonnie
Geer John H
Gerard, Tully
Goodyear
Gordon Karine</p> <p>H
Haberland Mr
Hagarty Larry
Hall Howard R
Hardy Adele
Hart Nellie
Haves Joe
Hedee John (C)
Herman Mexican
Hickman Violet
Hickman Paul
Hill Murray K (C)
Hixon Fred
Hoppe Guy
Hymer Eleanor</p> <p>J
Jefferies William
Jeffrey Arthur
Jenkins Harry
Jennings P O (C)
Jewell Mrs L
Jewell, Miss Jess</p> <p>K
Keith Karl
Kellar Billy
Kennedy Vic
Kilroy & Britton (C)
King Trio (C)
King Jack (C)
Kramer Mr (C)</p> | <p>L
Ladell Harry
L'Acoliana & Musical
Lamb Irene (C)
Larsen Benney (C)
La Rue John H
Lawson & Marion (C)
Lawton Jerry
Laypo & Benjamin
Lee Dorothy
Lee Virginia (C)
Leonard Raymond (C)
Le Page Collos
Le Veay Miss June
Lewis Dave
Lewis Mae (C)
Lindholms Chas A
Litzel Sisters (C)
Lloyd Mr & Mrs H
Long Morey (C)
Love Joe
Lucas & Fields (C)
Lynton Mat (C)</p> <p>M
Macomber Forrest (C)
Madden Jos
Maguire Al C
Mansfield Imogene
Marentatte Jessie
Mario Trio
Martin Bob
Martyn & Florence
May & June
Mayo Harry
Meeker James
Meeker Matt (C)
Merodith Sisters
Merles Mile
Merrill Norman
Millmar Mrs A (C)
Moguel E (C)
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Monte Al
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Moore Dave & Poney
Morse & Clark
Moss May</p> <p>N
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Newkirk & Evans Sis
Norris C
North X (C)
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Parke Fred Kearney
Pelham Edwin
Perry Harry
Petite Sisters
Phelps Tilly</p> <p>R
Rafael Lyle
Randa Lois
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Reiff Clayton Reiff (C)
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Rogers Wilson
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Roth Irving (C)
Rosar P C
Ryan Benj A</p> <p>S
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Tyson Pearl
Tyson Teddy</p> <p>V
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Thus snake the king of burlesque, Billy Watson from his improvised throne of a property trunk, and his royal dominion of amazons nodded acquiescence at the words of their ruler. Harmony in personal relationship as well as in performance seems to be typical of the Watson aggregation. They like Billy and Billy likes them so when reporters invade the sacred domain behind the footlights the entire company stand ready to resent any evidence of incredulity on the part of the interloper.

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"My show doesn't appeal to high brows," continued Billy. "I admit frankly that there are some things about it that would scarcely shine in a Broadway house. But high brows never support any kind of a show. The backbone of the business is the great mass of theatregoers who want to laugh and fortunately they are in the majority." As for the Broadway proposition, I'd rather pack 'em for forty weeks at regular prices than stay a few weeks at an exclusive city theatre and try to coax patronage from people who feel sorry for themselves and pay two dollars a seat for the privilege of showing it. Art for art's sake sounds very pretty, but it doesn't make a very loud noise. In going over the circuit season after season I have come to know my audiences personally. They show their regard for me by filling the theatres and I reciprocate by giving them the best burlesque show that I am capable of giving them. You see we both get value received. Billy keeps the ghost walking regularly, his company is satisfied and everybody's happy all around. That's about all there is to it."

At this point the gentle voice of the stage manager whispered "places," the curtain went up. Grogan glared savagely at Krausmeyer and hostilities were once more resumed in "Krausmeyer's Alley."

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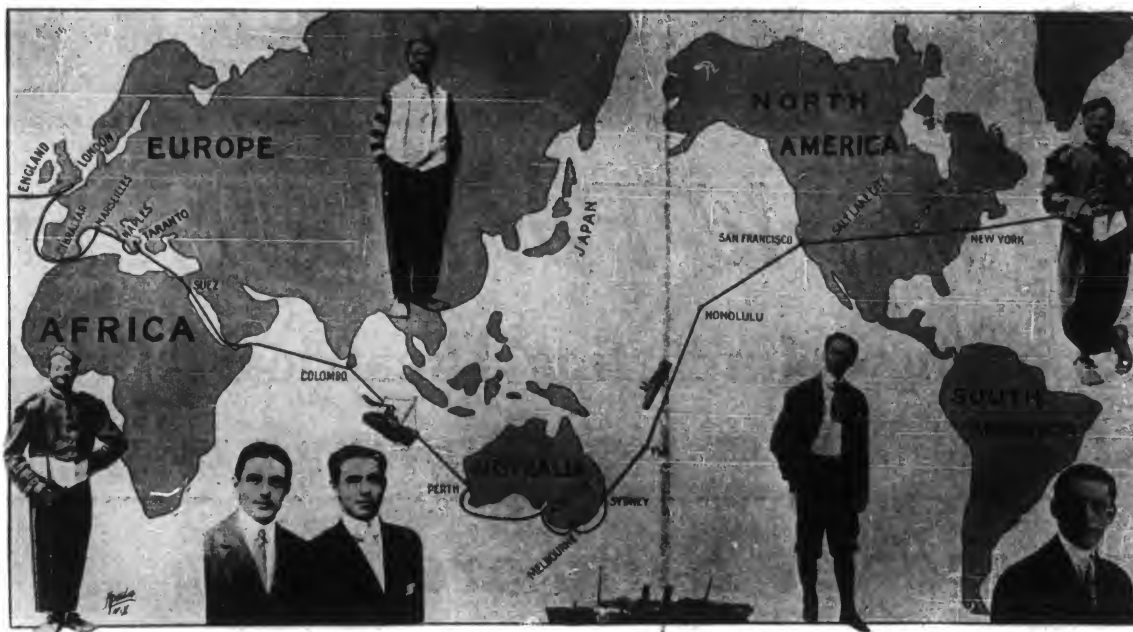
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THE DRAMATIC CRITICS

(Continued from page 29.)

its dramatic department. At this writing, no one is assigned as the regular reviewer of the paper. The Tribune is building up and may more often be seen in the Subway than in former days.

The Press, since under the direction of Frank A. Munsey, has had a couple of changes in policy in its dramatic work. Glenmore Davis, the first dramatic editor for Mr. Munsey on the sheet, was shortly after deposed, as reported at the time. Since then the Press has gone in for "reporting" first nights with no dramatic critic attached to the regular staff.

The Evening Journal does not go in for real criticism, probably because of a large quantity of theatre advertising carried. The paper devotes much reading space to the theatres, but always with an eye to business.

Chicago, Dec. 10.

Dramatic criticism as it is practiced in Chicago is not a frivolous matter—not by a jugful. The writers who sit in judgment on the theatrical fare provided for the city take themselves seriously—there is an opinion prevalent among managers and producers that they take themselves too dinged seriously. But they are serious, usually try to be just, and quite often are helpful. There are one or two who wax facetious at times, and there are some phrase-makers, but on the whole they are a pretty good lot of citizens, and help to make the town inhabitable. Some of the critics have had long training, and some just grew into it. Some are veterans and others tyros, but they are read with interest by each other, and the public often follows their advice.

James O'Donnell Bennett, of the Record-Herald, is called the dean of them all. He has been at the work for some time; has studied and read a great deal and knows whereof he speaks. He has the William Winter style, and he has been called the William Winter of Chicago. For him, the highbrow drama. He would rather write a column about some play produced at Hull House by a bunch of amateurs than write a stick about some big piece that had cost a mint of money and employed the best players on the stage. But he knows what he is about, and if any one thinks that the common or garden variety of musical comedy is going to be praised on the editorial column of the R-H he is much mistaken.

One of the reviewers in town, much feared and revered is Percy Hammond on the Tribune. He has a trenchant pen and is just about as fearless as they make them. He has a way of using words at their proper value that is refreshing and exhilarating, and when he starts in to pan a show, he goes right down the line. He knows how to praise also, and he frequently does. But when it comes right down to brass tacks, there is no other man in town who can write so long and so well and say nothing when he so desires as this same Percy.

Amy Leslie, of the Daily News, is sharp of pen and observation, keen. She has been at it for many years and has praised or roasted nearly every player who ever bobbed his or her head before her view. She has a command of adjectives that is the envy of every writer. She can toss them about as a juggler tosses balls and has a way of praising and blaming both at the same time, which is quite baffling to a

press agent who is trying to get an excerpt for his Sunday ad. She knows everybody on the stage.

O. L. Hall, of the Journal, is one of the careful and conscientious critics of the city. He has statistics at his fingers' ends and he takes nothing for granted. He has a nose for news, and keeps an eye not only on Chicago but the whole country. He has a constructive style, and his criticisms have helped many a bad play over the road to success. He is in earnest, and seldom if ever waxes funny. His department is more widely read than of any other in Chicago.

Richard Henry Little, who recently took the dramatic desk at the Examiner, has had long training as a newspaper man and has done some little criticism while on the Tribune. His style is all his own, and he can write a most entertaining criticism. His judgment is sound, and he should prove a valuable acquisition to the Hearst morning paper.

Frederic Hatton, on the Evening Post, is another who is seriously trying to aid the stage, and to give it a boost in the right direction. He is seldom bitter and nearly always fair. He is a writer for the stage and is the author, with his wife, Mrs. Fanny Locke Hatton, of "Years of Discretion," a piece David Belasco produced this season. His page is one of the interesting ones for the reason that he uses many special features.

There has been a change on the Inter-Ocean within the past few weeks. Eric Delamater, who has been the dramatic arbiter is now doing music. Mr. Delamater is a fair critic, but without the saving sense of humor. He is one of the best musical sharps in town. Charles W. Collins, who once before occupied the desk is back in his former place and doing good work. While away from his chosen work he wrote and published a book called "Great Love Stories of the Stage" which won him wide recognition.

There is one critic in town who came from the ranks of the press agents. He is Jacques Lait of the American. He has been improving in his work since he took the desk and always writes readable and fair critiques. He has a flowery style which he can use with good effect and is widely quoted in the press.

One of the newer writers in the dramatic field to come to the front with rapidity is Shepperd Butler, Sunday editor of the Record-Herald. He is a sort of assistant or understudy to James O'Donnell Bennett, and handles some of the most important attractions. He is careful and safe, and his aim is to be fair to everybody concerned. Those who have been watching his work are of the opinion that he will have a dramatic desk of his own before many years.

There are several men and women in Chicago who assist the regular critics. Tom Burke, known as "C Sharp" is one of these. His work on the American has attracted favorable attention. Robert R. Clark has done some good work on the Tribune and W. T. Gentz has had a most interesting department in the Daily World, a paper that has come up since the strike last spring. Lois Willoughby on the Inter-Ocean is another writer with a fluent pen and clear thought. Katherine Synon, on the Record-Herald has a fine style and is often sent to do special work, and Robert Lee, Sunday editor of the Examiner is a writer who knows how to express his opinions of the drama.

ARCHIE COLBY

SKETCH WRITER

AUTHOR OF

"THE GIRL FROM CHILD'S"

Played by Hal Davis and Inez Macauley

"ONE WOMAN"

Accepted by Katherine Grey

"COULD I BE MORE POLITE?"

Played by James B. Carson

"THE MAID AND THE MEDDLER"

Played by George Leonard and Co.

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Played by Harry Ferns and Co.

And Numerous Others

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Bell

NOW PLAYING
W. V. M. A.
TIME



"WHEELERS JAG ON
WHEELS"

Direction, BEEHLER BROS.

**A MERRY CHRISTMAS
AND A HAPPY NEW YEAR**

FOSTER

BALL



MR. BALL

AND

FORD

WEST



MR. WEST

In A Somewhat Different Character Specialty

"SINCE THE DAYS OF '61"

OPENING JAN. 20 for a tour of the ORPHEUM CIRCUIT

DIRECTION . . . MR. MARTIN BECK

HENRY MILLER ATTRACTIONS, 1912-13

CHAUNCEY OLCOTT

IN
"THE ISLE O' DREAMS"

By RIDA JOHNSON YOUNG

LAURA HOPE CREWS and H. B. WARNER

By arrangement with the GEO. C. TYLER CO.

IN
"BLACKBIRDS"

By HARRY JAMES SMITH

HENRY MILLER

IN
"THE RAINBOW"

By A. E. THOMAS

NEW YORK OFFICES: Knabe Building, 437 FIFTH AVENUE

LEE KRAUS presents The Great Moral Playlet



"The Choice"

Presented by

Walter C. Percival
AND COMPANY

THE MOST TALKED OF SKETCH THAT
 EVER PLAYED THE MIDDLE-WEST

To My Many Friends and Pals:—I Wish You
 All A Merry Xmas and for the New Year I
 Wish You Every Wish You Wish Yourself



Triumphant return over the Orpheum Circuit

PAULINE MORAN

Becoming more popular at each hearing

Sailing for England early in the spring to have an
 eight weeks' try at them over there.

Direction, JENIE JACOBS, Pat Casey Agency



MISS JANET ADAIR

ADAIR *and* HICKEY

A Revelation in Ragtime

WISH

A Very Merry Christmas

AND

A Happy New Year

TO ALL OF THEIR FRIENDS



MISS HAZEL HICKEY

BOOKED SOLID

Management

"KING" LEE KRAUS

Stella Mayhew
and
Billie Taylor



Extend Greetings

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HENNESSY**



IRISH PIPER SCOTCH PIPER
IRISH DANCER SCOTCH DANCER



VIOLINIST (MUSICIAN)

Address, 322 SECOND AVENUE, NEW YORK
or Care VARIETY

UNDER THE SOLE MANAGEMENT OF

DAVID BELASCO

SEASON 1912-13

DAVID WARFIELD

“The Good Little Devil”
By Mme. Rosemonde Gerard
(Mme. Rostand)
and M. Maurice Rostand

“The Governor’s Lady”
By Alice Bradley

“The Woman”
By William C. deMille

The Belasco Theatre
West 44th Street,
New York City

FRANCES STARR

LEO DITRICHSTEIN
IN
“The Concert”
By Herman Bahr

“Years of Discretion”
By Frederick Hatton and
Fannie Locke Hatton

“The Case of Becky”
By Edward Locke

“The Return of
Peter Grimm”
By David Belasco

The Republic Theatre
West 42nd Street,
New York City

Still Maintaining Its Former Prestige

LOUIS ROBIE’S
“**Knickerbocker
Burlesquers**”

is presenting that GREAT CHARACTER COMEDIAN

ROGER IMHOF

in his inimitable portrayal of

CASEY

Pronounced by Box Office Receipts one of the biggest
drawing attractions on the
COLUMBIA AMUSEMENT CO.’S CIRCUIT

The Complete Recovery of
NAT C. GOODWIN

Will be Made Obvious in a New Part, a New Play and a
 New Theatre, at Los Angeles, California

About the First of the Year

COMPLIMENTS

FRANKIE HEATH

DIRECTION,
 HENRY P. DIXON
 "BIG REVIEW" CO.

JOHN P. WADE AND CO.

presents the beautiful Southern classic

**"MARSE SHELBY'S
 CHICKEN DINNER"**

Playing the United time with great success

Direction, **ALF. T. WILTON**

COMPLIMENTS OF THE SEASON

SHEEHAN, ADAMS and SCHOAFF

"THE SHANLEY BOYS"

Always working and always making good with **"CASEY JONES WENT DOWN ON THE ROBERT E. LEE"**

CORSE PAYTON
 AND HIS FAMOUS
PAYTON STOCK COMPANY

Remodeled Lee Ave. Theatre, Brooklyn

ON OR BEFORE **FEB'Y 1ST, 1913** Under the Direction of
CORSE PAYTON and M. S. SCHLESINGER

NEWARK'S FINEST PLAYHOUSE, THE NEW
ORPHEUM THEATRE

ORPHEUM THEATRE CO., Lessee.
 M. S. SCHLESINGER, Pres. and Gen'l. Mgr.

Playing the
CORSE PAYTON STOCK CO.

Now In Its 70th Consecutive Week.
 Direction, **JOS. W. PAYTON**

HOW THE HIP IS RUN

(Continued from page 23)

doors being opened for the admission of the throngs and that several directors are employed, it is not difficult to predict what would be the result in the matter of a congestion in the foyer. One of the most trying things is to convince the patrons—especially in the rush hours—that it is the intention of the management to treat them, individually and collectively, in a most courteous and pains-taking manner, as many nervous and excitable persons are prone to believe that if the slightest thing goes wrong it is the fault of the attaches and that they are being unfairly dealt with. An impression has gone abroad that employes of theatres take every opportunity to deal arbitrarily with patrons.

"An item of expense that is a very trivial one in most houses, is the cleaning supplies, such as brooms, brushes, dusting cloths, etc. This alone, at the Hippodrome, runs to \$200 a month. Three carpenters and three painters are continually employed to keep in repair the seats and railings.

"Notwithstanding that fifty horses and various other animals are stabled under the auditorium, the sanitary condition of the place is so thoroughly looked after that no patron is ever aware that such a herd of animals is kept about the building. We have one regular physician and two others that can be reached at short notice, and a veterinary surgeon on the premises at every moment of the twenty-four hours. We have what is perhaps not maintained in any other theatrical establishment in the world—a completely equipped hospital under the supervision of two trained nurses, and in this department innumerable minor surgical cases are treated daily.

"The canvas used in the production now in the building, in the various scenes, would cover all of the tented circuses in the world, and the electrical cables, if strung together, would reach from New York to Chicago. The electrical apparatus is so perfect that the lights can be thrown from any portion of the house to any other section by the aid of a single switch.

"During the assembling of one of our audiences there is a thorough and complete system of reporting everything, no matter how apparently trivial, to the manager's office. All discussions are settled to the satisfaction of the complaining patrons, even though he or she may be wrong; for it is the opinion of the management that one dissatisfied patron may do more harm than could be counteracted from the most favorable campaign of advertising."

The VARIETY man was shown a box containing thousands of letters from conscience-stricken people who had gone home and thought things over after having registered complaints against employes, apologizing for their irritability and thanking the management for their treatment under the most trying circumstances.

Mr. Fitzpatrick was loath to quote figures on the total cost of conducting so vast an enterprise, or to give any finan-

BLANCHE WALSH

Mite Mooreé
ADROIT ADDUCENT ATHLETSS
Less than Five Feet; Weighs 98 lbs.



**Marvellous Muscle Poser and
TINY TRAPEZEISTE**

FAST—DAINTY—DIFFICULT—REFINED
—MUSCLE POSING—DISROBING—
—TRAPEZE ACT of PERSONALITY & MERIT

Playing Vaudeville, Interstate Circuit
Permanent Address HIGHLANDS, N. J.

HELEN FRED
STUART & HALL

FRED HALL as
"LIONEL FROM LONDON"



"DO YOU GRAWSP IT?"

PRESENT
"NONSENSICALITIES"
Direction, BEEHLER BROS.
Merry Christmas and Happy New Year

cial details. It is understood, however, that whenever the Hippodrome plays to receipts below \$30,000 a week the place is being conducted at a loss.

Compliments of the Season

FEIBER & SHEA

Siegman & Weil

77-81 Wooster Street Between Spring and Broome NEW YORK

MANUFACTURERS AND IMPORTERS OF

THEATRICAL GOODS

<p>Theatrical Tights Theatrical Hosiery Theatrical Symmetricals Gold & Silver Brocades Gold & Silver Trimmings</p>	<p>Theatrical Jewelry New S. & W. Satin Featherweight Spangles Spangles (All Colors) Wigs, Beards, Etc.</p>
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We allow NO DISCOUNTS
As we sell at WHOLESALE PRICES to the PROFESSION
Samples and Catalogues upon request

SOMERS AND CLARK

Opened October 7th W. V. M. A. and Booked Solid Until April
NEXT SUMMER OUR MINSTRELS AGAIN
A MERRY CHRISTMAS
TO OUR MINSTREL MUFFS AND ALL OTHER FRIENDS

Merry Xmas and Happy New Year To All



BEN DEELY AND CO.

SUPPORTED BY

MARIE WAYNE AND EMMETT BRISCOE

In

A NEW VAUDEVILLE ABSURDITY

Entitled

"THE NEW BELL BOY"

[A Sequel to "Hotel St. Reckless"]

by JACK BURNETT and BEN DEELY

Direction **M. S. BENTHAM**



10 MINUTES
IN
"ONE"

3-HICKEY BROS.-3

PROMOTED
BY
A. E. MEYERS



MARIE ROSSI

THE INCOMPARABLE SOPRANO

WINSOR McCAY

Wishes the Billposters, Lobby Men, Scrub Women, House Cops, Firemen, Watchmen, Ushers, Leaders, Drummers, Wind, String and Brass Men, Expressmen, Stage Managers, Property Men, Electricians, Flymen, Gripps, Card Boys, Spotlight Men, Stage Door Men, Ticket Sellers and Takers, Managers, Paymasters, Advertising Solicitors, Critics, Players behind the scenes and Audiences out in front

A MERRY XMAS AND HAPPY NEW YEAR

This also includes those who intended to come and see my act, but didn't have time.

A Miniature Musical Comedy



LEW CANTOR
Manager

**LEW
CANTOR'S
MERRY KIDS**



"THE MERRY KIDS"

In **"FUN ON A SCHOOL GROUND"**

A "KID ACT" THAT IS NEAT AND REFINED

ALWAYS WORKING

Permanent Address, 62 W. Madison Street, Chicago

**Wishes All His Friends From Coast to Coast a Merry Xmas and
A Happy and Prosperous New Year**

Merry Christmas and Happy New Year from

Gus Van and Joe Schenck

PENNANT WINNING BATTERY OF SONGLAND

Booked Sold

Direction, EDW. S. KELLER

NO \$2 VAUDEVILLE
(Continued from page 24)

acts in general than any one else, that reputation is accredited to him, and quite properly. He is the Bureau of Information for the agents and managers of the Putnam Building. When anything regarding booking is to be settled or adjusted, "we'll go to Hodgdon" is the slogan. And they do go, in a steady stream, day in and day out. Mr. Hodgdon has the bearing of a diplomat in his dealings, and is very well liked, in fact, popular.

As the senior member of the B. F. Keith staff, Sam Hodgdon goes back some distance. The question of seniority and Mr. Hodgdon has often been discussed. It seems a doorman on one of the Keith theatres claims an earlier date of employment, but Mr. Hodgdon says there is no doubt that of the present staff, none remains who was with Mr. Keith when he joined him in 1884.

It was in the early spring of that year Mr. Hodgdon applied for and secured the

position of lecturer in the Keith & Batchellor Museum, Boston, having previously officiated in a similar capacity at Harry Davis' Museum, Pittsburgh. It was while at the Museum Mr. Hodgdon met and married the present Mrs. Hodgdon, mother of Jack and Ray, the two Hodgdon boys, who are also engaged in the booking business, from the managerial end, in the United Booking Offices. Mrs. Hodgdon was nee Annie Fallon. She did illusions in the curio hall, until the lecturer, between lectures, used his honeyed words to other means.

Sam Hodgdon entered the show business in 1877. He is now about fifty-eight years of age, stalwart and alert. Were it not for the healthy looking sons in the same office, Mr. Hodgdon would easily pass for a much younger man. When starting forth as an aspirant for histrionic honors, "Sam" engaged with the "Spalding's Bell Ringers." Later he was with the Oake's Concert Company, and still latterly, of the McNeil Family. While with Howarth's Hibernicas, who present-

A MERRY MERRY TO EVERYBODY

O. M. **YOUNG** AND **SPIEGELBERG** JOE



O. M. YOUNG

Managers and Promoters of
Recognized
Vaudeville Acts

123 Newark St., CHICAGO



JOE SPIEGELBERG

ed a "Panorama of Ireland," besides a sketch called "The Two Dans," Mr. Hodgdon had for companions the present Billy Jerome and Eddie Herron.

Giving up the road to become a lecturer, Mr. Hodgdon has been with Mr. Keith continuously, barring a couple of slight intermissions, until the present day.

SAN FRANCISCO "CHRONICLE,"
AUGUST 19, 1912.

FIELDS FUNNIEST OF ALL JUGGLERS

By WALDEMAR YOUNG.

W. C. Fields, "the silent humorist," is one all by himself. Fields is headlined in the advertising matter, evidencing that the management thinks most of his act of all on the programme—and justly so. For Fields is not only the best comedy juggler in the world today, without one single exception or one lone rival, but he is also a comedian with more of the real spark of comic genius than almost any who styles himself so in the legitimate field. Were he to break an arm so that juggling would be impossible, I still believe that he could go right out as a comedian and finish in the first flight.

EVERYBODY'S RAVING.

Fields is just back from a two-year Continental tour. He won recognition there as the best in his line, as he had previously done in this country. And he did more than that. He brought back with him some flashy additions to his act which make it far and away the best thing of its kind in the realm of the two-a-day.

It isn't often that one has a chance to enthuse, let alone rave, over a juggling act. But everybody's doing it—or will be before the week is out.

SAN FRANCISCO "CALL," SEPT. 3, 1912.

W. C. Fields, the silent humorist, has captured the town. The audiences which have witnessed his work declare him to be the King of all jugglers and funmakers. He gets his effects by a wonderful system of pantomime all his own. The best that can be said of him is that he is original.

SAN FRANCISCO "CHRONICLE,"
AUGUST 26, 1912.

FIELDS IS STILL SHOW'S BIG HIT

By WALDEMAR YOUNG.

Although his name is not writ in letters six feet high and of living fire on the fence opposite, W. C. Fields remains the hit at the Orpheum bill. Fields had the distinction last week of proving his right to the headline prominence. This week, despite the addition of four new acts on the programme, Fields still romps under the wire a winner.

Fields, like good wine, needs no bush—or fence; and he likewise improves with age. His hit this week, in other words, is bigger than last. The reason rests in his having a more desirable position on the programme and in the fact that he and his audiences are becoming acquainted. He is a juggler who is a real comedian and a comedian who is a real juggler. His equal as the possessor of these two talents does not exist in the realm of the two-a-day. In his own line, to put it differently, Fields is the best in the world, bar none; and I want to drive that fact home and make it stick.

Yesterday afternoon's audience cheered W. C. Fields until the noise of their enthusiasm reached O'Farrell street and caromed off the fence opposite.

SAN FRANCISCO "EXAMINER,"
AUGUST 19, 1912.

W. C. Fields, "The Silent Humorist," really heads the bill. He is the first artist in his line, which is pantomime, juggling and subtle as well as violent forms of humor that keep the audience in an uproar. His famous pool game was up to schedule. He has a real pool table on the stage, with a mirror arrangement, so that the audience can see the balls. They run about as though compelled by some magic to serve the player's ends. They disappear into the most unlikely places with uncanny precision.

It is impossible to tell whether Fields makes real or fake mistakes in his juggling. He will drop a hat apparently by accident in the middle of some difficult feat and catch it by another apparently accidental movement. It is the last word in juggling of this sort. But Fields' actions and expression make the act supremely funny, even though there were no juggling.

SAN FRANCISCO "EVENING POST,"
AUGUST 19, 1912.

W. C. Fields, "The Silent Humorist," caused more noise in the house than anybody else. There was a time in the history of "variety shows" when expert and clever juggling could serve as a headline in any program, but with the inventions of Fields and others of his general type that time was past. Fields yesterday juggled as amazingly as any man well could do, yet it is as a humorist that he is billed, and rightly. He does not speak. The freak twists and turns of his juggling brings the laughs.

SAN FRANCISCO "BULLETIN,"
BY RORY.

W. C. Fields is easily the peer of all comic jugglers, his act and himself would headline any bill. He is the best bet on the Orpheum program this week.



Frank and Kate

Carlton

IN

A Few Minutes of
**Irish Songs
and
Humor**

Direction **JOHN SIMONS**

(A. E. Meyers' Office)

KNIGHT BROS. and SAWTELLE

and "THE FELLOW WITH THE GREEN UMBRELLA"
WISH THEIR FRIENDS A MERRY XMAS and HAPPY NEW YEAR

Telephone 7699 Bryant

Mrs. Anna V. Morrison
THEATRICAL AGENCY
GAIETY THEATRE BUILDING
ROOM 615
NEW YORK


Patrick and Francisca

Re-engaged for Balance of
the Season
New York Hippodrome

CORDIAL GREETINGS
TO ALL FROM **FRED and ADELE ASTAIRE**
Singing, Dancing and Acting Merrily on the Orpheum Circuit


Lambs Manikins


Most Successful Mechanical Act In Vaudeville



Complete
New Act
Next Season

UNITED TIME





Producing 50
Mechanical
Figures In a
Complete Vaudeville Show

Merry Xmas and Happy New Year to All


HARRY GILFOIL

First Appearance Orpheum Time in the
Famous Character of Baron Sands

New Act in Preparation


BURT SHEPHERD

"THE
WHIP
KING"



SIGNS OF A GOOD ACT

Personal Direction BEEHLER BROS.



WILLIE SOLAR

**Went to England for Four Weeks
And is Still Staying**

WILLIE SOLAR has no open time till February, 1913.
WILLIE SOLAR has played to the best West End Houses.
WILLIE SOLAR will return to America to re-appear at SHANLEY'S for a little while in February, 1913.
WILLIE SOLAR will in July go to South Africa and Australia. Booked by **Mr. SIDNEY HYMAN.**

**He Stayed Four Months
Some Stayer!**

"THE LITTLE RUBE" has Made Good. He wants to let his Friends know, and doesn't want the Managers to forget. Care of VARIETY, 5 Green Street, Leicester Square, London.

Booking Vaudeville Everywhere

**PAT
CASEY
AGENCY**

**None Better Known in the World
Most Competent Staff, Complete Connections and Quickest Action**

PAT CASEY, Sole Director

Putnam Building, New York City, U. S. A.

THE OLIVER MOROSCO COMPANY

Controlling the principal theatres
in Los Angeles, Cal.

The New Morosco Theatre - - - The Morosco Producing Co.
The Majestic Theatre - - - Los Angeles' Leading Theatre
Morosco's Burbank Theatre - - Burbank Stock Company
The Lyceum Theatre - - - Lyceum Stock Company
The Republic (Formerly Belasco) - Vaudeville

OLIVER MOROSCO'S PRODUCTIONS

LAURETTE TAYLOR in "PEG O' MY HEART"

NAT C. GOODWIN in "GAUNTLET'S PRIDE"

"THE BIRD OF PARADISE" with BESSIE BARRISCALE

"THE MONEY MOON"

"THE TIC TOC MAN"

"THE ESCAPE"

"THE FOX"

LEHAR'S "THE MAN WITH THREE WIVES"

Robert European
Jungmann Novelty
Family Wire
Act
Merry Xmas
Happy New Year
To All

BEST WISHES OF
ALF--**GRANT** AND **HOAG**--ETHEL
"The Troublesome Trunk"

THE CARO MILLER FAMILY

"THE 5 COLUMBIANS"

(INO.)



Presenting
A SERIES OF ARTISTIC
DIVERTISEMENTS
Direction,
BEEHLER BROS.



ARTHUR YULE

PRESENTS

BABY HELEN

THE WORLD'S GREATEST CHILD ARTIST

The Hit of Every Bill

THE TALK OF EVERY CITY

THE GREATEST DRAWING CARD IN VAUDEVILLE

BOOKED SOLID

DIRECTION OF **NORMAN JEFFERIES**

EDDIE GIRARD

AND

JESSIE GARDNER

Greeting to Friends
the World Over

ENGLAND, IRELAND, SCOTLAND,
WALES, SOUTH AFRICA
and AUSTRALIA

EDDIE GIRARD

1402 Broadway, New York
U. S. A.



FAREWELL TOUR

NEXT SEASON

ROSE SYDELL

PRESENTS

JOHNNIE WEBER AND THE FAMOUS "London Belles"

IN THE LAUGHING HIT "THE RISING SUN"





THE SYLFONOS

Those Popular Xylophonists



VARIETY, Sept. 13, 1912 (Jolo).—Through an act refusing to open the show at Proctor's 5th Ave., The Sylfonos, xylophonists, were hurriedly called in and worked in second position. They were announced in the lights as merely "X." But the audience cared not a jot and rewarded their efforts generously.

NEW YORK "JOURNAL," Sept. 14, 1912.—The Sylfonos have a dandy little act.—"Zit."

NEW YORK "TELEGRAPH," August 20, 1912.—The Sylfonos, a young fellow and a young woman, offer a musical novelty on the xylophone. They have a well selected repertoire of numbers and pleased with their medley of ragtime airs for a finishing number. The young woman, besides being an excellent xylophonist, is pretty and adds daintiness to the act.



NEW YORK CLIPPER, Oct. 30, 1912.—

The Sylfonos (man and woman) in neat white costumes played splendidly on the xylophone the various song hits of the day, and they were one of the real riots of the bill. The girl is very pretty and shapely.

"PLAYER," Aug. 23, 1912.—The applause which greets the Sylfonos at Hammerstein's this week would seem to indicate that the audience think them entitled to their billing "Premier Xylophonists." This is an American act offered by a lady and gentleman who are perfect masters of the xylophone.



The Juggler That
Never "Sleeps"

Frank Le Dent

Alone in
the Juggling
World

Billed As
"The World's Greatest
Juggler"
At The London Coliseum

MY NEW ACT
IS AN ABSOLUTE NOVELTY

London "News."

"Frank LeDent is the greatest of
all comedy jugglers that ever ap-
peared in London Music Halls.



Booked Solid
Until Oct. 7, 1918.

5 Tours from Mr. Oswald Stoll
5 Tours from Sir Edward Moss

Business Manager,
H. W. WIELAND

Permanent Address:
16 ST. MARTIN'S STREET
LONDON, W. C.



LaEstrellita

AND GARCIA

Merry Xmas and Happy
New Year to Everybody

EDDY HOWARD

(Late of Howard and North)

Orpheum Circuit

Pat Casey

ABSOLUTELY CLEAN

COOK **AND** LORENZ

**The Banner Attractions of the Eastern Wheel
Season 1912-13**

MERRY XMAS AND HAPPY NEW YEAR TO ALL



MAE KEOUGH

The Distinguished Character Comedienne

Presenting the most original situations
and a laugh from start to finish.

Ward and Curran

In their new Protean specialty

"The Stage Door Tender"

A PRONOUNCED HIT

in

Keith's, Cincinnati

Keith's, Indianapolis

Majestic, Milwaukee

Keith's, Columbus

Majestic, Chicago

Keith's, Cleveland

Direction of **PAT CASEY**

MRS. L. H. O'BRIEN

BOTH
TELEPHONES

HOTEL O'BRIEN

222-224 N. Franklin Street
PHILADELPHIA, PA.

Steam Heat, Hot and Cold Water in Rooms. Messenger Service.

Single Rooms, \$3.00 to \$4.00 per Week.
Double Rooms, \$4.00 to \$7.00 per Week.

**JOHN E.
HENSHAW**
AND
**GRACE
AVERY**



PRESENTING
**"STRANGERS IN A
STRANGE FLAT"**

DIRECTION, PAT CASEY

Bison City
❖ **Four** ❖



VIC. MILO
GEO. HUGHES

FRANK GIRARD
ED. ROSCOE

Direction PAT CASEY

**JIMMIE
LUCAS**

Still in Vaudeville But Not Still

One hundred and twenty-five years
in the business and never flopped

Velde Trio

Wish Their Friends a Merry Xmas and a Happy New Year
Always Working, Here, There and Everywhere

1912

YULETIDE GREETINGS

1913

AND THE SEASON'S BEST WISHES FROM THE
COMMANDING FACTOR IN COAST VAUDEVILLE

THE

BERT LEVEY CIRCUIT

OUR COMING YEAR'S EXPANSION WILL BE IN
KEEPING WITH THE PAST AND WE HOPE TO
MAINTAIN THE GOOD WILL AND BEST WISHES
OF BOTH MANAGERS AND PERFORMERS WHO
WILL SHARE OUR PROSPERITY

OUR NEW HOUSES

The latest acquisitions to our time include two of the largest and handsomest
theatrical structures in the west

THE DIEPENBROCK
SACRAMENTO, CAL.
OPENED DECEMBER 1

THE BELASCO
(NEW NAME GIVEN LATER)
LOS ANGELES, CAL.
OPENING DECEMBER 23

THERE ARE OTHERS TO FOLLOW SOON

Awaiting a call from old friends and new who will find our service efficient
and reliable, I am, Yours to book,

BERT LEVEY

EXECUTIVE OFFICES

ALCAZAR THEATRE BUILDING, SAN FRANCISCO, CAL.

1912

1913



Mr. JULIUS STEGER

Extends Season's Greetings

To All His Friends

S O U S A
—1913—
ATLANTIC to the PACIFIC

Compliments of
Eugene Walter

Compliments of

FRANK NORTH
and Co.

Charles Klein

Authors' Producing Co.
Hudson Theatre, New York

GUSTAVE KERKER

Composer of the Comic Operas

"The Belle of New York"

"Lady Slavey"

"Telephone Girl"

"An American Beauty" and 30 Other Operas

Good Comic Opera Librett! Always in Demand

Address:

115 Manhattan Ave., New York City

MERRY CHRISTMAS
AND
HAPPY NEW YEAR

James T. Powers

Merry Christmas and a Happy New Year

JACK SINGER

BEHMAN SHOW

COMPLIMENTS OF THE SEASON



MIGNONETTE KOKIN

MIGNONETTE

KOKIN GALETTI'S MONKEYS

The Original
English Turkey Hop
Girl



PATSY GALETTI

Presenting
Monkeys' Day at the Races

AMERICAN TOUR, Season 1912-13. Playing ORPHEUM CIRCUIT THEATRES repeating former successes.

At the conclusion of the Orpheum engagement sailing for

ENGLAND for an extended tour commencing May 6th, 1913, HIPPODROME, BIRMINGHAM

All communications to **CHAS. F. GALETTI, Red Hill Village Green, Chester, Pa., U. S. A.**

COHAN & HARRIS THEATRES

GEO. M. COHAN THEATRE
B'way & 43d St., New York

ASTOR THEATRE
B'way & 45th St., New York

GAIETY THEATRE
B'way & 46th St., New York

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William Rock *and* Maude Fulton

Extend **Christmas Greetings** to Friends and Public

KEYSTONE THEATRE

LIBERTY THEATRE

M. W. "BUCK" TAYLOR'S

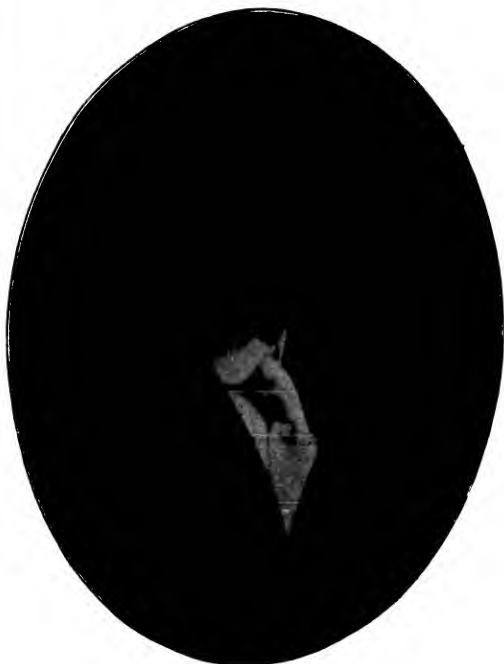
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FAIRMOUNT THEATRE

HOTEL GRANT

MADISON and DEARBORN STREETS



LEONARD HICKS, Proprietor and Manager

"In the Heart of Chicago"

Christmas Cheer and New Year's Greetings to all our Friends and Acquaintances.



GEORGE ROBERTS, Assistant Manager

PHINA and PICKS

Meeting with success everywhere

Direction - - - - - JAMES E. PLUNKETT



Honors and Le Prince

FUNNIEST --- COMEDY --- ACROBATS

After Finishing Orpheum Circuit Have Commenced a Tour of the U. B. O.

Next Week (December 23) Temple, Hamilton, Ontario, Can.

Direction, PAUL DURAND

MERRY XMAS AND HAPPY NEW YEAR TO ALL



ORIGINALLY BOOKED
FOR TWELVE WEEKS
ON THE OTHER SIDE;
NOW HAS OFFERS FOR
NEARLY AS MANY
YEARS

MAUD TIFFANY

Hailed in England as
**AMERICA'S FOREMOST EXPONENT
OF RAGTIME**

AFRICA wants her and AUSTRALIA wants her, but
after finishing her present ENGLISH contracts
(in November, 1913) she will come back
to AMERICA for six months, and
then return to England to make

Four Tours of the Moss Circuit as Headliner

A MERRY CHRISTMAS and
A HAPPY NEW YEAR



ETHEL
KIRK

AND

BILLY
FOGARTY



A Bright Melange of Chatter and Song

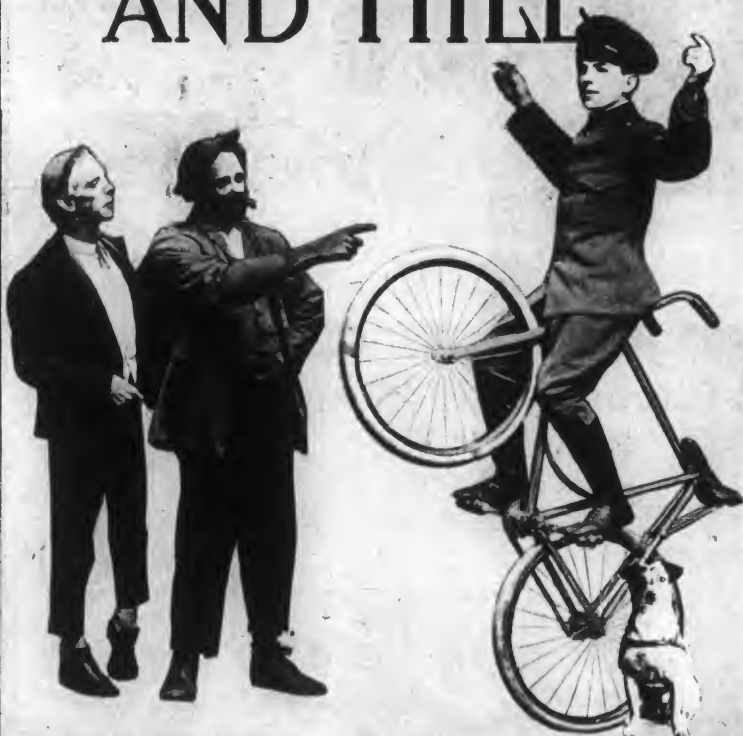
BOOKED SOLID UNTIL MARCH, 1913

"THERE'S A REASON"

OPENING ON THE KEITH CIRCUIT, JAN. 12, TEMPLE, DETROIT

STERNAD, VAN & HENSCHEL

**HILL, CHERRY
AND HILL**



GROTESQUE ODDITIES
DIRECTION DEEHLER DROS.

HUNDREDS KNOW US
THOUSANDS NEVER HEARD TELL OF US
MILLIONS NEVER WILL



Fiddler and Shelton

"Suffocated With Delightfulness"

IN VAUDEVILLE

Address: 24 West 140th Street, New York City

A Merry Christmas and Happy New Year to all.



HARRY GRIMM ^{AND} BILLY ELLIOTT.
 "Vaudeville's Cleverest Black-face Entertainers."
 Just ask our Agent - "King" Lee Krauss.

A MERRY XMAS AND HAPPY NEW YEAR



LEON KIMBERLY

^{LEON} Kimberly ^{HALSEY} and Mohr



HALSEY MOHR

Presenting

Their Original Singing Novelty

"CLUBLAND"

Booked Solid U. B. O. Time

Direction EDW. S. KELLER

WELL WISHES from the

BOUNDING GORDONS

Bounding Successfully Everywhere

To My Friends. I Wish You All Good Luck and Happiness

“ADONIS”

THE ACT BEAUTIFUL

Booked Sold East on the **United Time** until April; then **Orpheum Circuit to follow.** Arranged by the hustling good fellow agents, **MORRIS & FEIL**, Putnam Building, N. Y. City.

Open August 30 in Germany for an eight months' tour of the continent. Arranged by the **H. B. Marinelli Agency.**

A SUGGESTION, to the acts who are billing themselves as “The Act Beautiful”—Does a **Black** and **White** contrast signify that the act is beautiful?

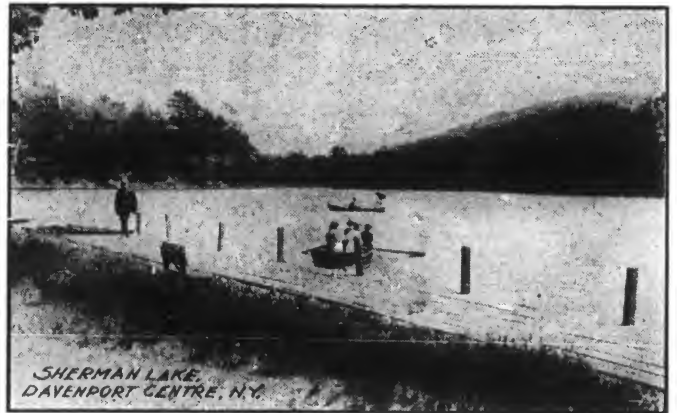
I have studied colors in lighting effects and the blending of them on plush. This season I have invested nearly \$3,000 in my stage setting, making it a cause for attention and admiration of every one who has ever witnessed it, and the verdict is “Beautiful.”

The title is too attractive to abuse by using it commonly, so please consider, and give me the benefit, as I have used the title for the past five years and have always tried to do the billing justice. **Hoey** and **Lee** are using it as a burlesque billing, and in my judgment have more cause for using it than you have. (Signed) “ADONIS.”



Direction **BEEHLER BROS.**

YOUR HEALTH COMES FIRST



If you would seek this

Come to SHERMAN LAKE for Your Vacation

1,800 feet above the sea level, 6 furnished cottages, Hotel; Theatre; Dance Hall; Skating Rink; 25 Row Boats; Fine Fishing.

Write for Catalog. Address

DAN SHERMAN
DAVENPORT CENTER, - - - - N. Y.

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Luba Miroff

Presents

A Beautifully Costumed Instrumental Dancing and Singing Novelty

Meeting With Enormous Success in New York

BOOKED SOLID
LOEW..S.C. CIRCUITS



DU CALION

(Efficiency Exemplified)

The Talkative Englishman on the Tottering Ladder

Wishes all his dear American Cousins, a "Merry un" and a "Happy un," also desires to intimate that the more he sees of America the more he dislikes other parts of the world.

But for all that, a man who does not stick up for his own country and love it above all others is only half a man, and no matter how much I love America, there is always the love of home predominant (ta-ra ta, ta; ta ta; ta ta).

BOOKED SOLID In America until end of April, then tour of England. All done by **H. B. MARINELLI**, INTERNATIONAL AGENT

The Season's Greetings

Florence Bowes

THE DAINTY COMEDIENNE

Booked Solid S-C Direction CHAS. S. WILSHIN

A Merry Xmas and a Happy New Year to All

JAMES A. DUNNE

SINGING, YODELING AND IMITATIONS

Compliments of the Season


Counihan & Shannon

BLANCHE SLOAN

"The Queen of the Air"

PLAYING U. B. O. TIME

Sole Representative JENIE JACOBS



"DICK" THE WRITING DOG

Absolutely in a class by himself

Direction, **PAUL DURAND**

Pantages Circuit OF THEATRES

ALEXANDER PANTAGES, Proprietor and Manager
EXECUTIVE OFFICES . . . SEATTLE, WASH.

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HAVE BEEN BOOKED FOR ENGLAND BY THE

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This is the Agency Which Every American Act Should Consult Before Going to Europe
**THE V. B. O., LTD., IS RUN BY LIVE WIRE MEN
 MAKE A NOTE OF IT**

Some of the V. B. O., Ltd., Acts

MISS CLARICE MAYNE
 AND "THAT"
 MR. NEIL KENYON
 MR. FRED KITCHEN

MR. T. ELDER HEARN
 THE BIG BRASS TEN
 THE REAL RAGTIMERS
 POTTER AND HARTWELL

McINTYRE AND HEATH
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GETS YOU IN RIGHT

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LILLIAN SHAW

America's Premier Vocal Dialect
 Comedienne and Originator of
 Her Style of Entertainment

Wishes all her friends in America and Europe
 A Merry Xmas and Happy New Year

MERRY CHRISTMAS AND HAPPY NEW YEAR

SHERMAN and McNAUGHTON



"THE BRIDEGROOM AND THE BEST MAN"
 Direction **BEEHLER BROS.**

THE BOX-OFFICE WINNER
BARNOLD'S ANIMAL ACTORS

INCLUDING THE
ORIGINAL

**DAN THE
 DRUNKEN
 DOG**

Since November, 1910, in Australia, New Zealand,
 England and the Continent

ENORMOUS SUCCESS EVERYWHERE

MERRY XMAS AND A HAPPY NEW YEAR

AGENTS
ANGER & BAUER
 132 Charing Cross Road
 LONDON

OR DIRECT
JACK VOEHL, M'n'g'r
 DEC. 23, PALACE, BLACKPOOL
 DEC. 30, PALACE, READING
 ENGLAND

A Merry Xmas to All Friends

Here are a Few:

Percy G. Williams
William Morris
William Hammerstein
Klaw & Erlanger
Keith & Proctor
S. Z. Poll
Marcus Loew
Sullivan and Considine

Since 1905 we have
 played continuously
 for all of them

And some more:

William Grossman
 Our Lawyer
Paul Tausig
 Our Shipper

J. C. Middleton
 Our Broker
Slme
 Our Editor

Chris O. Brown, Our Manager

This Xmas Message is from **FRED KARNO'S LONDON CO.**, now playing for our friends **Sullivan and Considine**, and pleasing our friends, the public, with the "**WOW-WOWS**," just the same as we did with "**A NIGHT IN AN ENGLISH MUSIC HALL**," "**A NIGHT AT THE LONDON CLUB**," and others of their famous laughing repertoire.

Fourteen merry players, headed by **Charlie Chaplin**, and directed by the man who kept the "Kar" in **Karno**, in U. S. A.

ALF REEVES---who can always arrange for future time for any of the standard acts above, or for new special productions. Address en route S-C.

Xmas Week - - Empress Theatre, Seattle

**JOE
 COOK**

DIRECTION

"KING" LEE KRAUS

**Ventriloquists who are not using any of my
 Ideas, Stunts, Tricks and Materials.**

- A. O. DUNCAN.** America's oldest and best ventriloquist
- TROVOLO.** One that really deserves credit.
- ED. F. REYNARD.** With a real production.
- CHARLIE CRENYON.** A brother ventriloquist.
- WHITTLE.** The Bull Mooser of vaudeville.
- LEW TILFORD.** Happy go lucky and successful.
- HUGH EMMETT and HUGH McCORMICK.** Neck and Neck
- KANE.** The "I Don't Care" Ventriloquist.
- ARTHUR PRINCE.** England's best ventriloquist.
- BEN CLARK.** Best Yodeling ventriloquist.
- FRED RUSSELL.** As good as the best.
- TOM EDWARDS.** Who can B. P. & M. Ventriloquist.
- CORAM.** Always very original.
- W. E. GILLEN.** Wish him success on this side.

Yours truly,

Frank Byron, Jr.
"LESTER"

Booked by the biggest and best agent in the world

PAT CASEY

P. S. Harry Breen said it would be a "dummy" who wouldn't advertise. Then why don't you advertise HARRY??? (Answer, Roulette.) I agree with Harry Breen. Then Harry asked why are the Lesters successful, and Lester said because Lester's Rose.

"HUH"

N. B. **LESTER** is the **Originator** of **Walking Through the Audience, Dummy Blowing Matches Out, Continuous Noise and Drinking Simultaneously.** Now being copied by ventriloquists not mentioned in the above advertisement.

PAULINE

Christmas and New Year's Greetings

LONDON PALLADIUM

Weeks Dec. 2nd, 9th, and 16th

"I'm as merry as a school boy---as happy as an angel---a Merry Christmas to everybody---a Happy New Year to all the world---God Bless You

GOD BLESS US...EVERYONE"

Tom Terriss

AS "SCROOGE"

Colonial, New York, Week Dec. 30th

Direction, PAT CASEY

THE UNIQUE TRAVESTISTS

NICK—HUFFORD AND CHAIN—DELL

PRESENTING

THE "CULLED PARSON"
AND
THE "MINSTREL MAN"

UNITED TIME

PAT CASEY, EASTERN REPRESENTATIVE

A MERRY XMAS AND A HAPPY NEW YEAR TO ALL

BILLY W.

NELLIE

WATSON



THE BIMBOS

This past summer spent a two months' vacation on "BIMBO, THE SECOND," as seen above, and will play a return engagement again next summer.

MERRY XMAS AND HAPPY NEW YEAR TO ALL
Touring The S-C Time

"THE CZAR OF RAGTIME"

Axel Christensen

OFFERS WIDE-AWAKE BROTHER ARTISTS AN EXCEPTIONAL OPPORTUNITY TO EARN EXTRA MONEY WHILE ON THE ROAD

Some Knowledge of Piano Playing Required

When in Chicago call and see him at Suite 83, Auditorium Building

HOW'S THAT GIRL

CARITA DAY

Singing and Dancing Comedian

Booked to Open at

Palace, London
May 20, 1913

Direction A. E. MEYERS and PAT CASEY

MERRY CHRISTMAS TO ALL



35 So. Dearborn St.

Chicago

Norman Friedenwald

Booking Everything

Everywhere

Wanted Big Acts with Big Names

THE FOUR VANIS

**SENSATIONAL
WIRE ARTISTS**



NOW TOURING

W. V. M. A. TIME

Merry Xmas and

Happy New Year To All

“KING”

Merry Christmas
and Happy New Year
to Everybody

LEE

KRAUS

The Most
Successful Agent
West of New York

Why? BECAUSE HE HANDLES NOTHING
BUT STANDARD ATTRACTIONS

JANET LOUDEN AND CO.

IN
"A FOURTH WARD ROMANCE"

By JOHN J. O'CONNOR

SOMETHING
ORIGINAL
IN
SLANG



A
HIT
FOR
PANTAGES

A SURE-FIRE COMEDY WITH A NEW THEME

MERRY XMAS AND HAPPY NEW YEAR TO ALL OUR FRIENDS

Hurst, Watts and Hurst

THREE SONG FIENDS

UNITED TIME

NO PIANO USED

BLAME NAT SOBEL

WRIGHT AND STANLEY

"THE MIMIC AND THE SOUBRETTE"

We Wish Our Friends A Merry Xmas and A Happy, Prosperous New Year

JUST FINISHED A COMPLETE TOUR OF THE INTERSTATE CIRCUIT

Your Agent, Please? Why! "KING" LEE KRAUS



**MILINERY
THEATRICAL DRESSMAKING**
WEST THIRTY NINTH STREET
ADJOINING CASINO THEATRE
NEW YORK

VAUDEVILLE FOLKS

IF YOU DESIRE SUCCESS YOU MUST ATTEND TO EVERY DETAIL OF YOUR APPEARANCE WITH PRECISION. HERE YOUR COSTUMES ARE MADE AS THEY OUGHT TO BE. A LARGE VARIETY ON HAND, READY TO WEAR.

A CALL AT OUR SHOW ROOM PUTS YOU UNDER NO OBLIGATION AND MAY SHOW YOU HOW TO SAVE MONEY.

COMPLIMENTS

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(Hickey Magee)

"Big Review" Co.

Direction, HENRY P. DIXON

EUGENE
**HOWARD and
WILLIE HOWARD**

A BIG HIT

With

"The Passing Show of 1912"

Management
Sam S. & Lee Shubert, Inc.

Personal Direction
Edw. S. Keller



Just a line to all friends

Merry Xmas and Happy New Year

Dallas Romans

"That Texas Girl"

Oh You Russell and Church!
Some Act! Some Girls!

Jessie Hayward

"The Laughing Promoter of Laughs"

A New Year A New Sketch

HERMAN Nifty Songologist
SEITZ
HARRY RAPT, Representative
A Good Pair to Draw To

EMPRESS HOTEL

"Where the Show Folks Stop"
144 Eddy St., near Mason, SAN FRANCISCO
NEAR ALL PRINCIPAL THEATRES
A Rate? Sure. Write or Wire Ahead for Reservation.

We had a pleasant tour with the
UNITED BOOKING OFFICES
arranged through our friend

MR. PAUL DURAND

whom we thank very much.

We wish all the managers and our friends A Merry Christmas and A Happy New Year.

THE KREMKA BROS.



JACK KENNEDY

in "A Business Proposal"

THE LAUGHING SENSATION OF THE SEASON
SOMETHING NEW IN VAUDEVILLE

SOME OF KENNEDY'S HITS
Sir Toby Belch - - - In "Twelfth Night"
Porter - - - - - In "Excuse Me"
JOHN RUGG In "A BUSINESS PROPOSAL"

Abe Reynolds and Alta Phipps

Wish EVERYBODY
A Merry Xmas and
A Happy New Year

TOGETHER IN ONE
SHOW NEXT SEASON



Management MAX SPIEGEL

ARCHIE BELL

The famous Cleveland critic, says:

"LOUIS A. SIMON

AND

KATHRYN OSTERMAN

are headlining the bill at Keith's Hippodrome this week in 'A Persian Garden,' which is just a little music, a little more pretty scenery, and even a little more story, and as enacted so far as the two headliners are concerned, is about the best act that has been the main prop of a vaudeville bill this winter.

"Mr. Simon is excruciatingly funny in his own and quite individual way, while Miss Osterman gets her message of jollity over the footlights as few comediennesses of this generation are able to do.

"'A Persian Garden' establishes a precedent. Other acts which assume to be tabloid musical comedy must hereafter be compared to it. Producing managers in vaudeville could find no better model after which to fashion their offerings. It's just what people want, and for once at least, the people want the right thing."

(ARCHIE BELL in Cleveland "Plain Dealer.")



THE ORIGINAL AND ONLY MAKARENKO DUO

(Russian Singers and Comedians)

THE ONLY RUSSIAN COMEDY ACT
ON THE AMERICAN STAGE

NEVER BOOKED AHEAD,
BUT ALWAYS WORKING WITHOUT
A LAYOFF

IRVING M. COOPER IS TO BLAME

Merry Christmas and a Happy
New Year to all our friends

Experience**Reliability****Material****IF IN DOUBT SEE OUR SHOWS**

SHEEDY VAUDEVILLE AGENCY, Inc.

A PIONEER IN VAUDEVILLE

Will consider applications from managers wanting choice bookings, and who wish to be served from experience in securing and placing programmes that bring results

Acts wanting "The Sheedy Circuit" send in open time

—Sheedy Vaudeville Agency, Inc.—

1402 Broadway**Phone 4424 Greeley****- :: -****NEW YORK CITY****BOSTON OFFICE, 230 TREMONT STREET**

A YULETIDE GREETING

THE MERRIEST OF CHRISTMASSES AND A MOST BOUNTIFUL NEW YEAR TO ALL
IS THE WISH OF

HOWARD ^A ^N ^D RALPH ANDERSON

The Boys Who Are Presenting 15 Solid Minutes of Artistic Entertainment!

MR. MANAGER! We take this occasion to impress on
you **WHY** we have a **GOOD ACT**

BECAUSE

Our Act Has Not Been Put Together On The Spur Of The Moment.
Thought Has Been Used In Its Construction.
It Is Original In Its Conception and Action.
There Is No Other Act Just Like It, Playing On Any Time.
IT'S CLEAN, CLASSY and ABSOLUTELY NOVEL.

BERT

HAZEL

Merry
Xmas
and Happy
New Year
to All Our
Friends

Will the Drapers
Please Write?



**THE
SKATELLS**

WITH THE
GERTRUDE HOFFMANNSHOW

"From Broadway to Paris"

AT THE Winter Garden, New York



Booked by

**JULE
DELMAR
&
JOE
SHEA**

MERRY XMAS AND A HAPPY NEW YEAR TO ALL FRIENDS

Davis, Allen and Davis

THE THREE ODDITIES

Always Working. Now Playing Return Dates for the W. V. M. A. Management, "KING" LEE KRAUS

Ring Out the Old -- Ring in the New

PRODUCING every feature and novelty attractions for vaudeville, guided by a desire to present only that which is dignified and worthy, appreciating the help of those thinking managers who realize that the future of vaudeville hangs largely on the encouragement of those producers and artists who put their brains and money into devising new attractions, I extend My Christmas Greetings,

To All Progressive Managers.
To All Progressive Producers and Artists.

To The Snails, both Manager and Artist, I extend the Sympathies of the Dying Year.

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Hopkins-Creamer Co.

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CHARLIE

BOB

MANNY AND ROBERTS

In "BITS OF THIS AND THAT"

MERRY XMAS TO ALL FRIENDS

Holiday
Greetings
to all

James B. McKowen

Exclusive Representative of Standard Acts. Booking through Western Vaudeville Managers' Association.
SUITE 503 FT. DEARBORN BLDG., CHICAGO

KATHERINE SELSOR

THE NEW
WOMAN
MERRY XMAS AND
HAPPY NEW YEAR
TO ALL

The Headlining Money Maker

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**MAY
WARD**

RETURN DATES EVERYWHERE

Billed as "The Dresden Doll Comedienne" with songs that charm and gowns that are admired

**The only "single woman" turn in America that may
be depended upon for capacity matinee business**

Direction FREEMAN BERNSTEIN, Fitzgerald Bldg., New York

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Custom Made Material
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Sketches - Songs - Monologues - Talking Acts
Has Written Successful "Gray-Matter" For

Original Ideas

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And Over **THREE HUNDRED OTHERS**

Writer of "Any Little Girl That Is a Nice Little Girl, Is The Right Little Girl For Me," "Think It Over, Mary," "Cristo Columbo," "Not Me," "Take Me With You, Cutey," "Let My Girl Alone," Etc., Etc.

Also "THE MARQUARD GLIDE" (With Marquard, Seeley and Walker)

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POTTER and HARTWELL

(Billy) (Effie)

The American Wordless Humourists presenting the **MAN WITH TWO HEADS** coming through the Rye and The Test Match "WATCH THE BALL"

Engaged for 16 weeks in Australia. Re-engaged after First Show for 20 weeks more. Engaged South Africa for 6 weeks.

Re-engaged after First Show

Bottoming all Bills

We wish all our friends a Merry Xmas and Happy New Year

All Communications to Our Hustling Agent
JACK DAVIES, Manager V. B. O.
5, Green Street, Leicester Square W. C., LONDON

P. S.—**B. C. HART**, Please write



For 20 weeks more. Arrived in London without one week booked. Opened London Hippodrome with Great Success. Were given the following immediate weeks from Sir Edward Moss

- Sept. 23—London, Hippodrome.
- Sept. 30—Hull, Palace.
- Oct. 7—Sheffield, Empire.
- Oct. 14—Birmingham, Grand.
- Oct. 21—Bradford, Empire.
- Oct. 28—London, St. Ephed's Bush (Stoll House).
- Nov. 4—London, Finsbury Park Empire.
- Nov. 11—Edinboro, Empire.
- Nov. 18—Glasgow, Coliseum.
- Nov. 25—Leeds, Empire.
- Dec. 9—Newcastle, Empire.
- Dec. 16—London, Coliseum.
- Dec. 23—Liverpool, Empire.
- Jan. 13—London, New Cross, Empire.

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**DIAMOND IMPORTERS
MANUFACTURING JEWELERS**

ANNOUNCE THE OPENING OF
A DEPARTMENT EXCLUSIVELY
FOR THE

THEATRICAL PROFESSION

UNDER THE DIRECTION OF

CHAS. M. ROSE



CHAS. M. ROSE



SAM. W. ELBERT
ONE OF MY ASSISTANTS

Dear Friends:

Lewy Bros. Co. have placed at my disposal a million dollar stock of Diamonds, imported by them direct through their own foreign offices.

Do not be misled by statements of other houses that I am in their employ, as Lewy Bros. Company is the only concern I represent, having severed my connections with all others for the reason that I now can sell my merchandise 25% cheaper than ever before.

The finest factory in America for making platinum and gold settings in distinctive individual designs is right on our premises.

More important, I'm here on the job to give old friends and new the right kind of a deal, every time.

Fraternally yours,
CHARLES ROSE

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BROS. COMPANY**

Stock of DIAMONDS is at all times complete especially in the large carat sizes and rare colors desired by the Profession. All diamonds are imported direct and all prices are marked in plain figures on the basis of export valuation by a member of the firm.

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BROS. COMPANY**

Operate the most completely equipped factory in America where is made exclusive and artistic mountings in PLATINUM and GOLD. The service of LEWY BROS. CO.'S artists and designers is rendered without charge or obligation to members of the Profession desiring.

LEWY BROS. COMPANY, DIAMOND IMPORTERS & ANTWERP & PARIS & LONDON
STATE and ADAMS STS., CHICAGO

TIMOTHY D. SULLIVAN, NEW YORK CITY

JOHN W. CONSIDINE, SEATTLE, WASH.

Well Wishes and Compliments of the Season

—FROM—

SULLIVAN AND CONSIDINE CIRCUIT THE CIRCUIT DE LUXE

FRED LINCOLN
GEN'L MGR., CHICAGO

GENERAL BOOKING OFFICES
1465 BROADWAY

CHRIS O. BROWN
GEN'L BOOKING MGR., NEW YORK

GENERAL BUSINESS OFFICE
SULLIVAN AND CONSIDINE BLDG.
SEATTLE, WASH.



Belle Carmen and Jack Clifton

Booked Solid

W. V. M. A. Time

Merry Xmas

IT'S A MERRY XMAS FOR US

FRED WARREN AND AL BLANCHARD

THE COMEDIAN AND SOME SINGER --- (REUNITED)

Booked Solid, as Usual

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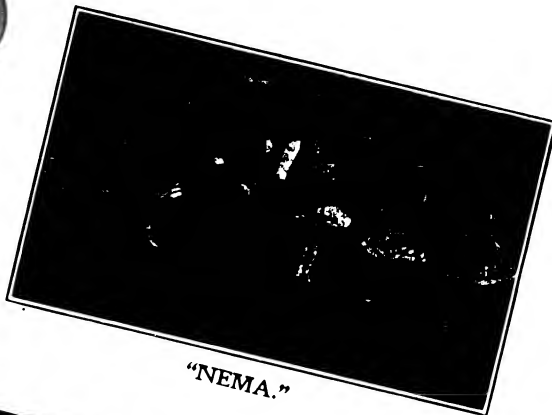
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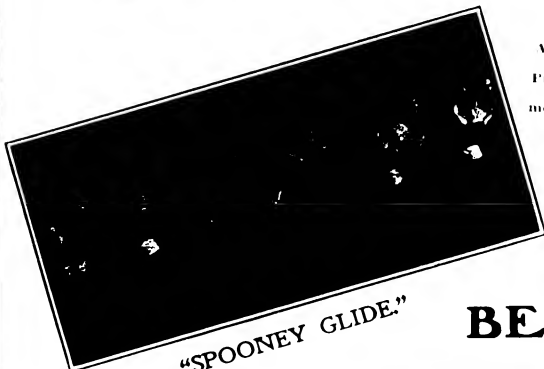
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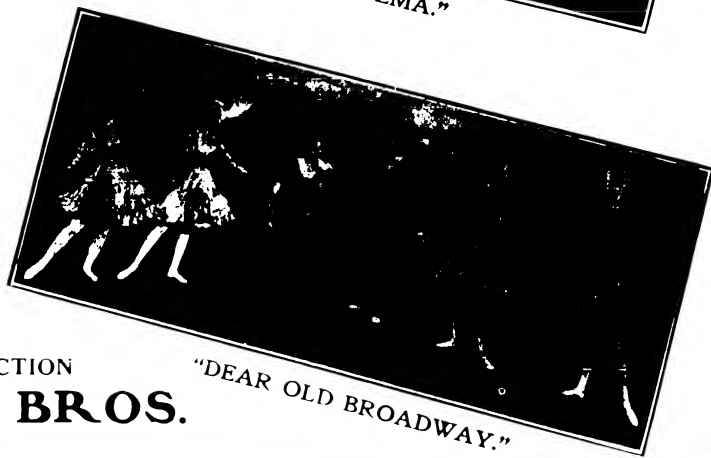
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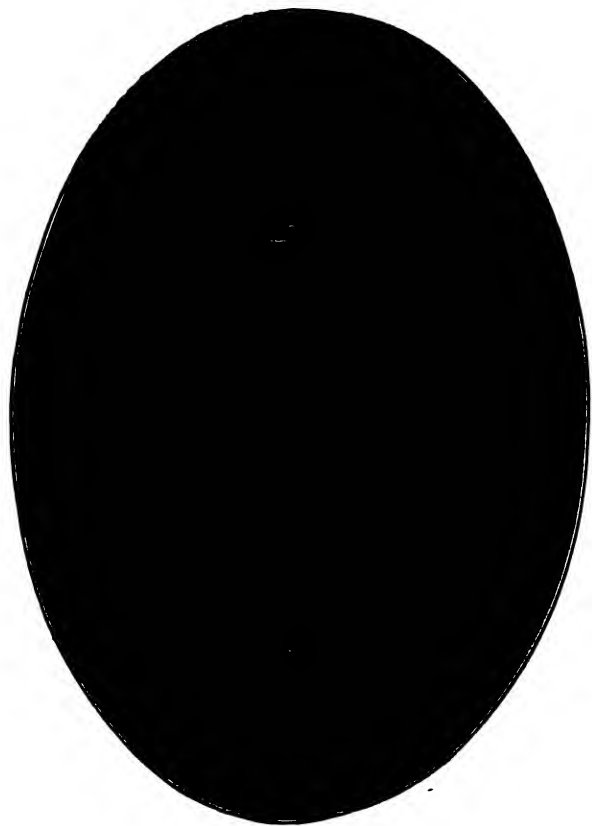
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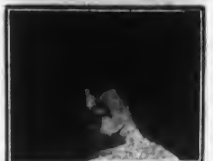
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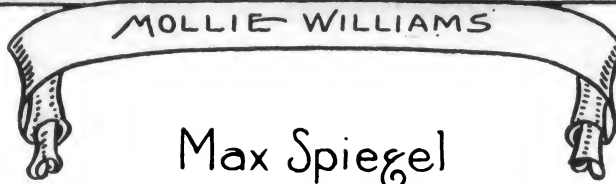
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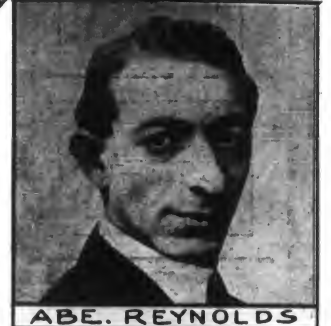
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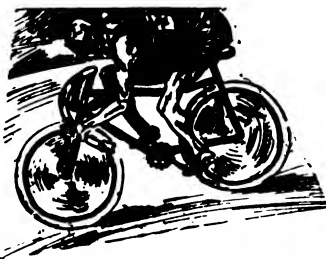
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"Ragtimer" is to
snap your fingers
and bend a little at
the knees. By do-
ing this you can call
yourself a Ragtime
Act. Maybe?
Lo' luv a duck we
struck a landlady
this week that said,
after we asked her
for a clean napkin,
"I always charge extra if you use more than
one serviette a WEEK." (Business of laugh-
ing in your cup of coffee, sprinkling your
face, and dropping of knives and forks.)
Why, I never heard of such a thing. What?
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The quaint little way of him and the pit-a-pat of his feet on the dancing boards won for "Little Billy" yesterday afternoon bursts of applause that couldn't be contained until he had finished. The good people so marveled that they banged their palms together in the middle of his numbers as well as at the end. They refused to let him think that there might be any doubt of the hit he was making. They wanted him to know right away. And they told him in his own good manner.

"Little Billy" started with a breezy little song, "I'd Like To Take a Walk, Pretty Maid, But I'm Afraid," done in evening clothes. It was a riot. Then he did a Dutch number, with some wooden shoe dancing. More feverish approval. A gobelin recitation in night attire was followed by more dancing and more applause—much more. And at the finish he took bows until one tired of counting them.

Also on the bill are Jere Grady and Frankie Carpenter in a little dressing-room sketch that is a brim with unctuous humor. Grady plays Michael Murphy, a contractor, and Miss Carpenter is an actress, "Butterfly." Murphy visits her in her dressing-room to convince her that she ought to give up his son. Grady is a real comedian and the sketch is of the sort one likes to see in vaudeville. There is no "uplift" in it—just entertainment.—San Francisco Chronicle, Dec. 9.

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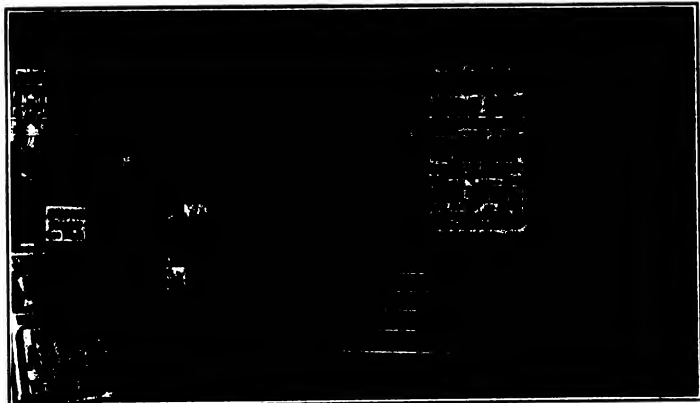
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Merry Christmas and Happy New Year to all my friends



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"TASHMOO," which will shortly make her appearance in the New Year in a new artistic posing act with special scenery and electrical effects. The act is now in rehearsal under the direction of OTTO HENRY HARRAS.

The special drops and scenic effects are being built by the DODD ACKERMAN STUDIO. The electrical effects are by KLEGL BROTHERS. Special Indian effects and costume are by MAC ADAMS. The offering will open and close in one and will be one of the most artistic acts of its kind ever seen in the two-a-day.

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By FRANK WILLIAM HOLSLAG.  
Her eyes are blue as summer skies,  
No others' are as fair,  
And like the billows o'er Southern seas,  
So waves her flowing hair.

Her smile grows sweeter as it lasts,  
As in her cheeks of rose  
Two pretty dimples find their way,  
And pearly teeth she shows.

Kind words flow in her voice so low,  
With the music running through,  
And O! the joy of a lonesome boy  
Who knows her heart is true.

Paul Murray in London has returned to his desk in the Varieties Theatre Controlling Co.

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Went Over with a Scream First Time.  
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including "THE TANGUAY RAG," "I CAN'T KEEP IT," "GIVE AN IMITATION OF ME," "MONEY," "THEY THINK I AM A CRANK ON AND OFF," "IT'S FUNNY WHAT A SUIT OF CLOTHES WILL DO."

### EVA TANGUAY'S act for present season

1912-1913, including "THAT'S THE REASON WHY I'M BACK IN VAUDEVILLE." ("In That's the Reason Why I'm Back in Vaudeville, Miss Tanguay seems to have a fitting successor to her I Don't Care."---WYNN in VARIETY, Chicago, Nov. 29.) "I'M LUCKY TO GET BY," "DO YOU KNOW A LONESOME FELLOW WHO IS LOOKING FOR A LONESOME LITTLE GIRL?" "THE TANGUAY TANGLE" and "BLUFF" (recitation).

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"I GOT A ROCK," "I LOOK LIKE THE LAST ROSE OF SUMMER, ALL FADED AWAY" ("baby carriage" number), and two new songs, "THEY THINK I'M FRIVOLOUS BECAUSE I'M FRENCH" and "RUB, RUB, RUB."

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The lyrics for the numbers in "THE TRAINED NURSES," including "WE'VE HAD A LOVELY TIME, SO LONG, GOOD BYE," "HUMPTY DUMPTY," "KISS, KISS, KISS," "I CAN'T BE TRUE TO ONE LITTLE GIRL."

### For LOUISE DRESSER

The lyrics for "MY HEAVENLY MAN," now being sung at the Winter Garden, New York; also some new numbers for Miss Dresser.

BLANCHE MERRILL will consider proposals to furnish exclusive material for the Profession.

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From

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## FRANCES CLARE

And

Her Eight Little Girl  
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With

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# VARIETY

VOL. XXIX. No. 4.

NEW YORK, FRIDAY, DECEMBER 27, 1912.

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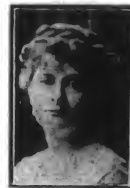


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# Bird Millman Trio

OPENED AT THE COLONIAL, NEW YORK, LAST WEEK (Dec. 16)  
 SHEA'S, BUFFALO, THIS WEEK (Dec. 23)

A REAL COMEDY ACT

# HILDA THOMAS and LOU HALL

THE PRESS UNANIMOUS

**PITTSBURGH POST**

Hilda Thomas and Lou Hall appear in a side-splitting sketch, "The Substitute." Fun goes on a rampage and this pair is one of the best laugh getters in the business.

**LEADER**

Hilda Thomas and Lou Hall are old favorites. Their sketch, "The Substitute," is a sidesplitting thing that would drive away the worst kind of a grouch. Lou Hall is especially funny as the "Rube" pianist.

**SUN**

More laughter is injected into the Grand bill by "The Substitute," a merry skit done by Hilda Thomas and Lou Hall. As a "Rube" pianist, Hall scores decidedly.

**DISPATCH**

Another sterling act is the offering of Hilda Thomas and Lou Hall. They have a skit called "The Substitute," by means of which they introduce some very clever comedy.

**TELEGRAPH**

As a laugh producer, "The Substitute," as presented by that comedy star, Hilda Thomas, and Lou Hall, have one of the best acts on the bill.

**GAZETTE TIMES**

Hilda Thomas and Lou Hall have a laughable skit in which Hall's "Rube" pianist is very funny.

Grand Opera House, Pittsburg  
 Dec. 16th

WEEK DEC. 23rd  
 KEITH'S, INDIANAPOLIS, IND.

DIRECTION  
 JAMES E. PLUNKETT

# JACK KENNEDY

The Laugh Sensation

THIS WEEK (DECEMBER 23), UNION SQUARE, NEW YORK

DIRECTION . . . EDW. S. KELLER

# VARIETY

Vol. XXIX. No. 4.

NEW YORK CITY, FRIDAY, DECEMBER 27, 1912.

PRICE 10 CENTS

## 12-ACT-BILL POLICY SPREADING AMONG BIG TIME VAUDEVILLE

**Increased Shows in New York and Out of Town. Baltimore and Syracuse on List. Washington Reported Likely. Programs Costing About \$300 More Than Usual**

The 12-act big time vaudeville bill is springing up, the larger houses booked by the United Booking Offices following the example first set by William Morris, and later emulated by William Hammerstein.

Last week the Colonial, New York, played twelve acts to very good business, although not reaching the figure set by David Belasco's "Drums of Oude" at that house. "The Drums" played to \$9,600 on the week at the Colonial, the top figure for the theatre this season. The Belasco act was handicapped when entering New York through having had no advance press matter, excepting a couple of lines in the dailies mentioning the metropolitan debut of Mr. Belasco as a vaudeville producer.

The Alhambra, New York, is also playing twelve acts this week. It is reported the enlarged bill policy will extend to all of the Greater City's biggest vaudeville theatres.

Another U. B. O. house listed among the 12-act possibilities is Chase's, Washington, where business has dropped of late to a point that vigorous measures are unnecessary.

The Grand Opera House, Syracuse, a Keith-Shubert property, played twelve acts last week, drawing in the only good week's business of the season up there.

The Maryland, Baltimore, is also trying the experiment of a twelve-act program this week, and another show of that many acts is booked there for next week.

The 12-act programs playing the Keith houses in New York are costing about \$300 more weekly than the former nine-act show with a big name on top. The Alhambra will continue the big bill policy, but the Colonial will hike back to the old thing when Eva

Tanguay headlines there Jan. 6. Ethel Barrymore opening at the Colonial Jan. 20 will also have the usual bill, but the Colonial will go to twelve acts otherwise if business keeps up, and probably go to fourteen if it doesn't, before trying another change in policy.

### WHEELER IN OPERETTA.

Van Rensselaer Wheeler, supported by Gertrude Hutchison, will appear in a new operetta by Edgar Allan Woolf and Silvio Hein.

This is Wheeler's first step into the varieties.

### WARM DANCE PROMISED.

It is said Bert French and Alice Eis will put over a warm dance when re-appearing here, at Hammerstein's Jan. 13. The couple tried out the number before Willie Hammerstein one morning last week. French and Eis were on the other side for a long while. They were the first over here to do the "Vampire Dance."

The orchestra at Hammerstein's will be augmented for the turn, and it will be heavily carded.

It is rumored Millie De Leon may appear at Hammerstein's before long.

### REVIVING "LA CIGALE."

The Shuberts have in contemplation for early presentation with the new year, a revival of "La Cigale," the comic opera in which Lillian Russell made her first important appearance as a stellar attraction.

It was first seen here at the Garden theatre, under the management of T. Henry French. In the cast were Haydn Coffin, baritone, and Carl Streitman, tenor. At that time it was regarded as the finest comic opera production that had ever been made in America,

### "INSIDE" BARRYMORE STORY.

Ethel Barrymore's announced decision to play vaudeville in the east would seem to be a confirmation of the report published in VARIETY several weeks ago to the effect that she had differences with Charles Frohman and would no longer appear under the management of that legitimate director of amusements.

The story about town at present is that the "break" occurred over Frohman's casting of Mme. Nazimova for the stellar role in "Bella Donna," a piece originally announced for Miss Barrymore.

It is said the Shuberts were approached with a proposition to take Miss Barrymore under their management, but declined. This is believed to have been due to a friendly feeling reported between Frohman and the Shuberts.

On Charles Frohman's return from Europe July 19 last his press department sent out its usual announcement of Frohman's plans for the current year. In it was the following:

"Ethel Barrymore will be seen after Christmas in Henri Bernstein's new play, on which he is now at work for her. Haddon Chambers is also writing a new play for Miss Barrymore."

Since then no further bulletins regarding Miss Barrymore's future plans have emanated from the Frohman offices.

The contract made between Frohman and the Orpheum Circuit for Miss Barrymore in vaudeville specifically restricted her appearance in New York.

The rumors at present in circulation carry with them a report that Miss Barrymore's husband, Russell G. Colt, has had a falling out with his family and has been "cut off" from participation in the wealthy Colt estate.

### PAUL McALLISTER ENGAGED.

"The Lady from Oklahoma," a new play fathered by Jessie Bonstelle, and to be produced by William A. Brady and the Shuberts, is now in rehearsal, scheduled for presentation in January.

Paul McAllister, late of the Prospect stock company, has been engaged as leading man.

### MANNER'S PLAY AND WIFE.

As an incident to the marriage in New York Sunday of Lurette Taylor and J. Hartley Manners, star and author of "Peg 'O My Heart," the story is told of the unusual circumstances under which Oliver Morosco accepted the successful play.

When "The Bird of Paradise" was playing in Schenectady, N. Y., about a year ago, Manners then engaged to Miss Taylor, called upon Morosco in New York to submit the manuscript of "Peg." Mr. Morosco said he was about to start for Schenectady and had no time to read the play. Manners offered to accompany him, and read it on the train. Accordingly the author and producer started together for the up-state town. Manners forgot the play and went to sleep. Morosco, however, was wakeful. He tried to find the train newsboy to get some sort of reading matter, but failing in this gave it up, and picked up the "Peg" manuscript from the author's grip. He read it through, woke Manners up from a sound sleep and insisted then and there upon signing contracts for its production. One of these casual circumstances grew a long term contract between Morosco and Manners by which the California producer holds an option on all the Manner's stage output.

### PERCY HASWELL'S PLAYLET.

Percy Haswell has just returned from Europe and opens next Monday in vaudeville at the Maryland, Baltimore, in a one-act playlet "Master Wills Players." Miss Haswell was a stock favorite in Baltimore for several years. She is under the management of Alf. T. Wilton.

Another of Wilton's acts, Harry De Coe, arrived Sunday from Europe, and is booked to open at the Fifth Avenue, New York, Jan. 6.

### ALL-STAR CAST IN SKETCH.

"Imagination," a dramlet by S. Jay Kaufman, is now in rehearsal with what is described as an "all-star" cast for vaudeville, comprised of Beverly Sitgreaves, late of the New Theatre, Paul Everton, leading man with "The Gamblers," Macey Harlan, formerly the "heavy" in "The Nolo Pro Se,"

# ENGLISH RAGTIME REVUE PRONOUNCED BIG HIT

**"Hello Ragtime" at the London Hippodrome Produced Monday. Result of Ragtime Craze Abroad. Staged And With Music by Americans. Ethel Levey, Lew Hearn and Willie Solar Individual Hits**

(Special Cable to VARIETY.)

London, Dec. 26.

"Hello Ragtime," which opened at the Hippodrome on Monday, is a great big hit. Ethel Levey, Lew Hearn and Willie Solar are the best of the cast, in the order named.

Miss Levey is a revelation in an interpolated playlet, assisted by O. P. Heggie.

It is the most expensive production yet seen at the Hippodrome.

It is stated a sum of \$4,000 a week represents the salary list of the principals. The other principals are Dorothy Minto, Shirley Kellogg, Bonita, Irene Richards, Madge Melbourne, Cyril Clensy and Checkers von Hampton.

Bransby Williams did not open. He attended a number of rehearsals but conditions arose which resulted in Williams walking out of the Hippodrome.

Louis Hirsch's numbers include the new "Wedding Glide," "How Do You Do, M's Ragtime?" "The Bacchanel Rag," "Military Mary Ann," "Row, Row, Row," and a ragtime waltz in which he blends "Gypsy Love," "The Dollar Princess," and "The Count of Luxembourg."

"Hello Ragtime" is the nearest approach to an all American-English produced show that has been seen over here for some time.

Albert De Courville, booking manager for the Hippodrome (lately in America), is said to have contributed considerably toward the new revue, both in material and suggestions.

Jack Mason was especially imported from New York to stage the production; Mr. Hirsch also came over.

The piece has been awaited with much interest as about the first big effort resulting from the present rag fad on this side.

## COLETTE WILLY TO MARRY.

(Special Cable to VARIETY.)

Paris, Dec. 26.

It is rumored Colette Willy, the music hall artiste (but who has shown more talent in story writing), is to marry Henri de Jouvenel, editor in chief of the Parisian daily "Le Matin."

Mlle. Willy made a sensation some time ago in a pantomime at the Paris Apollo, and later at the Etoile Palace, entitled "The Flesh," in which she appeared in a risky role.

## REVUE LIKE TITLE.

(Special Cable to VARIETY.)

Paris, Dec. 26.

The usual Revue mounted annually by Mme. Varlet at the Gaite-Rochecouart, was presented Dec. 19. The authors are L. Boyer and Bataille Henri (who may have a revue at the Renaissance theatre this season). Mlle. Dolcey holds the role of comere, Perrier that of comere. Mlle. Dery,

Milton, Vaquier, Delamane and Manuelle are listed.

The title of the production is "Madame est Serbie," but of course the title of a Parisian revue of this kind does not cut any ice. The name in the present case is a very poor pun, and could just as well be the first proverb that entered the authors' heads. As a matter of fact they are not likely to have brain fever from this latest effort.

## FERVAL OPERA JAN. 8.

(Special Cable to VARIETY.)

Paris, Dec. 26.

The Ferval opera has been again postponed until Jan. 3, owing to the illness of Muratore.

## MAGUIRE RESIGNS.

S. A. Maguire, manager of the National Printing Co., has resigned.

## CURIOS PLAY GOOD DRAMA.

(Special Cable to VARIETY.)

Gemier produced Dec. 19 a four-act piece entitled "L'Homme qui Assassina," from a book by Claude Farrere. The stage version is by P. Fromdaie, and met with a nice reception.

It is a good drama. Madeline Lely supports Gemier in this curious play.

## WOOD'S HURRY TRIP.

(Special Cable to VARIETY.)

London, Dec. 26.

A. H. Woods arrived on the Mauretania. He is here to look over several musical comedies and will make a hasty trip to the continent, expecting to return to America in a fortnight.

## HIP'S OFFER TO BARRIE.

(Special Cable to VARIETY.)

London, Dec. 26.

The Hippodrome has commissioned J. M. Barrie to write a playlet for production at that house, agreeing to pay \$750 a week royalty to the author.

Barrie's "Rosalind" has been booked at the Coliseum in January, starring Irene VanBrugh in it.

## FORBES ROBERTSON'S FAREWELL.

(Special Cable to VARIETY.)

London, Dec. 26.

Forbes Robertson begins his farewell season at the Drury Lane Easter Monday.

## TOM LEAMORE TRIES OUT.

For the first time in year's Hammerstein's allowed a "try out" in its regular program, when Tom Leamore, an English "single" gave a performance Tuesday afternoon, being assigned the position of opening after intermission.

Mr. Leamore came over here on speculation. He was very nervous and did not do full justice to himself, but the consensus of opinion was that his style is not adaptable to big time vaudeville over here just now.

## ENGLISH OLD TIMERS.

(Special Cable to VARIETY.)

London, Dec. 26.

A pianist named Tandy in the orchestra of the Metropolitan Music Hall, London, has been there 50 years. He is going to have a jubilee benefit.

A testimonial matinee is to be given to Charles Coborn, who celebrates his sixtieth birthday. He has been 40 years on the variety stage and is known as the original singer of "The Man Who Broke the Bank at Monte Carlo."

## STOLL STOPPING SWEARS.

(Special Cable to VARIETY.)

London, Dec. 26.

Mr. Stoll has opened a crusade against the use of strong words on the stage.

He is starting with the least harmless, "Damn!" In future this will be tabooed at the Coliseum and probably in all his other houses.

## BOUND FOR S. A.

(Special Cable to VARIETY.)

Paris, Dec. 26.

The Russian ballet now appearing in Germany, has been engaged to tour South America.

Isadora Duncan is also going to South America in May, after a tour of the United States.

## ORPHEUM "SPLITTING WEEK."

San Francisco, Dec. 26.

The Orpheum Circuit is "splitting a week" between Sacramento and Stockton. Acts play Sacramento (Clunie theatre) for the first half.

## THREE RASCALS OPEN BIG.

(Special Cable to VARIETY.)

London, Dec. 26.

The Three Rascals (Americans) opened big at Birmingham Monday.

## DEPT STORE PICTURES.

New Orleans, Dec. 26.

Several large department stores in the south are contemplating putting in motion pictures. They figure that a space allotted for this purpose would yield handsome returns.



Thistown, Dec. 26.

Mr. Tilford.

Dear Sir:  
We wish to compliment you on your excellent singing voice. Singing voices being extremely rare amongst ventriloquists.  
Your Appreciatively,  
Mr. & Mrs. Audience.

## RONNACHER'S IN TROUBLE.

(Special Cable to VARIETY.)

Berlin, Dec. 26.

Rumors are circulating that Ronnacher's, Vienna, will have to close for lack of funds.

Report has it that artists' salaries have not been paid regularly of late.

## CLOSED FOR REPAIRS.

(Special Cable to VARIETY.)

Berlin, Dec. 26.

Theatre Gross, Berlin, has closed for a rearrangement of seats. It may reopen shortly with a new operette.

## ORDINANCE FOR CHILDREN.

(Special Cable to VARIETY.)

Berlin, Dec. 26.

A city ordinance has been passed prohibiting the admission of children to moving picture shows and all persons under sixteen from attending film entertainments excepting special juvenile programs.

## PSYCHOLOGICAL-SOCIAL STUDY.

(Special Cable to VARIETY.)

Paris, Dec. 26.

Brieux had a new piece, "La Femme Seule," produced at the Gymnase Dec. 22. It is a psychological-social study in the usual style of "Doctor" Brieux. Signoret played well, Prevost fairly, although suffering from an attack of the grippe.

The main interest was concentrated in the appearance of Jeanne Provost (late of the Comedie Francaise), who was recently married to an American. This lady placed herself before the public eye by being specially complimented by the German Emperor when appearing in Berlin last year.

## PRODUCED TOO SOON.

(Special Cable to VARIETY.)

Paris, Dec. 26.

The new work by Camille Erlanger, "La Sorciere," Victorien Sardou's play musicised, was produced at the Opera Comique, Dec. 18, and was only fairly successful. This opera should have been given a week earlier. It was not quite ready for public offering even then.

## SAILINGS.

The Paul Tausig Steamship Agency at 104 East 14th street, has reported the following sailings during the past week: Dec. 17, Rem Brandt (Mauretania); Dec. 18, Sumiko, B. S. Takaori (Finland); Dec. 24, Elliott Savonas (8), Smythe and Hartman (Lusitania).

## MINSTRELS NEED IMPROVING.

(Special Cable to VARIETY.)

London, Dec. 26.

The special Minstrel Show, organized for the holidays for presentation at the Palladium, had a fine opening, but there is considerable room for improvement in the offering.

## "THE DIVINE" SECRETLY WEI.

It now transpires that one year ago, while playing in the west, Ethel McDonough (the original drummer with the Boston Fadettes, and later "The Divine Myrna") was married to C. F. Stockhouse, of New York.

The news has been carefully guarded from even the couple's most intimate acquaintances.



# AMERICANS BOOKED ABROAD REPORTED IN LARGE NUMBER

**Several Agents on Either Side of the Water Active in Placing the American Vaudeville Product in Europe. Many Other Contracts Rumored as Closed or in Negotiation**

Several American acts have been reported this week as booked abroad through American, English and international agents. Any number of others are rumored as having confirmed contracts or their representatives are in process of negotiating for their appearance on the other side. Various reasons arise to prevent the news of foreign engagements being given publicity just now.

The international agency booking is H. B. Marinelli. Leo Maase, the New York manager for the agency, has been quite active this season in sending successful American acts across the ocean where they have duplicated the hits made by them at home. Among those the Marinelli office is now sending are John and Mae Burke, opening in Glasgow Jan. 20. Sumiko sailed Nov. 18 to start a foreign tour at the Wintergarten, Berlin, Jan. 1. The Bellboy Trio are also leaving to play abroad under the Marinelli direction. Max Hart has booked English openings through Ernest Edelsten, the London agent, for Correlli and Gillette, Texas Tommy Dancers and Gordon Eldrid and Co.

Eddie Keller has booked half a dozen acts for Europe—all opening in the spring for five or more weeks.

They are Van and Schenck, Chick Sales, Harvey-De Vora Trio, Kimberley and Mohr, Hoey and Lee, Norton and Lee.

Madge Maitland has been booked for four weeks in England by the Harry Burns Agency of London. Miss Maitland will open early in March at New Castle.

Manny and Roberts have been engaged for the London Alhambra.

"The Waltz Dream," put out by Tom Terris for this side, has been placed through Will Collins for the Coliseum, London, in June.

## JOSH DALY'S PHONY ROLL.

William Josh Daly, who gave Broadway the go-by some weeks ago, has been heard from in the far west. The Portland, Ore., papers carried quite a long story about Josh being held up one night after leaving the theatre.

The story goes that the robber got \$5 of real money and a roll of stage greens that looked like the foundation of Vanderbilt's fortune. Daly got some good advertising out of the holdup.

## LUCKEY SET FREE.

Boston, Dec. 26.

Charles Luckey, a canvasman, with Barnum & Bailey's circus, was convicted Dec. 20 on the charge of manslaughter, in having killed Henry Day, a boy, by striking him on the head with a bottle last June, the day that the circus was leaving town.

After the verdict had been returned, James J. Gaughan, a convict at the Concord Reformatory, confessed to Father Walsh, the priest at the reformatory, and

to Superintendent Baker, that he, and not Luckey was responsible for the fatal blow.

The confession was written and signed and then sent to the Suffolk County court house, and placed in the hands of Assistant District Attorney Thomas A. Lavelle, who set the legal machinery to work. The case against Luckey was not pressed and he was set free.

## BAR WATCHERS.

A general order has been issued by the B. F. Keith offices, notifying all acts playing that time in New York they must not stand in the stage entrances during the playing of other acts.

The rule is laid down that an act may occupy an entrance only during the playing of the act immediately preceding it on the program. One or two acts which build up their turns by burlesquing others on the bill, are exempt from the ruling.

## JOE SCHENCK GOING AWAY.

A trip of two or three months in Europe will be started by Joe Schenck, the general booker for the Loew Circuit, some time next month.

Mr. Schenck is going over for pleasure, although he may look over the foreign field in the interest of his circuit. About Jan. 20 is the date decided upon at present for sailing.

While the chief is away Jule Delmar and Jack Goldberg will look after the booking sheets for the time.

## TEN YEARS AT \$10,000.

A long time contract between M. Witmark & Son and Ernest Ball has been lately made. Mr. Ball is the ballad writer. He has been with the Witmark firm for some time, and is now headlining in vaudeville with his wife, Maude Lambert.

The renewal agreement with the firm calls for Mr. Ball's services to it for the next ten years, at a guarantee his annual royalty shall not be less than \$10,000.

## PICKING CIRCUS FEATURES.

Charles Corey, general manager for the Wallace-Hagenbeck circus, is expected in New York within a few days. He has reserved rooms at the Hotel Knickerbocker.

During his stay in New York Mr. Corey will select the acts for the forthcoming tour of the Peru, Ind. aggregation.

## EPIDEMIC IN LOWELL.

Lowell, Mass., Dec. 26.

An epidemic of scarlet fever is giving the theatres and schools much alarm. Two hundred and seventy cases have been reported. Unless there are signs of an abatement, schools and playhouses will be closed.

## BERNHARDT'S HARD TASK.

Chicago, Dec. 26.

Sarah Bernhardt was temporarily disabled while in Chicago, and it was feared she would not be able to continue her sensational vaudeville tour. Apologies were made at two performances at the Majestic on account of her conditions.

During her stay here the Divine was surrounded by physicians and attendants, and every precaution was taken to safeguard her against colds, discomforts and annoyances, but even so, she seemed to be much fatigued toward the end of the week, and was in grave danger of being compelled to resign from a task that is considered astounding at her age. Promoters and managers who are under heavy expense in this tour were much concerned over the apparent breakdown of the actress, and several hurried conferences were held when her health began to show signs of deteriorating.

## SOFT FOR PERCY G.

While the purchasers of his New York theatres are trying to run them, Percy G. Williams, who has been looking at the world through rose-colored glasses since last June, will go to Florida with his family shortly after New Year's.

## FORD SISTERS IN SHOW.

The Ford Sisters (Mabel and Dora) joined the Sam Bernard show in Detroit Monday night as a strengthener for the New York premiere which occurs next week.

## S-C-LOEW BOOKINGS.

Big time vaudeville acts entered on the books of the Sullivan-Considine-Loew Circuit joint agency this week were Jimmy Britt, Josephine Davis, Harlan E. Knight and Co., and Stepp, Allman and King.

All of the acts are first opening on the Loew Circuit in or around New York.

## ORPHEUM IN DAVENPORT.

Davenport, Ia., Dec. 26.

Confirmation of the report the Orpheum Circuit would place Davenport in its link has been received direct from New York.

The local Orpheum is to be established at the Grand Opera House under D. L. Hughes' management, opening around Jan. 5.

## KEITH CHANGES MANAGERS.

Ralph Edmunds is no longer manager of the Colonial. B. F. Keith selected Sam Tauber to replace him. It is Mr. Tauber's first managerial job.

Mr. Edmunds has accepted the post of manager for the proposed National Grand Opera Co., the prospective plans of which were published in VARIETY some weeks ago. An actor met Tauber Tuesday in the Putnam building and greeted him with: "Hello, are you up there yet?"

## GOING INTO POP.

Chelsea, Mass., Dec. 26.

Ty Gordon's theatre, formerly devoted to stock, has been added to the string of the Shedy office in New York. The house goes into pop vaudeville the first of the year.

## MOUNTFORD SUES MALEVINSKY.

Guy T. Murray, attorney at 67 Wall street, this week served on M. L. Malevinsky (O'Brien & Malevinsky, counsel for the White Rats Actors' Union) the moving papers in an action for \$100,000 damages, alleging libel. Harry Mountford is plaintiff. The suit grows out of the publication in the White Rats' "official organ" of an article charging that Mountford went to the recent annual convention of the American Federation of Labor in the interests of the United Booking Offices.

In addition to the libel action, Lawyer Murray has caused to be issued a summons directing Mr. Malevinsky to appear in the West Side police court in 53d street Friday morning, Dec. 27, to answer to a charge of intimidation and coercion. This latter proceeding is an outcome of Lawyer Murray's action in serving the complaint in the Mountford suit upon Mr. Malevinsky a few days ago.

The complaint in the libel action sets forth the entire history of the trouble between Harry Mountford and the W. R. A. U., leading to his retirement from that body and to his activities in Rochester when the dispute between alleged insurgents and the Rats was carried up to the A. F. of L. Executive Council.

## LENOX CHANGING POLICY.

The Lenox, recently opened at 111th street and Lenox avenue as a "pop" vaudeville theatre, has announced a change of policy. The booking of vaudeville attractions by the M. R. Shedy office will continue for several weeks, but about the middle of January the house will be turned over to Yiddisher dramatic stock.

The particular section of Harlem in which the Lenox is located holds a number of pop vaudeville theatres. The new house has felt the effect of the competition in the neighborhood.

## BALKED ON ACROBATS.

The Duttons, the "carrying act," which has been a circus feature for some seasons, was not an item on the bill at the Hippodrome benefit bill Sunday night, although the act offered its services.

There were several grand opera singers on the program, and when the management made it known that it was proposed to give the entertainment variety through the appearance of the circus number they objected, on the score that it would interfere with its artistic class. The songbirds had their way, and the circus act bowed out.

## CANADIAN KINEMACOLOR CO.

Toronto, Dec. 26.

A syndicate to operate motion picture theatres has been formed in Canada. Plans are now under way for a chain of these houses through Canada in all towns where one can be maintained.

H. J. Brock, president of the American Kinemacolor, is also president of the Canadian company, Sir and Henry Pellatt, of Toronto, and other prominent men of wealth are among the directors. Over a million dollars is invested.

The Canadian company is independent of the American one. A plant will be established in Montreal.

# CHRISTMAS PRESENTS

**Woodrow Wilson**—The Presidency from Theodore Roosevelt.

**Frank Munsey**—Muncie, Indiana, from the nation.

**Carter De Haven**—A pair of men's shoes from Al Woods.

**F. F. Proctor**—A little kiss from B. F. Keith.

**Marcus Loew**—A Hebrew date book from John Considine.

**Lee Harrison**—The key of the Metropole from Barney Bernard.

**Lee Shubert**—An ax from Abe Erlanger.

**Charles J. Rich**—The map of Boston from Al Levering.

**Aby Bernard**—A promise from Joe Weber.

**J. J. Murdock**—A stiletto from Jack Levy.

**Sam Harris**—A necktie from George M. Cohan.

**George Nicolai**—Fifty per cent. from E. D. Stair.

**John Rumsey**—A pass for the gallery from Martin Herman.

**Fritzi Scheff**—A photograph from Geo. Anderson.

**Jack Welch**—Regards from Charley Osgood.

**Eddie Dunn**—A lavender vest, from Bert Feibelman.

**Frank Hope**—A week stand from K. & E.

**Pat Casey**—An automobile ride from Martin Beck.

**Frank Wilstach**—His salary from Sothorn and Marlowe.

**Glenn Davis**—A job from Sam Wallach.

**Ben Stevens**—A smile from Joe Brooks.

**Arthur Barney**—A postal card from Fred Niblo.

**Willie Hammerstein**—A Kosher dinner from Percy Williams.

**Bob Hilliard**—A detective badge from Wm. Burns.

**Louis A. Simon**—A pair of red socks from Edgar Alan Woolf.

**Harry Parrut**—A lock of hair from Bert Whitney.

**Marc Dressler**—Cancellation of her contract.

**Anna Held**—to Flo Ziegfeld—Resumption of conjugal felicity.

**A. H. Woods**—to himself—Trip to Europe.

**Alf Wilton**—to Max Hart—Woof! Woof!

**Arthur Klein**—to Doc Steiner—Case of lithia water.

**William Fox**—to Moss & Brill—Season pass to the Fox houses.

**William Morris**—to E. F. Albee—Box for the Harry Lauder show.

**Violet Dale**—A week at Union Hill at "H. H." from Old Bull Nash.

**Willie Hammerstein**—A pass for the Savoy from Walter Rosenberg.

**Max Silver**—Post card picture of the Flatiron Building from Mose Gumble.

**Martin Beck**—Picture of the Palace, New York, with Keith's name on it from J. J. Murdock.

**Jules Ruby**—A Christmas greeting from Doc Steiner.

**Ike Samuels**—Two bound volumes of "Old Sleuth" and a Dunlap hat from Sully, the Barber.

**Al Piantadosi**—Box of spaghetti from Phil Kornheiser.

**Perry and White**—The Jewish curse from Jack Levy.

**Chris Brown**—A 50-50 split on pinochle winnings from Joe Schenck.

**Joe Schenck**—A 50-50 split on Xmas presents from Chris Brown.

**Al Aarons**—Best wishes from Julius Cahn.

**B. F. Keith**—A crate of lemons from E. F. Albee.

**J. J. Shubert**—A real news story from Sam Weller.

**Chas. K. Harris**—A lunch at Rector's from Meyer Cohen.

**Frank Tinney**—A steamer trip abroad.

**Bruce Duffus**—An affectionate cold.

**Lee Kugel**—A new magazine press story.

**Thomas Brady**—A box of matches.

**Jay Packard**—A package of Mecca cigs.

**Cliff Storck**—A baby carriage.

**Tommy Gray**—Writer's cramp.

**Richard Warner**—An Automat beef pie.

**Archie Colby**—A clothes salesman's yarn book.

**M. B. Leavitt**—A talking machine.

**Ben Atwell**—Thanks from Mrs. J. J. Astor.

**Charles Shay**—Bouquets from the managers.

**Harry Pilcer**—A hair cut.

**Corse Payton**—A new drink.

**Richard Lambert**—Echoes of "Miss Gypsy" and "C. O. D."

**Dave Gordon**—A field glass.

**Doc Breed**—Requests for passes.

**Freddie Schader**—A pair of loaded dice.

**Chas. O. Burt**—An office system.

**Sydney Smith**—A new route sheet.

**Vaudeville**—A few novelties.

**Novelties**—Managers who are willing to pay for them.

**Coral Melnotte**—Immediate time in Chicago.

**Pearl Melnotte**—Just to be with Coral.

**Elsie Fay**—New York climate in London.

**Charlie Ahearn**—An interest in a turkey (trotting) farm.

**Mose Gumble**—Something to bet on.

**Jerome H. Remick**—To Take the other end of Mose's bets.

**John the Barber**—A new scheme for getting rid of cigars.

**Pat Casey**—Curser's unabridged dictionary.

**Victrola Company**—Eva Tanguay to make records for them.

**Harry Lauder**—The same as last year.

**Walter Hast**—More "Buntys" and less "Scrapes."

**Tommy Gray**—A laugh or two.

**Lillian Lorraine**—Another wriggle.

**Vera Maxwell**—A private secretary.

**Belle Blanche**—A dressing room away from the foreigners.

**William Morris**—A finger in the pie.

**Jenie Jacobs**—A full house against a Moreland flush.



DALE AND BOYLE

"The Surprise Boys," introducing Sydney Dale, vaudeville's cleverest singing and dancing girl impersonator, are meeting with great success in the West.

# WHITE RATS INVESTIGATION SET BY GOMPERS FOR JAN. 11

**Executive Committee of A. F. of L. to Meet With President Gompers Presiding. Delegates from Central Bodies at New York and Chicago Will Attend**

The date for the investigation of the affairs of the White Rats, as recommended by the national convention of the A. F. of L. at Rochester lately has been set for Jan. 11, at the offices of Hugh Frayne in New York.

Samuel Gompers, president of the Federation, notified the Central Body of New York, also informing it he would preside at the hearing. The investigation is to be conducted before the Executive Committee of the Federation. It goes into the question whether the White Rats Actors' Union has violated the articles of amalgamation between the White Rats and Actors' Union.

The delegates who will represent the C. F. U. of New York at the hearings will be James Holland, Ernest Bohm, Tom Curtis, M. Abrahams and Ed Hannah. From Chicago, as representatives of the C. F. U. in that city will be Joe Morton and probably two others.

## ROSA MAYNON ILL.

Fort Wayne, Ind., Dec. 26.

Rosa Maynon, of Maynon's Birds, who was operated upon here at Hope Hospital last week, is critically ill at that institution. She was unable to play her Temple date, but her husband, Clyde Phillips, presented the act. Miss Maynon's recovery is doubtful.

## CHESTER SUTTON WITH S-C.

Salt Lake, Dec. 26.

Dan McCoy, of the Empress here, has been transferred to the management of the Kansas City house.

Chester Sutton, who formerly managed the local Orpheum, has taken McCoy's place as resident director of the Sullivan-Considine theatre.

## "SPORT" DONEGAN, AMERICAN.

James E. Donegan, father of the Australian theatrical family, has declared his intention of becoming an American citizen. The family is playing in Europe. In a letter to Harry Allen this week dated Monte Carlo, "Sport" says: "If you see any bargains in Long Island real estate, take a lot for me. I very much want to make myself a home there and become an American citizen."

## SCHANBERGER IN CHARGE.

Baltimore, Dec. 26.

Frederick Caspar Schanberger is now general manager of the Maryland theatre, the Hotel Kernan and of the Auditorium property, and president of the James L. Kernan Co. He steps into the place left vacant by James L. Kernan, builder of the enterprise, who died Dec. 14.

At a meeting of the trustees named by Mr. Kernan to conduct his estate, Mr. Schanberger was named president, Shirley Carter vice-president and James R. Wheeler, one of the closest

friends Mr. Kernan had, was appointed secretary and treasurer. These three will manage the theatre and hotel properties, paying to the Kernan Hospital for Children, and to the surviving children of Mr. Kernan the stipulated income from the stock of the Kernan company.

## DISCUSS CIRCUS TRIP.

Talk of a London engagement for the Barnum-Bailey Circus, which at first was received with shouts of derision, is coming down to the ground. It is declared on excellent authority that George O. Starr, manager of the Crystal Palace, London, was in this country not many weeks ago, and with the Ringling Brothers, canvassed the situation. What the outcome was is not known.

Circus people now declare that the idea of sending the B-B show to the other side is not a new one with the Baraboo Brothers. It is pointed out that when Charley Ringling went to live in New Rochelle a little over a year ago it was with the idea of being within travel distance of Bridgeport. Charles purchased the Augustus home at that time, it is said, because the plans of the family included a trip to England for the Barnum-Bailey show.

This season Charles Ringling has made his home in Sarasota, Fla. John Ringling left New York late last week in order to spend the holidays with his brother in that place.

## CROWDING UP MONTREAL.

Montreal, Dec. 26.

A deal has been practically consummated whereby a new vaudeville house will be built on George, near Bloor street.

The police commissioners have been instructed by the Board of Control to appoint censors to look after the shows in the local theatres.

## CLEVELAND'S NEXT BIG ONE.

Cleveland, Dec. 26.

The next big theatre to open here will be the Euclid. It will seat over 2,000 people. The date for English Grand Opera to start the house off is set for March 1.

Max Faetkenhauer will manage the Euclid, built by Jas. Holcomb who has of late purchased considerable of the property on Euclid avenue near where the new theatre is located.

Mr. Faetkenhauer promoted and built the Cleveland Hippodrome, now playing Keith vaudeville.

Nothing is known of the future policy of the Euclid beyond that it will open with opera.

Will F. Molitor is resident manager with Bernard A. Klawans in charge of the box office at the new Cort theatre, New York.

## THE LAUDER ROUTE.

The route for Harry Lauder and his road show has been completed and in the William Morris office for some weeks past. Mr. Lauder opened at the Casino Monday, to his usual capacity drawing powers. It is said the house will do between \$17,000 and \$18,000 on the week. It is the utmost capacity at the scale, \$2.

Next Monday the Lauder show will appear at the Shubert, Boston, for a week, then go through New England on the one-nighters into the Metropolitan Opera House, Philadelphia, for four days, afterward taking in Baltimore and Washington, with the full trip planned for the special train. Mr. Morris usually provides for his stars on the road.

Max Faetkenhauer is with the Lauder company as musical director, at the largest salary, it is reported, ever paid a combination conductor in America. There will be fourteen musicians carried. To these will be added the house orchestras in the various theatres.

## POLI HAS OPENING.

Bridgeport, Conn., Dec. 26.

The new Poli theatre, seating about 3,000 persons, opened Monday with first class vaudeville. The other Poli house in town, playing stock, will probably revert to pop vaudeville policy later.

The opening bill is: Mori Bros., Wood and Wide, Davis and McCauley, Haydn, Dunbar and Haydn, Bell Family, Wilson Bros., Max's Circus.

Wilkesbarre, Dec. 26.

The Poli theatre here is not changing managers as reported but is undergoing a new vaudeville policy, both in cost of shows and the prices of admission.

Seven acts will be the order hereafter, and some real headliners will come to town. Hereafter the prices will be 10 cents for the gallery, 20-30 for the balcony and 50 cents for the auditorium.

Steve Breen, formerly at Poli's, Springfield, manages the local house.

## NORTON AND EARL.

Who are this week showing their new act at the Colonial theatre. Both principals are well known to the New York theatregoers, Fletcher Norton through his connection with various musical successes and also in vaudeville, while Maud Earl is popular both in the musical and dramatic field, having been the main support of Julius Steger for two seasons.

This is the first vaudeville engagement of the couple together, aside from their joint appearance as the feature in a big vaudeville number.

The combination of dancing with their high-class singing voices, appearance and personality doesn't leave much room for doubt of their success. Pictures of Mr. Norton and Miss Earl are on this week's front cover.

## CIRCUSMEN TAKE TRIP.

Fred Beckman, George Degnon, Edward Arlington and several others have made up a party for a sight-seeing trip through the Panama Canal strip. They leave Jan. 4 and will be gone more than a month.

## A CHOP SUEY PARTY.

They gave away Chink hash on the stage of Hammerstein's theatre Monday night. It was called chop suey and nearly everyone without a diet list in his hat band went to the feed.

The small time banquet was in celebration of a wedding before the footlights of two of the members in the Ching Ling Foo outfit. Somebody said they were boy and girl, so Willie Hammerstein stood for Mike Simon, Abe Levy, Harry Mock, Mark Nelson, and Solly Lee putting it over.

The newspaper men were invited to write it up, and a few did get a handful of the twisted shredded wheat. The others, including Ching and his party, also the "Yellow Jacket" company, sat around a long table and looked funny.

Glenn Davis steered the tribe of stage China people from the Fulton. Glenn didn't eat any choppy stuff himself.

A couple of pictures were taken to entice the dailies into a second flash for the stunt, built only for press agency purposes because it would "make a good story," which it did since there has been no Chinese stage wedding around here this long time.

A neat little program was given out by Mr. Simon. After watching the mob gorge itself with the phony chicken and seeing Ching do some "fine work" on the table with little feats of palming, Mike went over to Rector's for something to eat.

## SUN HOUSE TIED UP.

Cincinnati, Dec. 23.

The Sun theatre here is in litigation. Frank W. and John J. Huss have applied for a receiver and accounting for the house. They name a syndicate of theatrical men as defendants, including the United States Amusement Co., Daniel North, Joseph Ante, Edwin P. Bernardi and May Drosch.

The plaintiffs declare the purchase price was only \$2,500, and not \$7,500 as was represented. The Husses say they contributed \$2,500 to the enterprise, while the others gave nothing and made it appear that the price was larger than it was in fact.

Isaac Frankel is also made a defendant in the action. He is concerned as defendant in another suit growing out of a theatrical investment.

## GOV. ROBINSON ILL.

Cincinnati, Dec. 26.

Governor John Robinson, as a result of an attack of heart trouble, is seriously ill and grave fears are entertained as to his recovery.

## DIVORCE HOLDS GOOD.

Chicago, Dec. 26.

Dorothy Regal-Collins (Mrs. John J. Collins), whose former husband, Louis J. Wunsch (Wunsch and Poore), besought the court to have her decree of divorce declared null and void on a charge of fraud, had a decision rendered in her favor in the Illinois courts last week. Edward J. Ader, the Chicago attorney, appeared for Mrs. Collins.

Ader also represented Paul Gourdon, of the Chicago Sullivan-Considine office, who was granted a divorce from Ethel Gourdon.

## 50-CENT VAUDEVILLE COMING TO TIMES SQ.

**Brewster Block Leased to Mitchell Mark Co. Will Have Capacity of 2,800. \$125,000 Annual Rent. Several People Interested in Enterprise**

A pop vaudeville theatre of 2,800 capacity is promised for Times Square if the plans announced by the Mark Realty Co. are carried out. Max Spiegel acts as promoter in the enterprise which is being backed by Mitchell H. Mark, of Buffalo, who heads the company.

The Mark company has a 21-year lease of a portion of the Brewster carriage factory block on Broadway, between 48th and 49th streets, at an annual rental of \$125,000. It is the purpose of the concern to build a theatre playing vaudeville at an admission of 50 cents.

What booking connections the Mark-Spiegel concern will make has not yet become known. The proposition was offered to Marcus Loew some time ago. He was willing to carry it through on a rental basis of \$110,000, but the holders of the property demanded \$125,000. Loew was not satisfied that he could make money at his established box office scale of 10-15-25 unless there was a possible capacity of 4,000. As so large a capacity could not be insured, he passed the proposition up.

In addition to M. H. Mark and Spiegel as principals of the Realty Co., is M. Mark, of Lynn, Mass., and Eugene Falk, of Buffalo. The contracts which have passed between the Realty Co. and the owners of the Brewster property provide for two renewals of the original 21-year lease at the option of the theatrical promoters.

### CIGARS FOR TIPS.

Last week at a Broadway theatre the musical director was tendered the remnant of a box of cigars to divide among his musicians as tips for services rendered during the week's stay of an act in the house.

The act required more than the mere playing of the music. In fact, its work with the director and his men constituted the major and best portion of the turn, a double one.

One of the act had been smoking from the box while in the house. When the cover was lifted about fifteen cigars remained. The leader informed the actor he would not insult his men by offering them a cigar from a half-filled box as a tip, whereupon the comedian suggested it be left to the stage manager. The latter decided without hesitating that it was the cheapest thing he had ever heard of.

### INDIAN GIRL POSER.

Tashmoo, an Indian girl, will be seen in a new posing act in New York late in January. She will be managed by Otto Henry Harras and booked by Jo Paige Smith.

### FOX MANAGERS MOVE.

Ben Leo, manager of the City theatre, has resigned the place, owing to

ill health. Sam Fried is now running the City.

John Thom, formerly of the Washington theatre executive staff, transferred to the Audubon as Harry Reichenbach's assistant, is now managing the latter theatre.

Mr. Reichenbach has been installed as manager of the new Crotona in Tremont, which had its premiere as a William Fox vaudeville house adjourned from last Monday to this Saturday (Dec. 28) though the opening has not been positively set, due to delay in completion of the new house.

### GOLD, BROOKLYN, OPENED.

The new Gold theatre, Brooklyn, opened Thursday evening to a capacity audience, which included many of the local politicians. There were speeches galore and a banquet to a number of invited guests.

The house seats 1,000, and has adopted a policy of "pop" vaudeville and pictures. It is leased to David Benjamin, of the Plaza, New York, who has taken the theatre for twenty years, with a ten-year renewal privilege.

### BYRON TABLOID MAKER.

Frank Byron is going into the tabloid producing business for vaudeville. Mr. Byron has organized a company and will make tabloids his regular pursuit.

The first miniature production goes into rehearsal next week. It will be called "Up and Down the Line," carrying seventeen people, inclusive of eight choristers and six principals.

### CLARKSBURG'S NEW ONE.

Clarksburg, W. Va., Dec. 24.

The new \$150,000 Clarksburg theatre will be opened to the local theatregoers Feb. 7, when Frances Starr in "The Case of Becky" will be the attraction.

### XMAS PRESENT TIME.

The star of the Christmas time gift to agents and managers this year was Jack Goldberg, of the Sullivan-Considine-Loew agency. Mr. Goldberg, who is assistant to Joe Schenck, had them coming forty ways to him from the moment the bell rang for the holiday gifts to flow. By Monday Jack was getting sort of chesty. He was stocked out for a year in anything he might desire. Tuesday morning he returned a silver-handled umbrella because the donor had neglected to have his initials engraved, although the "sterling" mark was prominent enough.

Tuesday afternoon Mr. Schenck and Chris Brown commenced to investigate. They wanted to know why everything was going Jack's way. Each declared himself in on Goldberg's accumulation, but Jack beat them to it through having leased a store house the day before, and shipped all his presents there.

The "Sadie to Gus" presents were more numerous this season than on the big time. The latter agents and managers did not fare as well as they have in former years.

Going back to Goldberg, he's the fellow who says there's no act in the world worth over 100; he bawls out agents, can turn loose a grouch without notice; never smiles before 6.30 p. m. any day, and has been known to eat ham and beans for lunch yet he got all the presents.

### MAX WINSLOW IN CHICAGO.

Chicago, Dec. 26.

Max Winslow, formerly a Ted Snyder manager in the east, has replaced Henry Santry as local manager of the Snyder firm. Santry only remained in the office a few weeks after succeeding Frank Clark, who is now an active competitor.

### STILL PICTURES IN COLORS.

The series of subscription lectures inaugurated by Elisabeth Marbury at the Maxine Elliott theatre, the first of which is to be given Jan. 2, by Andre Fouquieres, will comprise a variety of subjects. They will be known as "Color Conferences," and have the support of the elite of the metropolis.

It is in reality an exhibition of still color photography.

### FOREPAUGH'S SWITCHES.

Philadelphia, Dec. 26.

Opposition in the "pop" vaudeville field on North Eighth street was lessened this week when Forepaugh's shifted from vaudeville and picture to straight pictures. Jules Mastbaum, who is heavily interested in several other houses in this city, has taken over I. Kaufman's holdings in the lease and will operate the house with W. W. Miller. Jules Aronson will have charge.

First run independent pictures will be used. Forepaugh's has been devoted to pop vaudeville for the past five years by Miller & Kaufman, who formerly had a stock company there.

### SAILING TO THE ORIENT.

San Francisco, Dec. 26.

The movies were unusually well represented in the passenger list of the Japanese liner Tenyo Maru, when that vessel sailed from this port for Honolulu and the Orient.

M. Costello (a Vitagraph Film Company head) and family, attended by half a score of assistants, left for the Far East, where they will spend several months in a search for feature subjects. Another to sail with a "movie" outfit was Jessie H. Buffum of Los Angeles, who is credited with having walked from Boston to "the city of angels" with his brother, existing solely upon a vegetable diet. The Philippines is his destination.

### POP IN NEW BROADWAY.

Bayonne, N. J., Dec. 26.

The new Broadway theatre promoted by Ed Schiller and which opened Thanksgiving with legit attractions, will change to pop vaudeville Monday. Five acts will be played. Bookings re to be supplied by the John J. Collins agency.

Two pop vaudeville houses are here now. One, Bijou, operated by Feiber & Shea, and another, Lyceum, lately started and seating about 1,100, plays three acts and pictures, booked by Harry Shay.

### BRUNELLE HANDLING PROCTOR'S.

Harry Brunelle is the new booking head of the F. F. Proctor small time circuit. Mr. Brunelle has for assistants Jules Ruby and Jules Rabiner. Freddie Proctor continues in charge of the Proctor big time.

Lester Riley, formerly in charge of the small time sheets of the Proctor office, is now concerning himself only with the Proctor realty.

### CHANGES IN "QUEENS."

Lou Adams of Adams and Shafer, retired from the cast of Counihan & Shannon's "Queens of the Folies Bergere" during the engagement of the the Howard, Boston.

The managers of the organization have threatened to carry the matter of his retirement to the performers' organization with a protest against his action. Counihan & Shannon declare they gave Adams the usual two weeks notice, but in vain.

Shafer is now working alone in the show's office in the place formerly occupied by the Adams.



ISABEL D'ARMOND AND FRANK CARTER

Appearing at the Alhambra, Paris (December), and who may shortly be seen in a new Parisian revue. Greatest hit in ragtime in the French capital.



# VARIETY

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Happy New Year!

For this week and next (owing to the holidays) VARIETY will not be on sale in New York until Saturday.

Joe Kane and Lillian Doherty have started in vaudeville as a team.

A. Braff, the foreign agent, is expected here during the week.

Tom Waters has left the cast of "Eva" and will return to vaudeville.

The opera house at Maysville, Mo., was destroyed by fire Dec. 21.

Ada St. Claire has been engaged for "The Rejuvenation of Aunt Mary," which L. S. Sire has put on tour again.

Mrs. Leslie Carter opens her third season under John Cort's management at the Shubert theatre, Newark, Jan. 6.

McKenzie and Shannon open at the London Palladium Jan. 27 in "More Ways than One," by James Horan.

"Turandot," the new Shubert musical comedy, will have its first presentation at New Haven New Year's eve.

Tom Lewis is going with the Charles Frohman production of "The Sunshine Girl."

Bolossy Kiralfy has gone to San Francisco to look up a concession for the Panama-Pacific Exposition.

Lec Shubert expected to sail for Europe this month, but has postponed the date indefinitely.

George H. Webster and Jenny St. George were married Christmas Day in Aurora, Ill.

At the Comedy theatre Sunday night the annual Christmas festival of the Stage Children's Fund took place.

After Jan. 1 Paul Tausig & Son will be the new name of the Tausig steamship agency, Karl Tausig going into partnership with his father.

Henrietta Crosman, the actress, has been ordered by the court to pay the Mrs. Osborn Co. \$1,572.87 on a purchase of clothing made in 1909.

George Goett, general manager for the Leffler-Bratton Co., for the first time in eighteen years spent Christmas at his home in New York.

Alfred Butt, manager of the Palace, London, may arrive in New York shortly, though his coming over is not a certainty.

Ed Rush is over in Egypt, last heard of trying to get some natives at Cairo to tell him what they thought of the Eastern Wheel.

Jarrow, the magician, now in London, was married to a non-professional during his recent engagement in Berlin.

E. Wolheim, the foreign agent, was ill for a couple of days this week which gave him an excuse to engage a pretty nurse.

Harry Mock took a ride the other day in an auto that tried to climb a tree. Harry is almost well now and back at Hammerstein's.

"Hanky Panky" reopened at Springfield, Mass., Christmas Day after laying off since Saturday, with the company on full salary.

James O. Barto, of the Three Bartos, was injured during a recent performance, and the act is out of the Lauder show, for which it was scheduled.

A new vaudeville team is composed of Solly Brown and Peggie Perot. The latter was formerly a member of "The Balkan Princess."

H. H. Frazee's production of Edwin Milton Royle's new play, "The Unwritten Law," will have its premiere at Auburn New Year's Day.

Will H. Philbrick will appear in vaudeville shortly as a "single," in what is described as "Songs and Foolish Looks."

Somebody says that the song hit of "Oh, Oh, Delphine" sounds very much like "Hello, My Lulu," sung by Peter F. Dailey many years ago.

William H. Gregory, who has been directing one of Boston's stock theatres, is back on Broadway looking for another engagement.

Ellis McClellan is now assisting Walter Clarke Bellows with the stage direction of the Harlem Opera House stock and incidentally playing parts.

John P. Wade has been compelled to cancel twelve weeks' work through illness. He is suffering with an eye trouble.

Dan Morris, of Moon and Morris, of "The Passing Show of 1912," injured his leg at Montreal Dec. 14 so severely he was forced to go to the Wellsley Hospital for treatment.

A good, kind wind is all that saved Billy Watson's new Orpheum theatre from total destruction Dec. 15, when one of the worse fires in years visited Paterson, N. J.

Charles R. Reno got a second road company of "Human Hearts" going Dec. 23, which will play a long route through the south. The opening was made in New Jersey.

Phil H. Niven's, "Three Twins" is not closing as reported. The show has a long season ahead and has been out seventeen weeks. Niven is said to be something like \$15,000 ahead so far.

Edna Chase, who left the Weber & Fields show a couple of weeks ago, will be seen shortly in vaudeville with a male partner. Singing and dancing will be the order.

Oliver Morosco left for the Pacific Coast Wednesday. He expects to reach Los Angeles in time for the opening of his new Morosco stock producing house Jan. 6.

Kate Fowler, pianologist, was married Christmas Day to R. F. Dougherty, manager of the Lyceum theatre, Sault Ste. Marie. Miss Fowler will not retire from the stage.

The latest recruit to the English vaudeville stage is George Fawcett, the American actor, who recently distinguished himself in "The Great John Ganton," at the Aldych theatre.

The "Three Musketeers" were billed at the San Francisco Empress week before last, but no such act appeared. The turn of that name is playing Eastern time.

Alexander and Scott are playing their home town (Norfolk) this week. The local lodge of Elks, to which the boys belong, bought out the house Monday evening.

Dorothy Wright of the Winter Garden Company left Dec. 20 for Vancouver, B. C., where she will marry Wallace Clark of the Vancouver Real Estate offices. Miss Wright intends to give up the stage.

Tully Marshall, who is managing his own tour in his wife's play, "The Talker," has booked a southern route opening the latter part of December in Kentucky. It will be the first time the piece has been played in the south.

The Marquis of Queensbury is out and around again after a recent illness. His new play is in rehearsal.

Bobby Barry, recently with "What Ails You?" is dickering with John Cort relative to taking one of the principal roles in his forthcoming production of

John Philip Sousa's "The Glassblowers."

Edna May Spooner was married Dec. 18 to Arthur J. Waley at Greenwich, Conn. Waley is an actor. His stage name is Arthur Behrens and at present he is the leading man of the Malley-Dennison stock, Lawrence, Mass.

The B. F. Keith-U. B. O. people made an offer to play vaudeville at Minsky's theatre on the west side, on a percentage basis and to put up Keith's name on the theatre. The proffer was declined.

Rowland & Clifford's "The Fortune Hunter" closed in Platteville, Wis., last week. It has been out since early in September. "The Little Tenderfoot," a piece put out by Klimt & Gazzolo, will remain out two more weeks and close in Kansas City.

Theodor Kosloff, the Russian dancer, came to New York for a week or so to confer regarding plans for an elaborate production next season. The tour will be under the direction most likely of Comstock & Gest, who know all about Russian dances.

Stella Hammerstein, whose marriage was announced some weeks ago and subsequently retired from the stage, is returning to the footlights. She has been engaged by H. H. Frazee for his new production of "The Unwritten Law."

Tommy Kirby, for several years a house manager for S. Z. Poli, has joined the booking forces of the Sheedy office in New York. The Opera House, Far Rockaway, N. Y., is now a pop vaudeville theatre, taking its attractions from the Sheedy establishment.

The Professional Women's League announced at the close of its annual bazaar Saturday evening that the net profits of the enterprise were about \$2,000. These funds will be applied to the building of a new clubhouse for the League.

Harold Melvin, of the Three Melvins, did not have his back broken as first reported during an accident at Palisades Park this past summer. He was severely injured, however, and is now speedily recovering at his home in Reading, Pa.

Iwanoff, the aerial act, who is in the Bulgarian army, finds it is a good place to send press stuff from. The latest is Iwanoff says he wasn't or isn't killed, no matter who may spread the report of the Turks turning off his lights. No one but Iwanoff would have thought of it, however, but let that pass.

Otto Shafter and Nat Shack formed the "Real Ax" Vaudeville Producing Association, with offices in the Gaiety Theatre building. Mr. Shafter is a vaudeville writer; Mr. Shack was formerly known as "Dancing Shack." They will write, produce and manage acts.

# "THE WHIP'S" GREAT BUSINESS TALK OF ALL THEATRICALS

**English Melodrama Doing Full Capacity at Every Show in Mammoth Manhattan Opera House. Advance Sale of Over \$100,000 With Theatre Practically Sold Out for Six Weeks Ahead**

The business done by "The Whip" at the Manhattan Opera House is becoming the talk of theatricals. It is little short of wonderful. In the mammoth Manhattan not a seat is to be had for any current performance, and there has not been a vacant spot in the house since the first Wednesday matinee of the English meller.

The New York dailies have difficulty in securing seats for any performance, principally for the reason the management has none to furnish them upon short notice. Not over four tickets to the press have been given out for any show.

The advance sale has passed the \$100,000 mark. "The Whip" is practically sold out for the next six weeks. It is expected to run at the Manhattan until the end of May, when it will be taken off, to reopen in September at the Auditorium, Chicago.

Next week the Manhattan will have four matinees. It is expected the house will play to over \$35,000 for the week. It is now averaging between \$27,000 and \$28,000. "The Whip" cost its American promoters about \$20,000 before first shown on 34th street, and for a big production it is said to have the cheapest salary list of any piece of its magnitude ever presented in this country.

Preparations have been already begun by Comstock & Gest to boom "Op o' My Thumb," another Drury Lane production, that will be presented at the Manhattan for Christmas, 1913. "The Whip" was published through Ben Atwell, chief of the press staff for the show, since last August.

It was Atwell who was held responsible by the New York dailies for the story of Mrs. Astor riding in the railroad coach. The story had a front-page position for three days, a record in press agency. The papers, however, covered the story direct. The New York Times dismissed John Trump, who wrote its tale of the Astor evening at the Manhattan. Mr. Trump is now attached to the press staff of "The Whip."

## SURATT CLOSES JAN. 22.

San Francisco, Dec. 26.

The tour of Valeska Suratt in "The Kiss Waltz" will end Jan. 22 at St. Paul, having extended several months beyond the original date set. Miss Suratt agreed with the Shuberts to head the show for a few weeks, but owing to her success and drawing power in the west, the route has been prolonged to the St. Paul date, when the box office card may return to vaudeville.

The Suratt show is now playing in the west, doing a big business. It is said she has proven one of the best money makers among the legitimate attractions out this way this season, her

receipts only being exceeded by those Julian Eltinge drew in.

Suratt started out at the head of "The Kiss Waltz" in August under a Shubert contract to play for two weeks in the show. The season has been repeatedly extended. It is understood Miss Suratt declined a proposition to repeat in the east with the piece.

## CORT'S THIRD ON THE HOOKS.

"Ransomed," which John Cort brought out on the road and figured would do later this season for New York, has been sent to the storehouse where it will remain until some time after the first of the year.

This is Cort's third play to go the hooks this season. The others were "Miss Gypsy" and "C. O. D."

## "PINK" HAYES WEDS.

Charles (Pink) Hayes, business manager for the Margaret Illington company in "Kindling," took advantage of the week before Christmas layoff to put a quiet little surprise over on his friends. Last week Pink and Miss Sydney Martineau, of the Illington company, did a surreptitious getaway to the minister's and were married. Hayes was formerly ahead of "The Gamblers" company.

## FAVERSHAM'S "HAMLET."

Encouraged by the financial and artistic success of his massive production of "Julius Caesar," William Faversham has in preparation another Shakespearean revival for next season, i. e., "Hamlet," which will also come into New York—probably at the Lyric likewise—with an all-star cast.

## "SUMURUN" IN BREMEN.

Berlin, Dec. 15.

"The Sumurun-Tournee," which Max Reinhardt and Victor Hollaender organized, had a most successful inaugural Dec 10 at the Tivoli, Bremen.

Mirzah Cheslir, of New York, through her brilliant pantomiming and dancing, scored a great personal triumph in the role of "The Beautiful Slave of the Fatal Enchantment." Dorothy Grahame, of London, also scored.

## GOING IN SILVER WEDDING.

Thomas Wise has been signed by H. H. Frazee for the leading role in "The Silver Wedding," Edward Locke's new play which will be produced here in January. Edna Aug, another vaudevillian, has been engaged for the Locke show.

Thomas J. Gray and Ray Walker have contracted to write all new songs for Reine Davies, who is booked for the U. B. O. New York houses beginning next month.

## NANCE O'NEIL COMES IN.

Nance O'Neil and company are back on Broadway with no kindly feeling in their hearts toward some of the house managers up New England way. Miss O'Neil had planned a long tour, revising "Magda," "Fires of St. John" and "The Jewess." The tour lasted two and one-half weeks with poor business except at Dover, Lewiston and Haverhill. Adolph Meyer managed the company.

Now that her road season has ended unexpectedly Miss O'Neil will get ready for vaudeville dates, it is said.

## "MILITARY GIRL" STOPS.

"The Military Girl," out for the greater part of the season with Cecil Lean and Florence Holbrook in the lead came to a close before Christmas.

Mr. Lean will reappear in "A Man and Three Wives," which opens under the direction of the Shuberts Jan. 3 at New Haven.

## TARKINGTON AND HODGE.

Chicago, Dec. 26.

William Hodge, who has been playing in "The Man From Home" for the past five seasons, announces that he will appear in a new play by Booth Tarkington, Jan. 11. The venture will not be under the management of the Liebler company, but will be an independent attempt in connection with Mr. Tarkington.

## ZIEGFELD AND HELD JAN. 26.

From reports about the story of the forthcoming remarriage of Flo Ziegfeld and Anna Held is about correct. The date set for the wedding is said to have been Jan. 26 and made by Miss Held through a cable to her former husband.

Since returning to Paris, the French girl has been assuming \$5,000 a week for a vaudeville appearance in America.

## NEW MUSICAL FARCE.

Louisville, Dec. 26.

A. G. Delamater's new musical farce, "Countess Coquette," with Knox Wilson, Vera Allen, Templar Saxe, Harry Pauli, Maude Williams and its advertised "beauty chorus," had its first performance at McCauley's theatre Monday night. The show made a favorable impression. The local press unanimously praised it.

## MANAGERS ILL.

At the Vanderbilt Hotel, New York, is Jim Delcher, from Jacksonville, who recently suffered a paralytic stroke. Mr. Delcher's condition is grave.

Richmond, Va., Dec. 26.

Jack Wells is confined here with an attack of pneumonia.

Wilmington, N. C., Dec. 26.

Sim Schloss, who was taken ill in New York some months ago, is still confined to his home here, and his complete recovery is doubtful.

Dave Robinson, the vaudeville man and director of the Brighton Beach theatre, is reported as very low at his home in New York City.

## "EXCUSE ME" REFUNDS.

New stories from the road are not very flattering to two big attractions that have been getting the money. Henry W. Savage's "Excuse Me" company had a \$6 matinee at Vicksburg and refunded the money.

The Kitty Gordon show ("The Enchantress"), on a week of one nighters in the west got something like \$900 gross on the week.

## ROSE STAHL ENDING RUN.

Boston, Dec. 26.

Rose Stahl and 'Maggie Pepper' will leave the Park Sunday night, after a run of seventeen weeks.

## "SOMEWHERE ELSE" SHOWN.

Utica, N. Y., Dec. 26.

The first public performance of Henry W. Savage's "Somewhere Else" was given at the Majestic yesterday.

It is a musical piece of considerable merit, and well put on. Gustav Luders wrote the music which has good voices to carry it over. Avery Hopgood turned out the lyrics and book.

The first act is the best liked. The last act can stand trimming.

## VINIE DALY QUILTS.

Vinie Daly closes with the "Chimes of Normandy" Saturday night. Her place will be filled for the remainder of the season by Edith Bradford, formerly of the original company of F. C. Whitney's "Chocolate Soldier."

Miss Daly has given satisfaction but withdraws from the company to devote more time to studying music. It is reported, however, that she may play a series of vaudeville engagements.

## MISS MURRAY DISSATISFIED.

Chicago, Dec. 26.

Elizabeth M. Murray, appearing here in "Exceeding the Speed Limit," has handed in her notice and will quit the show Saturday night. Her withdrawal is said to be due to her dissatisfaction with the manner in which Carter De Haven, the star of the production, is "fixing up" the book.

It is said that immediately after A. H. Woods sailed for Europe De Haven commenced cutting and slashing at Miss Murray's part in a way that seemed to her that he was trying to "snow her under." Accompanying her notice is her declaration that she is quite willing to remain with the company if her part remains unchanged.

If the notice is accepted Miss Murray will return to vaudeville, having an offer from the Orpheum circuit.

## HARRIS AND SELWYN COMING UP.

William Harris, Jr., and Edgar Selwyn have in preparation a new play for production in the near future, the nature of which is not being disclosed for the present.

This new firm of young men will be the natural successors to the businesses established by William Harris, Sr., and the late Henry B. Harris.

With the new year they propose to branch out on a rather extensive scale. Business at the Fulton, where their "Yellow Jacket" is playing, has improved each week and is now running along to a neat profit.

# DAVID WARFIELD COMING BACK IN "AUCTIONEER" REVIVAL

Lee Arthur Picks Christmas to Talk of Things He Knows About. Stranded Western Dramatist Buoyed Up

by Cop. \$110,000 Rental Asked for Palace.

Broadhurst and Robyn Combination

All Off. Tough One-Nighters.

Standing Pat in Boston

By LEANDER RICHARDSON

David Warfield, so it is said by Lee Arthur, will play next season in "The Auctioneer," the comedy in which he first gained fame as a star. It was Mr. Arthur who collaborated with David Belasco upon this play in the first instance, and therefore was responsible in a measure for the launching of one of the most extraordinary careers that ever fell to an actor in this country—or perhaps in the world.

I ran into Arthur on Christmas afternoon. The spirit of cheer was upon him.

"Let me tell you why I am elated," said he, with growing happiness. "Mr. Belasco sent for me the other day. You know, as most persons do, that we fell out some years ago, so that the mere request to me to come and see him was in the direct nature of a compliment. Of course, I went, and when I arrived, Mr. Belasco disclosed his plan to revive 'The Auctioneer' next season."

"Going to put out Warfield in a repertoire of his successes?" I surmised, taking this scheme as singularly sagacious management.

"Not at all," replied Arthur. "Just 'The Auctioneer.' Mr. Belasco told me he thought the last act of the play needed being brought up to date, but that the rest of it would do as it was. So I am going to work at the last act. By the way, you know, I suppose, that it was I who disclosed the possibilities of Warfield to Mr. Belasco?"

I didn't know it, but nodded in encouraging acquiescence.

"Yes, indeed. I got Mr. Belasco to go down to the old Weber and Fields' music hall, and said to him, 'Watch this man. We can write a big Jew play for him.' And Mr. Belasco watched, and told me to go ahead. Next day he made his deal with Warfield, and 'The Auctioneer' followed. You can see what will happen when the revival occurs."

Arthur and "The Fox."

Mr. Arthur, on Christmas afternoon, was the source of other incendiary and interesting information. He announced that when Nat Goodwin should come to New York for his next engagement he would appear in the leading role in "The Fox," written by Lee Arthur. There has been some controversy over this play.

It originally was produced by Oliver Morosco, in Los Angeles, where it ran for fourteen weeks. Mr. Morosco says that after the production a local critic charged plagiarism, asserting that the piece had been stolen outright

from a published story by Harold MacGrath, and that when he (Morosco) demanded a retraction the critic handed him a copy of the novel and said he would leave the retraction matter in Mr. Morosco's hands. There was no retraction, and, by the Morosco story, it was necessary to settle with the publishers of the original narrative, in order to avoid an injunction.

Mr. Arthur stated, on Christmas day, that he had told Mr. Morosco all the circumstances in advance—that the publishers of the MacGrath story had gone out of business, and he could not find them, adding that Mr. Morosco was more successful in his search, and had bought the stage rights for \$400 cash.

"By various arrangements," continued Arthur, "Mr. Morosco and Walter Jordan, the play broker, think they own this play outright. But I have a joker up my sleeve. The contract provides that no line or piece of business may be changed without my written consent, and some changes have been made for which I have not given my authority. Why, Mr. Morosco got me to sign off my royalties for Los Angeles, and I did it, thinking the piece might not go, for it looked pretty bad in rehearsal. When it ran for fourteen weeks, I was pretty sore, but took my medicine. As things stand now, my artistic temperament will not let me have any changes made in my manuscript without my written consent.

Some storm on the horizon, I take it.

Perfectly Grand Xmas.

On Christmas eve a dramatist from the west, a convivial sort of chap, who has had his ups and downs and has not so much to show for either, was in New York, and broke, and blue. This was the worst Christmas eve of his career—it sure was. Not a dollar, nowhere to go for a blowout, nobody to "touch," no chance for a friendly drink—nothing at all but the little old room, a magazine, a long, dull, gloomy stretch of reading, and finally a drop off to sleep.

The dramatist (and this is a true story) repaired to his room, shed his outer garments, took up his magazine, laid down and made the best of it, while mental pictures of other and more fortunate human beings floated in sinister procession between his eyes and the printed page before him.

The telephone rang. Mr. Playwright swore. Somebody, probably a creditor, was calling him up to add fresh gall and wormwood to the situ-

ation. "Hello," he said, ungraciously, "who is it?"

"I'm Cassidy," came the reply. "I'm the cop at 57th street and 7th avenue. The guy you made in plain clothes last Thursday night and bought all the grog for. Do you get me?"

"Yep," assented the dramatic writer, wearily. "What about it?"

"Nothin' about it," chirped Cassidy, over the 'phone, "only I've been fram-in' for you over my route, which contains fourteen saloons, and in every one of the fourteen there's a quart bottle on the ice waitin' for me and you. Is it good enough?"

It was one o'clock in the morning when they started, and daylight when they quit, and I have a standing proposition at fair odds that there never will be a slur at a policeman in any of the future works of this particular dramatist who was downcast on Christmas eve, but upcast on Christmas morn.

The Merest Trifle.

If you happen to know anybody with a little spending money not otherwise provided for, steer him against the proposition now on the market regarding the Palace theatre, erected by the optimistic Mr. Beck. It is a splendid, a captivating proposition, that would make the most serious-minded operator fairly jump for joy.

All that is asked for the Palace theatre is a rental of \$110,000 a year—which is a mere bagatelle, a floating feather in the wind, a bubble darting through space against the evening sun.

This trifle of \$110,000, properly secured, will gain for its possessor the theatre part of the Palace structure. The offices and all other rentable spaces in the edifice will be retained by the present owners, who are understood to include the B. F. Keith interests.

These interests, it may be remembered, were said to have had in view the plan of taking William Hammerstein into the Palace to run it in opposition to his father, Oscar Hammerstein, who holds the U. B. O. franchise for the district involved—only William wouldn't Jo. The philanthropy of the present proposition is nearly as touching as the integrity of the one offered to William Hammerstein.

Broadhurst-Robyn Deal Off.

George Broadhurst, of New York, dramatist, and Mr. Robyn, of St. Louis, composer, were to have collaborated upon a musical comedy, but they will not do anything of the sort. The story of the revised condition of affairs has its points of interest, and also is more or less instructive.

Mr. Broadhurst writes plays upon an entirely practical basis. When he contracts to deliver, he delivers, and that is all there is to it. Of course, he does not invariably pull off a "Bought and Paid For," or "Man of the Hour." Nobody can win every bit. At the same time, Mr. Broadhurst is in dead earnest, and always on the spot.

When it was arranged that he and Mr. Robyn—one of the most gifted of our makers of light music—should formulate a piece together, Mr. Robyn was delighted. He had been yearning for a lyricist who could give him inspiration, and he would show the world what he really could accomplish with his muse all keyed up.

Everything looked rosy, excepting that whenever an appointment was made for the two men to get together, Robyn was not there. This jarred upon Mr. Broadhurst's systematic method of getting down to brass tacks, and when the partners met, he said:

"Now, old chap, everything is all right, until we encounter the point of temperament, and when it comes to that I am the fellow who is going to have it. Get me?"

"I'll meet you at the Lambs' tomorrow at twelve," rejoined Robyn, cheerfully.

"Bet you four dollars you're not there," asserted Broadhurst, without the slightest sign of being ruffled. "And if you are not the deal doesn't go."

Mr. Robyn was deeply hurt at the mere suspicion that he ever had missed an appointment, but he did not keep the date, and so, what might have been our very greatest musical comedy automatically died before it was begotten.

No Home Talent?

The cables a few days ago brought to us from London the important information that "F. R. Benson, the noted actor," had sailed for America to take charge of the spectacular features of the Panama Canal exhibition in San Francisco. I confess that I am a trifle hazy as to the identity of F. R. Benson, "the noted actor," but it does seem to me that, in a matter so strictly American as the San Francisco affair, we might have found some talent which did not involve the complications of importation. We have developed a few pageantry makers of our own, such, for instance, as Frederic Thompson, Arthur Voegtlin and a few others. Why does somebody have to sail from the old country to show us something of which we already know more than all the other nations of the earth?

Some Tough One-Nighters.

An agent of one of the most important of the producing managers recently found himself in territory where his attraction seemed to be in a hopeless position so far as possible receipts were concerned, and he felt called upon to gather some data for the guidance of the home office. His letter carried these interesting facts:

"As I predicted, our business last week in the Kentucky towns was very bad, and my observation of the house books of Owensboro, Henderson, Paducah and similar places convinces me that other attractions have fared no better than ours, with the exception of Al Fields' Minstrels and 'The Smart Set,' which drew big crowds of negroes. Cairo, Ill., is the worst of the lot, and yet is getting two or three shows a week. What these shows are doing may be gathered from the following transcript of the books:

"Seven Days,' gross, \$90; 'The Common Law,' \$94; Saturday matinee, \$25; night, \$28; 'The Rosary,' \$131—cheap prices; 'The Great Divide,' \$121; 'Freckles,' \$151; 'The Fortune Hunter,' \$127; 'Bunty Pulls the Strings,' matinee, \$78; night, \$112.

"The outlook in these and similar places, they tell me, is even worse than this record shows the condition to have been in the immediate past."

(Continued on page 15.)

**IN NEW GARDEN SHOW.**

Although the date of Jan. 22 is talked of as the opening performance at the Winter Garden of the new show to follow "Broadway to Paris" in there, nothing definite is settled upon. One story says that "The Social Whirl" will close at Buffalo Jan. 18, while another mentions Brooklyn for its last stand. Most of the principals for the new Garden production will be drawn from the "Whirl" troupe.

In the new show are to appear Gaby Deslys, Al Jolson, Fanny Brice and Jennie Dolly. Miss Dolly is of the Dolly Sisters. Rosie Dolly will continue with "The Merry Countess."

Jean Schwartz has been commissioned to write the music for the new production. Harold Atteridge is finishing the book for it.

Martin Brown who also left the "Countess" show with the ending of its run at the Casino, may be found in the Garden's new piece.

"Broadway From Paris" is reported as going on tour of the Shubert houses, with a story saying Max and Gertrude Hoffmann have purchased the production outright from the Shuberts and Comstock & Gest.

There was a report about this week that Lillian Lorraine, upon completing her vaudeville engagement at Hammerstein's, might enter the current show at the Winter Garden, New York, or go under the direction of the Shuberts for some other production.

**MATRIMONIAL MIX-UP.**

New Orleans, Dec. 26.

Another art uplifter to commit matrimony in this city last week was Amelia Davis, of the Greenwall chorus.

Amelia married the engineer of a steamship at three in the morning, paying for the license and ring with her own money.

At ten of the same morning, when the sun struck its stride in the matter of shining, the engineer denied marrying Amelia.

This remark peeved Amelia. She threw a glass of beer in his face, and, at eleven o'clock of the very same morning, entered suit for divorce.

**RACKS ARE CLEAN.**

It was said last Monday night that there was not a seat to be had at any of the New York theatres for New Year's eve even at the advanced tariff of \$3. There were sales late last week in the hotel ticket offices at \$3.50, but by Monday even these had been cleaned up.

Hammerstein's Victoria has also been sold out with the prices advanced to \$2.

**TWO SHOWS CALLED OFF.**

Two proposed road companies have been abandoned after the members of both put in a week's rehearsal. Leigh Morrison engaged people for a revival of "Three Weeks," planning to feature Maxine Miles, but Friday last called everything off.

John T. Hall had gotten a cast together for a road tour in "The Girl Upstairs." Much to the chagrin of the players he called the tour off last week.

Bordoni sailed Thursday on the La Provence for France.

**SHOWS IN PHILLY.**

Philadelphia, Dec. 26.

There was an almost entire change of bills in the first class houses this week, "The Garden of Allah," in its third week at the Forrest, where it is being played to fine business, being the single holdover. The holiday season has had its usual effect on the business generally, but it has been no worse than in former years and the new shows were given a hearty send-off.

"The Spy," an English version of Henry Kistenmaecker's play "La Flambee," by Peter Le Marchant, was presented at the Broad by a splendid cast headed by Edith Wynne Matthison. The piece was very well received and praised by the press, wordiness being its chief fault.

Philip Bartholomae's farce comedy "Little Miss Brown" was given a fine start at the Adelphi, and there is excellent promise of its future stay here.

"Little Boy Blue" opened very well at the Lyric where it will remain over the holidays. It is elaborately staged and well cast.

"The Quaker Girl" was the attraction at the Chestnut Street Opera House and was heartily welcomed by a well filled house. The piece is well remembered here and should do well.

"The Spring Maid," with Christie McDonald and Tom McNaughton, at the Garrick, is also a repeater and promises well. Its opening was good Monday night.

Chauncy Olcott is making his annual visit to the Walnut for a two weeks stay in the Irish romance play "Isle 'o Dreams." The house has been dark since the closing of "Ransomed."

**WEEK IN SAN FRANCISCO.**

San Francisco, Dec. 26.

Pre-holiday business in San Francisco was surprisingly good. The Monday afternoon attendance at the Empress was capacity. The showing at the Orpheum was most satisfactory and Pantages had a good house.

At the Cort ("A Modern Eve") play and star are praised. The Columbia attendance has declined somewhat. Kolb and Dill continue at the Savoy with "In Dutch," which pleases. The new company at the American is liked. Business is reported increasing there where Armstrong's burlesque holds the boards. Dramatic stock at the Alcazar is doing well.

**BANQUETTING WILL DAVIS.**

Chicago, Dec. 26.

The Theatre Managers' Association of Chicago will tender a banquet to Will J. Davis, manager of the Illinois, and dean of the local theatrical colony, Jan. 30.

James Jay Brady, manager of the Colonial, is looking after the important details.

**GOING SOUTH.**

Margaret Illington in "Kindling" goes south in February; "The Newlyweds" starts toward the equator in January, and the same month will witness down there Fritzi Scheff in her self-owned production (formerly belonging to Jos. M. Gaites); also "The Prince of Tonight" and "The Lottery Man."

**DON'T WANT AUTO ORCHESTRA.**

Philadelphia, Dec. 26.

The Central Labor Union threatens to take action against the use of the "Automatic Orchestra" in the Broad Street theatre which may result in a general strike of all musicians, stage hands and other union employes in the theatres here operated by the firm of Nixon & Zimmerman.

The subject was brought before the meeting of delegates to the Central Labor Union at a meeting held Sunday and a committee of three was appointed to confer with committees of the Musicians' Unions and the Stage Employes' Union and to wait upon the management to demand the removal of the automatic.

There has been no orchestra at the Broad this season. Thomas M. Love, manager of the Broad, said he could not say what action the theatre management would take in the matter.

**JIM WALSH LANDS.**

Atlantic City, Dec. 26.

The star green popularity kid in the theatrical profession, James C. Walsh, of Young's Hotel, has landed a hostelry of his own.

It is the new Vendig, now building at Filbert and 13th streets, Philadelphia. The Vendig will open about May 1, with Jim as manager. The hotel will have 250 rooms or more, each with bath.

**"QUESTION" MAY MOVE.**

It is likely "The Question" will move from Daly's by the end of the year. The piece was put in only as a stop-gap and without much expectation that it would catch the popular fancy. It was tried out on the road pretty thoroughly and did poorly.

It is reported that the piece did \$46 in one performance in Providence.

Leo Donnelly will probably return to Ready Money," taking the role he created in that piece.

**"FINNIGAN'S FRIEND"**

TOM GILLEN

A VERY CLEVER LITTLE FELLOW. Opened at Orpheum Theatre, South Bend, Ind., August 26, with contracts for two weeks (and a promise of ten weeks), finished 17 weeks tall in a row! Dec. 21 at Lyric, Danville, Ill. That's what the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION think of "Finnigan" and me. Prosperous New Year to all Home for the holidays.

**ATWELL-RABINOFF IN COURT.**

Thursday in the Supreme Court a motion was set down to be heard upon the application of Ben Atwell to have a receiver appointed for the business interests he alleges he is a joint partner in with Max Rabinoff. Sondheim & Sondheim appeared for Mr. Atwell, who claims a partnership agreement with Rabinoff from May 1, 1910.

While he was living at 26 Albion street, London, Atwell states in his affidavit, Rabinoff extracted from his trunk certain documents which would have established the partnership in writing. Other affidavits with the moving papers support the statements of Atwell, who also swears Rabinoff acknowledged having gone through the trunk.

Involved in the proceedings are the American tours of Pavlova and Mordkin and Pavlova alone, also Sirota, and American rights to the opera, "Les Saltimbanques."

Following the loss of the papers, Atwell alleges Rabinoff disposed of part interest in the Sirota tour over here last season to William Morris, and realized large profits on the other amusement ventures he was a partner in. The Beerbohm-Tree-Rabinoff operation of the Century, New York, reported commencing with next season, will likely get into the court proceedings.

In the concert and lyceum field for a long time Mr. Atwell was a recognized figure, handling successfully some of the very largest attractions. He traveled with the Pavlova-Mordkin troupe, one of the biggest successes of recent years, and Atwell just now is concerned in the huge hit scored by "The Whip" at the Manhattan, New York, handling the publicity for that show at what is said to be the largest salary paid any press agent in America.

Daniel Meyer, the principal concert manager of England, arrived on the George Washington Monday. He will be called upon to give testimony in the receivership action, it is said.

**SUING MOTHER-IN-LAW.**

Helen Mann, of "Madame Sherry," who in private life is Mrs. Nellie Verschleiser and resides in the Bronx, filed suit in the Supreme Court this week for \$10,000 alleged damages against her mother-in-law, Mrs. Annie Verschleiser.

Miss Mann has another suit pending against her mother-in-law for \$50,000 in which her father-in-law is made co-defendant. She charges that the elder Verschleisers have enticed her husband from her.

**DESCRIBING SIMONE.**

Chicago, Dec. 26.

Mme. Simone began her first Chicago engagement at Powers' Theatre Monday night, before a small audience. One local scribe in commenting on her acting said she was a combination of Sarah Bernhardt and Eva Tanguay. She played in "The Return From Jerusalem."

**NEW LONGACRE IN FEBRUARY.**

At H. H. Frazee's office this week it was announced the new Longacre theatre would probably be ready for opening by Washington's birthday.



# HIRES WHOLE STOCK COMPANY FOR OPPOSITION THEATRE

**B. F. Keith Gives Notice of Closing at Portland (Me.) Theatre; Julius Cahn Takes Entire Cast to Open at the Jefferson. Playing for Keith Four Years**

Portland, Me., Dec. 26.

The entire stock company at the Portland theatre, given notice by the B. F. Keith management its services would not be required after next week, was immediately engaged by Julius Cahn, and will open at the Jefferson theatre here in stock productions, following the conclusion of their stay at the Portland.

The stock company has been playing for the Keith house for the past four years. Adelaide Keim, at present leading woman at the Portland, is reported as agreeing to the engagement with Cahn for the Jefferson, along with the remainder of the company. They will open at the Jefferson in "The Easiest Way."

The unexpected manœuvre by Cahn rather upset the Keith people, it is said. It is looked upon as a shrewd move.

## STOCK NEWS IN FRISCO.

San Francisco, Dec. 26.

Jack Conway, leading man at the National since it opened early last fall, has been succeeded by Raymond Whitaker, from the east. Rumors of another recruit to take the place of Mrs. Conway, the ingenue (programed as Jane Courtney) are also rife.

There have been so many changes in the National organization of late the few remaining members of the original company scarcely know from one week to the next whether or not they are to be included in the managerial cleanup.

Dorothy Davis Allen, wife of the orchestra leader of the theatre and interpreter of the heavy female roles, has closed, with no permanent successor named. Several of the National players have been suffering from severe colds contracted by working in an unheated house.

Al C. Joy, the Examiner's baseball editor and funny column writer, is one of several recruits to the Alcazar theatre stock company during the production this week and next of "The Fortune Hunter." He has been cast for the part of "Blinky" Lockwood. This is not his first footlights experience, and he is expected to give a creditable account of himself in the role. Other reinforcements for this engagement are Al Watson, Carl Stockdale and Irene Outtrim. The latter succeeds Grace Carlisle, who has been playing second heavy leads. It is reported the recent engagement of Orrin Johnson and Margaret Leslie, which opened very auspiciously with "The Gamblers" and held up strongly the second week with "The Witching Hour," took a heavy slump during the last two weeks when the respective vehicles were "The Money Moon" and dates back to that company.

Henry McRae, formerly manager of the Diepenbrock, Sacramento, is now in Los Angeles, where he is a member of the corps of directors of the Vitagraph Film Co.

"A Gentleman of Leisure." The last two plays were both strangers locally and not liked by the Alcazar patrons. "The Fortune Hunter" is expected to send the receipts soaring again.

It was expected and feared the Alcazar acting forces would be materially weakened by the closing at this time of Charles Ruggles, who is under contract with Oliver Morosco to open in a Broadway production, but at the last minute word was received that the O'Farrell street favorite will not be needed in New York until February. Managers Belasco and Mayer quickly arranged to retain him here until that time.

Roy Clements and his wife, Neva West, both former members of the Alcazar stock company, have arrived here with their two months' old infant from Portland, where Mr. Clements has been appearing in stock. They are resting through the holidays.

Several San Franciscan friends of Mr. and Mrs. Stanley C. De Wolf have received cards announcing the birth of a son somewhere in Texas where Mr. De Wolf is filling a stage engagement. The couple are very well known hereabouts from their former engagement with the Newman-Foltz stock company when Mrs. De Wolf was programed Antoinette Crawford. Their subsequent marriage was the outcome of a romance that

## STOCK HOUSE BURNS.

Fort Worth, Dec. 26.

The Princess theatre, with the Clifford stock company as its permanent tenant, was completely destroyed by fire last night. The company lost all effects. The current bill was "Our New Master."

## STOCK ACTOR ARRESTED.

San Francisco, Dec. 26.

James McGrath, actor in a local stock company, was convicted a day or two ago on a charge of taking part in a suggestive performance. He was released on his own recognizance, while further consideration of the case was put over until Dec. 31.

## CHANGES IN POLI CO.

Waterbury, Dec. 26.

Frank Wilcox, formerly playing stock in Toledo and Mt. Vernon, opened here Monday as the new leading man with the Poli stock, the bill being "Soldiers of Fortune."

Other newcomers are Jack Brice and Frances Williams. Hazel Miller has been engaged as ingenue and will open next week in "The Rose of the Rancho."

Carl Anthony, the former leading man, has gone to Troy to play leads for the Malley-Dennison stock there. Others who have left the Poli stock are Lawrence Wells and Grace Lord.

## BUNTING CO. REMAINS.

Atlanta, Dec. 26.

The Emma Bunting stock company is not to close at the Forsythe. The company will stick for the winter as business has been very satisfactory to the management. This week "Going Some" is the attraction.

## DROPPED DEAD ON STAGE.

Stamford, Conn., Dec. 26.

Margaret Hatch, aged 20 years, while playing a part in a vaudeville sketch at the Alhambra, dropped dead on the stage last night shortly after the curtain had gone up. Heart disease was the cause. Miss Hatch was a sister of Charles Hatch, a Chicago theatrical manager.

## STOCK PEOPLE SENT CARDS.

Carolyn Lawrence received several hundred Christmas cards from her friends in the dramatic and stock professions.

## GRACE LA RUE IN PRODUCTION.

The Shuberts' production of "The Barefoot Dancer," a foreign comic opera, is scheduled for production some time in January, with Grace La Rue in the title role.

## DALY TO HAVE NEW PLAY.

Bernard Daly, present star of "Dion O'Dare," is to be starred next season in a new play under his present management.

## STOCK COUPLE WED.

San Francisco, Dec. 26.

Nana Bryant, leading woman at the Liberty, Oakland, and Ted. MacLean, were married here recently.

## NEW BENDER IN STOCK.

Utica, Dec. 25.

The new Bender theatre opened Christmas Day with musical stock controlled by W. D. Fitzgerald, the house manager. The company is the former Morton Opera Co. which played the Lumberg here all last summer.

Fitzgerald is backing the revival of "Sis Hopkins," which opened at the Lumberg Dec. 23.

## BELGRAVE GOING BACK.

Jack Belgrave has been signed with Oliver Morosco, and will return to the Pacific Coast where for five years he played characters for Morosco at the Burbank.

## GOING INTO CAMDEN.

Camden, N. J., Dec. 26.

A new stock company, organized in the Betts-Fowler agency, New York, was advertised for the Temple here by Manager Faulkner.

## OLYMPIC CO. CLOSED.

Cincinnati, Dec. 26.

The company at the Olympic has closed. Some of the stock people left here for New York. Others went to Chicago.

The company had pretty rough sledding at the Olympic.

## SUING FOR SALARY.

Jane Courtney, who signed to play the lead in the stock production of "Paid in Full" and was released before the piece was produced by the Noel Travers company at the Grand, Brooklyn, is suing the Grand management for two weeks' salary.

Miss Courtney claims she was "let out" through lacking the required ability. She thinks this was pretty strong in the face of her long road season.



SOPHIE TRAUBMAN

The operatic star who will give a song recital Sunday afternoon (Dec. 29), at Astorian Hall, New York.

# BILLS NEXT WEEK (December 30)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All houses open for the week with Monday matinee, when not otherwise indicated.)

(Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Theatres with "B-C" following name (usually "Empress") are on the Sullivan-Considine Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. O." United Booking Offices—"W. V. A." Western Vaudeville Managers Association (Chicago)—"B-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Coa." Consolidated Booking Offices (Miles, Steady, Moss & Brill, Cumingham & Fitzgeralds Circuits).

**New York.**  
**HAMMERSTEIN'S.**  
Ching Ling Foo  
Lillian Lorraine  
Maurice & Walton  
George Rolland Co  
McKay & Cantwell  
Ward & Curran  
Exposition  
Matinet & Sylvester  
Moss Bailey & Morg  
Brent Hayes  
Georget & Jacques  
**FIFTH AVE** (ubo)  
Florence Roberts Co  
Ed Reynard  
Vanderbilt & Moore  
Tebow's  
Bogert & Nelson  
Oliva Briscoe  
4 Rianos  
Roehm Ath Girls  
Lord Robert  
**UNION SQUARE**  
"Dinkel's Christmas"  
Laddie Child  
"Court by Girls"  
Mary Alden  
Phina & Co  
The Langdons  
Lydia & Albino  
Alfredo  
Asaki

**COLONIAL**  
Olga Petrova  
George Baban Co  
Mrs. Gard. Crane  
Guerrite & Conrad  
John Geiger  
Crouch & Welch  
Ward & Weber  
Sprague & McNeese  
Bartholdi's Birds  
**BRONX**  
Grace LaRue  
James & Bon Thornton  
Rose Pittino  
W. L. Abington Co  
Dick, Writing Dog  
Marshall Montgomery  
Madge Maitland  
Cooper & Robinson  
Lamb's Manikins  
**ALHAMBRA**  
Zelda Sears Co  
Tom Terriss Co  
Rooney & Bent  
Joe Jackson  
Herman Timberg  
Conlin, Steele, Carr  
Norton & Nicholson  
Alexander & Scott  
Viviana D'Art  
Balton Troupe  
**PLAZA** (loew)  
Viola Duval  
Force & Williams  
Murry Livingston Co  
W E Browning  
Romano Bros  
**2d half**  
Uno Bradley  
Harry English Co  
Chappelle & Convers  
Olympic 3  
(One to fill)  
**SEVENTH AV** (loew)  
Brent Hayes  
Guy Bartlett 3  
Elita Proc Otis  
Bell Boy 3  
Juggling Barretts  
(One to fill)  
**2d half**  
Shirley & Kessler  
Hornor Bros Co  
Jack Allman  
The Gagnoux  
(Two to fill)  
**AMERICAN** (loew)  
Jenkins & Covert  
Anderson & Golnes  
"Pix Jim"  
Fred & Bea Lucier  
Richard Milloy Co  
Josephine Davis  
(Three to fill)  
**2d half**  
Marie LeVarr  
Heumann 3  
Hurst W & Hurst  
Jack Gardner  
Lowe & Edwards  
Geo. Auger Co  
Josephine Davis  
Casto Bros  
**DELANEY** (loew)  
Jim Reynolds  
Hal Merritt  
Lava Vanna 3  
Harry English Co  
Klein B & Shall  
Casto Bros  
(Two to fill)  
**2d half**  
Dorothy Mueher  
Omega 3  
Brent Hayes

Richard Milloy Co  
Harry Mayo  
(Three to fill)  
**LINCOLN** (loew)  
Root & White  
Rhoder & Crampton  
Rosie Burt Co  
Brady & Mahoney  
Lillian Doone Co  
(One to fill)  
**2d half**  
Leightner & Jordan  
Sager-Midgely Co  
Fred & Bea Lucier  
Fiddler & Shelton  
Williams & Williams  
(One to fill)  
**GREENEY** (loew)  
Dorothy Mueher  
Lowe & Edwards  
Em Francis Co  
Hurst W & Hurst  
Olympic 3  
Jimmie Britt  
(Two to fill)  
**2d half**  
Deltorel & Glassand  
Rhoder & Crampton  
"Leap Year Girls"  
Jimmie Britt  
Seymour & Robinson  
(Three to fill)  
**GRAND** (loew)  
Anita Bartling  
Evans & Vidocq  
3 Ylos  
2 Clarks  
Har-Stewart & Kids  
(One to fill)  
**2d half**  
Golden & West  
Plott  
"Passenger Wreck"  
Yerxa & Adele  
(Two to fill)  
**YORKVILLE** (loew)  
Kilken Sisters  
Undine Andrews  
Happy Jack Gardner  
Hornor Bros. Co.  
Harry Mayo  
Williams & Williams  
**2d half**  
Hal Merritt  
Guy Bartlett Co  
Elita Proc Otis  
Anderson & Golnes  
Juggling Barretts  
(One to fill)  
**NATIONAL** (loew)  
James F O'Reilly  
"Day at Circus"  
Guy Bros  
Harlan Knight Co  
Broughton & Turner  
Clark 3  
(One to fill)  
**2d half**  
Gilden Sit  
McAvoy & Powers  
Milla Players  
Richards & Montrose  
Burns & Uno  
Chas. Sweet  
Carpos Bros

**BROOKLYN.**  
**ORPHEUM**  
Thos. A. Wise Co  
Mazie Cline  
Odiva  
Ma-Belle  
Watson & Santos  
Joe Whithead  
L'Toes & Co  
Four Entertainers  
"Hazel Weston"  
**RUSHWICK**  
Kathryn Kidder Co  
May Tully  
Eddie Leonard & Ma-  
bel Russell  
"Lawn Party"  
Conroy & LaMaire  
Rae Penton Co  
Fred Duprez  
Bradna & Derrick  
Blanche Sloan  
**JONES** (loew)  
Harry Cutler  
"Almighty Dollar"  
(Two to fill)  
**2d half**  
Herbert Mann  
3 Richardsons  
Melbourne 4  
Mysterio  
**COLUMBIA** (loew)  
Golden & West  
Uno Bradley  
"Grey Overcoat"  
Fiddler & Shelton  
(One to fill)  
**2d half**  
Livingston & Field  
Lander Bros  
"Almighty Dollar"  
Weher & Wilson  
Barnea & Robinson  
(One to fill)

**FULTON** (loew)  
Shirley & Kessler  
Deltorel & Glassand  
Weber & Wilson  
Mr. & Mrs. Thorne  
Lucciano Lucca  
Heumann 3  
**2d half**  
Harry Leander Co  
Undine Andrews  
La Vann 3  
Pearle Burt Co  
Lee Tons Foo  
Lillian Doone Co  
**BIJOU** (loew)  
Leightner & Jordan  
Raney & Coleman  
Geo. Auger Co  
Jack Allman  
Carpos Bros  
(Two to fill)  
**2d half**  
Root & White  
"Day at Circus"  
Lucciano Lucca  
Jenkins & Covert  
Brady & Mahoney  
Three Friele  
**SHURET** (loew)  
Gilden Sit  
McAvoy & Powers  
Milla Players  
Marie LaVarr  
Kilflon & Boyne  
Chas. Sweet  
The Gagnoux  
**2d half**  
James F. O'Reilly  
Eik Jim  
Guy Bros  
Harlan Knight Co  
Broughton & Turner  
Clark 3  
(One to fill)  
**Ann Arbor, Mich.**  
**MAJESTIC** (wva)  
Kents Seals  
Thos Q Seabrooke  
Johnny Small & Sis  
Battie Creek, Mich.  
**BIJOU** (wva)  
(Open Sun. Mat.)  
Marzellas Birds  
Tuxedo Comedy 4  
Hal Kelley Co  
Rosette Rennee  
The Maldens  
**2d half**  
Cabaret Royal (wva)  
Bobbie Robbins  
Jos & Myra Dowling  
Boris Fridkin Troupe  
(One to fill)  
**Bay City, Mich.**  
**BIJOU** (wva)  
(Open Sun. Mat.)  
"Honeycomb Trail"  
**Billings, Mont.**  
ACME (ac)  
(Jan 1-2)  
Roubie Sims  
Floyd Mack  
Hobson & Mabelle  
Bob Pandur & Bro.  
"Suburban Winner"

**Boston.**  
**KEITH'S** (ubo)  
Joe Welch  
Homer Lind  
Ralph Smalley  
Kluting's Animals  
Warren & Conley  
Wood & Widger  
Caron & Herbert  
Lena Pantzer  
**ORPHEUM** (loew)  
Geo. Darling  
Mr. & Mrs. Reynolds  
Herbert Brooks  
"Trap Santa Claus"  
Telegraph 4  
Ten Arabs  
(Two to fill)  
**2d half**  
The Cleveland  
"Trap Santa Claus"  
Herbert Brooks  
Tilford  
Schreck & Percival  
(Two to fill)  
**Brookton, Mass.**  
**CITY** (loew)  
Seymour & Robinson  
Howard & Linder  
Waring  
**2d half**  
Ralph Connors  
Wm Flemen Co  
(One to fill)  
**Buffalo.**  
**SHEA'S** (ubo)  
"Little Parisienne"  
Juliet  
Bert Fitzgibbons  
Eva Taylor Co  
Conrad & Whidden  
Frank Hartley  
Kitamura Japs  
(One to fill)

**Butte, Mont.**  
**EMPERESS** (ac)  
Nelson & Floyd  
Lawrence & Edwards  
Frances Klare Co.  
DeMicheli Bros  
4 Lukens  
**Calgary, Can.**  
**EMPIRE** (p)  
(Open Thurs mat)  
Dave Rafael Co  
Tom Kelly  
4 Solia Bros  
Valerie Sis  
Phil a Toka  
**Champaign, Ill.**  
**WALKER OPERA**  
**HOUSE** (wva)  
Helen Hart  
West & Charles  
Carl Randall  
Hill Cherry & Hill  
L H  
Three Weston Sisters  
Joe Ketter & Co  
Stuart & Hall  
**Chicago.**  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Price & Price  
Dow & Dow  
Glendower & Manlon  
Kilflon & Boyne  
Chas. Sweet  
The Gagnoux  
**LINDEN**  
Monkey Hippodrome  
Haker & Sullivan  
Rashman & Lane  
Hattie Kirschner  
MacIyar & Hamilton  
**2d half**  
Monkey Hippodrome  
Gravetta & Lavondre  
Manly & Sterling  
Al Leonhardt  
**Cincinnati, O.**  
**ORPHEUM**  
(Open Sun. Mat.)  
Sahera  
Warren & Francis  
Eldridge & Barlow  
Von Dell  
Greene & Jackson  
Flelding & Carlos  
Kelo Bros  
**KEITH'S** (ubo)  
Joe Tinker  
Providence Players  
Chas Fletcher  
Wilson Troupe  
Burns & Fulton  
Eddie Ross  
Bradshaw Brothers  
(One to fill)  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Stith & Garnier  
Ward Sisters  
Mrs & Mrs Caulfield  
New McKelvey  
"Road of Mexico"  
(One to fill)

**Cleveland.**  
**HIPPOROME** (ubo)  
Jessie Bukey Co  
Gould & Ahlmy  
Primrose Four  
Robbie Gordone  
Erscotti & Lilli  
Seymour Brown  
Flying Weavers  
(Two to fill)  
**Colorado Springs.**  
(Jan. 2-4)  
Beastes Cockatoos  
Collins & Hart  
Arthur Whitlaw  
Dancing Maddens  
Italian Troup  
Dance Violina  
**Dallas.**  
**MAJESTIC**  
Toots Paka  
Lewis & Dody  
O'Connor Sisters  
Hamill & Abate  
Four Vanis  
Bill Dooley  
Barrows-Lancaster Co  
**Danville, Ill.**  
**LYRIC** (wva)  
Marx Bros  
L H  
Ed Vinton & Dog  
Hanvey & Dunlevy  
Henry Horton & Co  
Adair & Hickey  
**Davenport, Ia.**  
**AMERICAN**  
Windaker's Band  
Acme 4  
Joe Mazee  
Loffingwell & Meyers  
Harry Bestry  
Velde 3

**Decatur.**  
**EMPERESS** (wva)  
Cummings & Thornton  
Weston Sisters  
Nichols Sisters  
Great Lester & Co  
Isle of Joy  
L H  
Wanzer & Palmer  
Weston & Young  
Roberts & Roberts  
Clipper Quartette  
Old Soldier Fiddlers  
**Denver.**  
**ORPHEUM**  
Marquard & Seeley  
Nat Nazarro Co  
McConnell & Simpson  
Goldsmith & Hoppe  
3 Bremana  
May & Addis  
David Kidd  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Falls & Falls  
Howell & Scott  
Fritzrow & Blinchard  
Lecard & Whitney  
Glen Ellison  
"Fun Barber Shop"  
**Detroit.**  
**TEMPLE** (ubo)  
"Trained Nurses"  
Frank North Co  
Wright & Dietrich  
Bros Jonley  
Kimberly & Mohr  
Willis Family  
The Rexes  
**Evansville, Ind.**  
**NEW GRAND** (wva)  
Geo Moore  
Marconi Bros  
Milton & Dolly Nobles  
Vinton & Dog  
Mother Goose Girls  
**Fall River, Mass.**  
**ACADEMY** (loew)  
Pritzrow & Percival  
Dow & Dow  
Wm. Flemen Co  
Tilford  
**2d half**  
Raymonde  
Mr. & Mrs. Reynolds  
Telegraph 4  
Ten Arabs  
**FLINT MICH**  
**BIJOU** (wva)  
(Open Sun. Mat.)  
Charles Burkhardt Co  
**Ft. Wayne, Ind.**  
**TEMPLE**  
Martin's Dog Bandita  
Gordon Eldrid & Co  
Winch & Poore  
Kuma Japs  
Barrett & Earle  
Marie Rossi  
**Grand Rapids, Mich**  
**COLUMBIA** (ubo)  
Emma Cerus  
Rosaes Does  
Dick Crullis Co  
Dick Bros  
Clark Sis & Sterling  
Al Lawrence  
(One to fill)  
**Hoboken, N. J.**  
**NEW AMSTERDAM**  
(loew)  
Livingston & Field  
Barnes & Robinson  
"The Way Out"  
Hender Bros  
Harry Leander Co  
April 3  
**2d half**  
Viola Duval  
Murry Livingston Co  
Romano Bros  
(Two to fill)  
**LYRIC** (loew)  
Geo. Murphy  
"Passenger Wreck"  
Chappelle, M & Convers  
(Two to fill)  
**2d half**  
Frank Stafford Co  
W. E. Browning  
Cliff Bailey 3  
(Two to fill)  
**Jackson, Mich.**  
**BIJOU** (wva)  
(Open Sun. Mat.)  
W S Harvey Co  
Henry Harry Hines  
Pennl Bros & Burns  
Visher & Whitecliffe  
We-Chok-Re  
**2d half**  
Kents Seals  
Thos Q Seabrooke  
Johnny Small & Sis  
Sanders & Van Kooztz  
DeVole Trio

**Kalamazoo, Mich.**  
**MAJESTIC** (wva)  
Cabaret Royal (wva)  
Bobbie Robbins  
Jos & Myra Dowling  
Boris Fridkin Troupe  
(One to fill)  
**2d half**  
Marzellas Birds  
Tuxedo Comedy 4  
Hal Kelley Co  
Rosette Rennee  
The Maldens  
**Kansas City, Mo.**  
**ORPHEUM**  
Amelia Bingham  
4 Hunters  
Great Ansh  
Claudius & Scarlet  
McIntyre & Hartley  
Owen Clark

**EMPRESS** (ac)  
(Open Sun. Mat.)  
Ling & Long  
Weston & Leon  
Alf Holt  
Chas Brown Co  
Barney Gilmore  
"Delicatessen Shop"  
**Lafayette, Ind.**  
**FAMILY**  
Williams Circus  
Dean & Stevens  
Ford & Hyde  
E J Moore  
Ethel Vane  
**2d half**  
Gardner & Revere  
Henry Hargrave Co  
Goldsmith & Hoppe  
Jackson & Margaret  
Geo Moore  
**Lansing, Mich.**  
**BIJOU** (wva)  
(Open Sun. Mat.)  
"Dewey"  
Faye Trio  
Hall & Lorraine  
Fred Griffith  
(One to fill)  
Charles Burkhardt Co  
Fisher & Greene  
Carter Taylor Co  
Ford & Laird  
Frederich Co  
**Los Angeles.**  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Carlys Dogs  
Eli Dawson  
Morton Jewell Co  
Number 44  
Brooklyn 4  
Geo B Reno Co  
**PANTAGES**  
5 Greens  
4 Cook Sis  
Frank Rogers  
Mohr & Knoff  
Shaw & Wilson  
3 Elliott Bros  
**Milwaukee.**  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Little Billy  
Grady-Carper Co  
Keno & Green  
Herbert - Goldsmith  
Royal Japs  
Carrie Reynolds  
Maude Odell Co  
**Minneapolis.**  
**UNION** (wva)  
(Open Sun. Mat.)  
Wander & Stone  
Rita Redfield  
Halliday & Carlin  
Moore & Young  
Loja Trou-e  
**Newark.**  
**PROCTOR'S** (ubo)  
Will Archie Co  
Norton & Earl  
La Petite Mignon  
Hufnord & Chain  
Olson & Alexandria Co  
5 Martells  
Frazini  
Carlisle's Horses  
Savo  
Ernie & Ernie  
**New Haven.**  
**POL'S** (ubo)  
Devine & Williams  
Lillian Shaw  
Ren Deley Co  
April 3  
Leo Corlillo  
Billy Weston Co  
**New Orleans.**  
**ORPHEUM**  
"Oneline Night"  
Vilon d'Arts  
Frank Rae Co  
The Cromwells  
Musical Kines  
Mildred Grover  
Steiner 3  
**New Rochelle.**  
**LOEW'S** (wva)  
"Leap Year Girls"  
(Two to fill)  
**2d half**  
Bell Boy  
(Two to fill)  
**Oakland.**  
**ORPHEUM**  
Ada Reeve  
Paul Dickey  
Troyolo  
Chris Richards  
Frank & Tru Rice  
Rivoli  
Oscar & Suzette  
**PANTAGES**  
(Open Sun. Mat.)  
Lake Mus Com Co  
Lo Clair & Sampson  
Fields Bros  
Gavin & Platt  
Margaret Bird Co  
**Philadelphia.**  
**KEITH'S** (ubo)  
Cecelia Loftus  
"Detective Keen"  
Una Clayton  
Kremka Bros.  
A & F Steadman  
Sully & Hussey  
The Shilling  
Charles F. Seamon  
Bowman Bros  
**WILLIAM PENN** (ubo)  
Fields & Lewis  
McDeavitt Kelly & L.  
"In the Suburbs"  
Meehan's Dogs

**Portland, Ore.**  
**EMPERESS** (ac)  
2 Heddars  
Jack Rannahan  
5 Lunds  
Fox & Ward  
Wallace & Mack  
"Circum Evidence"  
**PANTAGES**  
Castrillions  
Musical AValos  
Eckert & Francis  
Hilliar  
Nancy Lee 2  
Geo Rowley  
**Pueblo, Col.**  
(Dec 30-Jan 1)  
Same bill as at Col-  
orado Springs with is-  
sue  
**Rochester, N. Y.**  
**TEMPLE** (ubo)  
Dr Herman  
Cros & Josephine  
Australian Wood Cut-  
ters  
Caselli's Midgets  
Edwina Harry Co  
Bud & Nellie Helm  
Redford & Winchester  
Harry Atkinson  
**Sacramento.**  
(Dec. 30-Jan. 1)  
**CLUNIE** (orb)  
Little Billy  
Grady-Carper Co  
Keno & Green  
Herbert - Goldsmith  
Royal Japs  
Carrie Reynolds  
Maude Odell Co  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Max & Cameron  
Mab & Wels  
Lind  
Lottie Williams Co  
Will Oakland  
3 Gerts  
**Saginaw, Mich.**  
**JEFFERS** (wva)  
Kid Hamlet Co  
Moore & Browning  
Nelle Andrews Co  
George Crotty  
Push & Peysor  
**Salem, Mass.**  
**SALEM** (loew)  
Raymonde  
Ralph Connors  
"Camping Days"  
"Camping Days"  
Geo Darling  
Howard & Linder  
"Camping Days"  
**Sale Lake.**  
**ORPHEUM**  
"California"  
James J Morton  
Felix & Borty  
Nonette  
Bronson & Baldwin  
Meredith & Snoozer  
D Young & Sis  
**EMPERESS** (ac)  
(Open Jan. 1)  
Collier & DeWalde  
Geo Garden  
3 Spa Bros  
Harmony Beau & Belles  
Van & Carrie Avery  
Paul Spadoni  
**San Diego, Cal.**  
**EMPERESS** (ac)  
(Open Sun. Mat.)  
Martine & Doll  
Grace Leonard  
Dav DeMus & Getay  
Hyman Adler Co  
Dale & Boyle  
3 Stanleys  
**SAVOY**  
Linton & Jung Girls  
Sol Berns  
L H Rose Co  
Paul Fiorus  
Thiesens's Dogs  
**San Francisco.**  
**ORPHEUM**  
Clark & Hamilton  
Walter Winter  
Walter C Kelly  
Galloway Kauf Co  
Mr & Mrs Jim Barry  
Raymond & Heath  
The Schmettans  
The Hassens  
**EMPERESS** (sc)  
(Open Sun. Mat.)  
3 Loretta  
Milt Arnsman  
Gertrude Geest  
Gaylord & Herron  
Picchiani Troupe  
Macey's Models

**St. Louis.**  
**COLUMBIA**  
Owen Colvigney  
Belie Baker  
Edmund Hayes Co  
Julius Tannen  
Margaret Ashton  
Ishakawa Bros  
Martin Johnson  
The Takines  
**PRINCESS**  
"Princess Maids"  
New Year's Callers  
Knickerbocker Four  
Norella Sisters  
Barclay & Jones  
Mr KING'S (crow)  
Mr Kessler  
Lane Harper & Bentley  
Constans & Co  
Sanberg & Lee  
Monkey Hippodrome  
**SHEANODAH**  
(craw)  
Dawson & Co  
O E Ellwood  
Elephant Act  
Santus  
La Velle Troupe  
**UNION** (craw)  
Rose & Rose  
Albert Donnelly  
Poweler & Capman  
**MONTGOMERY**  
(craw)  
Atlas Dramatic Co  
**CHEKORIE** (craw)  
The Denicks  
Louis Bovix  
Vardell Bros  
**NOVELTY** (craw)  
Casino Musical Co  
**ARCO** (craw)  
Putnam & Howard  
Shully Smith  
Keenan & Beverly  
**St. Paul.**  
**ORPHEUM**  
(Dec. 30-Jan. 1)  
Bernhardt Co  
"Hazel Weston"  
C & F Van Co  
Josie Heaver  
Romano  
McMahon Diamond & C  
Jan 2-4  
Volant Opera Co  
Manon Opera Co  
C & F Usher  
Minnie Allen  
Edwards Ryan & T  
Five Mowatts  
Gray & Graham  
**EMPERESS** (sc)  
(Open Sun. Mat.)  
The Cliers  
Morriave & Hanlon  
J. K. Emmett Co.  
Mamie Fleming  
Lawrence Crane Co

**Seattle.**  
**EMPERESS** (sc)  
Les Jards  
Pierce & Mares  
Moore & Elliott  
Campbell & McDonald  
Grant Gardner  
Nicks Skating Girls  
**PANTAGES**  
6 Abdallahs  
4 Burns Sis  
Josh Dale  
Melnot Lanole Tr  
Dugan & Raymond  
Alice Teddy  
**Spokane.**  
**EMPERESS** (ac)  
Manning Sisters  
DeLand-Carr Co  
Lucille Savoy  
James Corbett  
Patty Berry  
**PANTAGES**  
(Open Sun. Mat.)  
Belden Tr  
Cameron & O'Connor  
Cliff Dean Co  
Elina Gardner  
Mardo 3  
**Springfield, Ill.**  
**MAJESTIC** (wva)  
Roberts & Roberts  
Chas Kenna  
Wanzer & Palmer  
Adair & Hickey  
Bonessetti Troupe  
L H  
Marconi Bros  
Cummings & Thornton  
John T Ray & Co  
Nichols Sisters  
Hill Cherry & Hill  
**Stockton, Cal.**  
(Jan 2-4)  
Same bill as at Sac-  
ramento this issue.  
**Tacoma, Wash.**  
**EMPERESS** (ac)  
The Blimbo  
Quaker Girls  
Ed & Min Foster  
The Mozarts  
John Neff  
"Fun at Sea"  
**PANTAGES**  
"Surf Bathers"  
Lilla & Moore  
Shanetti  
"Surf Bathers"  
Montgomery  
Topsy's Dogs

**St. Paul.**  
**ORPHEUM**  
(Dec. 30-Jan. 1)  
Bernhardt Co  
"Hazel Weston"  
C & F Van Co  
Josie Heaver  
Romano  
McMahon Diamond & C  
Jan 2-4  
Volant Opera Co  
Manon Opera Co  
C & F Usher  
Minnie Allen  
Edwards Ryan & T  
Five Mowatts  
Gray & Graham  
**EMPERESS** (sc)  
(Open Sun. Mat.)  
The Cliers  
Morriave & Hanlon  
J. K. Emmett Co.  
Mamie Fleming  
Lawrence Crane Co

**Seattle.**  
**EMPERESS** (sc)  
Les Jards  
Pierce & Mares  
Moore & Elliott  
Campbell & McDonald  
Grant Gardner  
Nicks Skating Girls  
**PANTAGES**  
6 Abdallahs  
4 Burns Sis  
Josh Dale  
Melnot Lanole Tr  
Dugan & Raymond  
Alice Teddy  
**Spokane.**  
**EMPERESS** (ac)  
Manning Sisters  
DeLand-Carr Co  
Lucille Savoy  
James Corbett  
Patty Berry  
**PANTAGES**  
(Open Sun. Mat.)  
Belden Tr  
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Shanetti  
"Surf Bathers"  
Montgomery  
Topsy's Dogs

**St. Louis.**  
**COLUMBIA**  
Owen Colvigney  
Belie Baker  
Edmund Hayes Co  
Julius Tannen  
Margaret Ashton  
Ishakawa Bros  
Martin Johnson  
The Takines  
**PRINCESS**  
"Princess Maids"  
New Year's Callers  
Knickerbocker Four  
Norella Sisters  
Barclay & Jones  
Mr KING'S (crow)  
Mr Kessler  
Lane Harper & Bentley  
Constans & Co  
Sanberg & Lee  
Monkey Hippodrome  
**SHEANODAH**  
(craw)  
Dawson & Co  
O E Ellwood  
Elephant Act  
Santus  
La Velle Troupe  
**UNION** (craw)  
Rose & Rose  
Albert Donnelly  
Poweler & Capman  
**MONTGOMERY**  
(craw)  
Atlas Dramatic Co  
**CHEKORIE** (craw)  
The Denicks  
Louis Bovix  
Vardell Bros  
**NOVELTY** (craw)  
Casino Musical Co  
**ARCO** (craw)  
Putnam & Howard  
Shully Smith  
Keenan & Beverly  
**St. Paul.**  
**ORPHEUM**  
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C & F Van Co  
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The Cliers  
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Lilla & Moore  
Shanetti  
"Surf Bathers"  
Montgomery  
Topsy's Dogs

**Terre Haute, Ind.**  
**VARIETIES**  
 Henry Horton & Co  
 Gardner & Revere  
 Berg Bros  
 Lohse & Sterling  
 Jackson & Margaret  
 2d half  
 Moore's Mother Goose  
 Girls  
 Eddie Gray  
 Ford & Hyde  
 Berg & Stevens  
 E J Moore  
**Vancouver, B. C.**  
 ORPHEUM (sc)  
 Les Adlers  
 Leo Paulisch  
 Gilbert Losee  
 Leonard & Meredith  
 Marie Stoddard  
 Karnos Co

**PANTAGES**  
 English Ballet  
 Murray Hill  
 Janet Loudon Co  
 T & E Almond  
 Rice B & Baldwin  
**Victoria, B. C.**  
 EMERALD (sc)  
 Inez Lawson  
 Harry Sauber  
 "I Died"  
 Belle & Girard  
 3 Alex  
**Winnipeg.**  
 EMERALD (sc)  
 (Open Sun. Mat.)  
 Jack Ark Co  
 Borden & Shannon  
 "Night in Park"  
 Bessie LaCount  
 Bud Snyder

**POPULAR TREASURER DOES IT.**

Philadelphia, Dec. 26.  
 Fergus McCusker, treasurer of the Forrester, was married last week to Viola Einstein.  
 "Fergie" put one over on his many friends by slipping away quietly for the wedding and letting them in on the secret after.  
 "Fergie" is one of the best little fellows in town, a popular clubite and widely known theatrically.

**NEW MUSIC HALL PEOPLE.**

Marie Dressler is no longer a member of the Weber & Fields Music Hall company. Her withdrawal occurred abruptly Saturday evening, with no likelihood of the serious breach between her and the management being patched up.  
 Saturday afternoon there appeared in the Evening World an interview with Miss Dressler, wherein she was quoted as saying she intended to hand in her notice. On her arrival at the playhouse she was asked by Joe Weber and Lew Fields if such were the case and why they, being parties in interest, were not informed of so important a pending event.  
 Miss Dressler replied that she did, and then again that she didn't, contemplate giving her notice; that she would have to consult with her personal manager-husband, who was somewhere about.  
 Recriminations on both sides were forthcoming, culminating in Fields reminding her that he had carried Miss Dressler for the past three years, the comedienne retorting. Miss Dressler was invited to waive the usual fortnight's notice and told her immediate retirement would be welcomed. After a conference with husband the comedienne availed herself of the invitation to retire forthwith and Helena Collier Garrick was delegated to play her part.  
 Miss Garrick has been appearing in the role since then and the management is looking about for a permanent successor to Miss Dressler. Among those under consideration are Stella Mayhew, Elizabeth M. Murray, Florence Morrison and Catherine Hayes—the first two being among the more likely successors.  
 Miss Dressler was under a personal contract to Lew Fields at \$1,500 a week for twenty weeks. She is reported in negotiation for vaudeville, asking a weekly wage of \$3,000, with small likelihood of receiving that amount, although Hammerstein's is understood to be considering Miss Dressler as an act at \$5,000 for two weeks.  
 With Jack Norworth and Norah Bays out of the Music Hall show (to join Fields' "Sun Dodgers") Clifton Crawford and Valli Valli made their first Weber & Fields appearance Monday evening. A very satisfactory all around performance was reported, although Miss Garrick (who had been understudy for Miss Dressler) was handed a message informing her of her husband's serious illness just before she made her first entrance.

**OBITUARY**

Ralph Post died in an asylum near San Francisco Dec. 18. The deceased was formerly of Post and Russell, one of the best known of variety teams. His wife was with her husband at the end. He had been ailing for some time and was committed to the institution shortly before his death.  
 J. Cheever Goodwin, musical comedy librettist, died Dec. 18 at his home in New York. He was sixty years old, and leaves a wife and five children.  
 Will C rleton, the poet, who wrote "Over the Hills to the Poorhouse," "Betsy and I Are Out," died in Brooklyn last week after a short illness with bronchial pneumonia.  
 Thomas O'Brien, manager of the Palace theatre, Cork, Ireland, aged thirty-three years, died recently from an attack of typhoid fever.  
 Minnie Bernhardt, who has operated Bernhardt's Marionettes, died in Chicago last Wednesday, at the home of relatives.  
 Aaron Hoffman was called to Chicago last week by the serious illness of his father, who died soon after his arrival there.  
 San Francisco, Dec. 26.  
 Joseph Nathan, known here locally as a vaudeville entertainer, died Dec. 13 at the Central Emergency Hospital in this city. Death followed epileptic convulsions. The deceased was forty-seven years old and is survived by a brother, Al Nathan.  
 Vasill Loupoukova superintendent of the Imperial Opera House, St. Petersburg) the father of Lydia Lopoukova, the Russian dancer with "The Lady of the Slipper" company, is dead. The latter was notified of her father's death this week.  
 George H. Tyler, father of George C. Tyler, managing director of Liebler & Co., and himself well known both in theatrical and newspaper circles, died Dec. 23 at his home, 154 West 93d street, aged 72. He was born in Columbus, served in the Civil War and founded and conducted a newspaper in Chilcothe, becoming an important factor in local politics. When his son prospered in the theatrical field Tyler, Sr., sold out his newspaper interests and came to New York to assume the office management of Liebler & Co.  
 Louis Nelson Jordan, head of the aerial act, died in St. Mary's Hospital, Jersey City, Monday night, at the age of 46 years. Mrs. Jordan and the couple's two daughters, who were playing on the Orpheum Circuit, were summoned east from Sioux City.  
 Mrs. Eliza McBierney, mother of Olive Marison and mother-in-law of Montague Smith, a sketch writer, died suddenly in San Francisco, Monday night.

**SHOWS NEXT WEEK.**

**NEW YORK.**  
 "BELLA DONNA" (Nazimova) —Wallack's (8th week).  
 "BROADWAY JONES" (Geo. M. Cohan)—Cohan's (15th week).  
 "BROADWAY TO PARIS" (Gertrude Hoffmann)—Winter Garden (7th week).  
 "CHEER UP"—Harris (Dec. 30).  
 "EVA"—New Amsterdam (Dec. 30).  
 "EVERY WOMAN"—West End.  
 "FANNY'S FIRST PLAY"—Comedy (10th week).  
 "HAWTHORNE, U. S. A." (Douglas Fairbanks)—Astor (9th week).  
 "HINDLE WAKES"—Elliott (4th week).  
 "LITTLE WOMEN"—Playhouse (12th week).  
 "MILESTONES"—Liberty (16th week).  
 "MIND THE PAINT GIRL" (Billie Burke)—Lyceum (17th week).  
 "MISS PRINCESS" (Lina Abarbanell)—Park (2d week).  
 "NEVER SAY DIE" (Wm. Collier)—48th St. (8th week).  
 "OH, OH! DELPHINE"—Knickerbocker (14th week).  
 "PEG O' MY HEART"—Cort (3d week).  
 "PETER PAN" (Maude Adams)—Empire (2d week).  
 "RACKETTY PACKETTY HOUSE"—Century (2d week).  
 "RUTHERFORD AND SON" (Norman McClinnel)—Little (2d week).  
 REPERTOIRE (Annie Russell)—30th Street (8th week).  
 SPOONER STOCK—Metropolis (71st week).  
 "STOP THIEF"—Gaiety (2d week).  
 "THE ARGYLE CASE" (Robert Hilliard) Criterion (2d week).  
 "THE CASE OF BECKY" (Frances Starr)—Grand O. H.  
 "THE CONSPIRACY"—Garrick (2d week).  
 "THE DAUGHTER OF HEAVEN"—Century (12th week).  
 "THE FIREFLY" (Emma Trentini)—Casino (6th week).  
 "THE GOVERNOR'S LADY"—Republic (17th week).  
 "THE HIGH ROAD" (Mrs. Fiske)—Hudson (7th week).  
 "THE LADY OF THE SLIPPER"—Globe (10th week).  
 "THE RED PETTICOAT"—Broadway (8th week).  
 "THE WHIP"—Manhattan (6th week).  
 "THE YELLOW JACKET"—Fulton (9th week).  
 "UNDER MANY FLAGS"—Hippodrome (18th week).  
 WEBER AND FIELDS—Music Hall (7th week).  
 "WITHIN THE LAW"—Eltinge (17th week).  
 "YEARS OF DISCRETION"—Belasco (2d week).  
 ZIEGFELD'S "FOLLIES" — Moulin Rouge (11th week).

**PHILADELPHIA.**

"THE SPY"—Broad.  
 "GARDEN OF ALLAH"—Forrester.  
 "THE SPRING MAID"—Garrick.  
 "THE QUAKER GIRL"—Chestnut St. Opera House.  
 "LITTLE MISS BROWN"—Adephi.  
 "LITTLE BOY BLUE"—Lyric.  
 "ISLE O' DREAMS" (Chauncey Olcott)—Walnut.  
 "A RUN ON THE BANK" (Ward and Vokes)—G. O. H.  
 "TWO MEN AND A GIRL"—Chestnut St. (Stock).  
 "THE THIRD DEGREE"—American. (Stock.)  
 "NORTHERN LIGHTS"—National. (Stock.)

**CHICAGO.**

"PINAFORE" (Sothern-Marlowe) — Garrick (4th week).  
 "THE PINK LADY"—Colonial (1st week).  
 "FRIVOLOUS GERALDINE"—Olympic (2d week).  
 "BOUGHT AND PAID FOR"—Princess (10th week).  
 "EXCEEDING THE SPEED LIMIT" (Carter De Haven)—Cohan's G. O. H. (2d week).  
 "THE GIRL AT THE GATE"—La Salle (17th week).  
 "THE ENCHANTRESS" (Kitty Gordon)—Illinois (3d week).  
 "WOOD NYMPHS & BARNYARD ROMEO" (Kellermann & De Angelle)—American M. H. (2d week).  
 "OUR WIVES" (Henry Kolker)—Cort (2d week).  
 "THE CONCERT" (Leo Ditrichstein)—Blackstone (2d week).  
 "ELVATING A HUSBAND" (Louis Mann)—C. O. H. (2d week).  
 "BLINDNESS OF VIRTUE"—Studebaker (6th week).  
 "THE RETURN FROM JERUSALEM" (Madame Simone)—Power's (2d week).  
 "THE ROUND UP" (Maclay Arbuckle)—McVicker's (2d week).

**Chicago, Dec. 26.**

The engagement is announced of Ray West, in the box office of the Olympic theatre, and Eleanor Ward, of Chicago. The wedding will take place in June. Mr. West is very widely known in the city.

**PITT AT THE GOTHAM.**

Charles D. Pitt has been signed as director of the Gotham stock company, Brooklyn, to replace Raymond Capp, who has closed.

**OPENING NEW HOUSE.**

The Hill-Donaldson stock company was engaged for one special performance by Manager P. F. McMahon to open his new Glenn theatre, Glen Cove, L. I., Saturday under guarantee, playing "Lena Rivers."

Mr. and Mrs. Hill (Miss Donaldson) had a reunion with their daughters, Marion and Corinne, who are attending the Queen of Rosary Academy, in that town.

**RICHARDSON'S GOSSIP.**

(Continued from page 11.)

Yet our smartest managers keep stumbling into territory of this kind, when the simplest sort of a clearing house arrangement might enable them to dodge the sure result, either by jumping into better fields, or, if necessary, closing up. There is no other business so devoid of ordinary precautions as theatrical management.

**Billing in Boston.**

The Boston theatres have an agreement to do no lithographing, in the sense of window work, and to avoid advertising along similar lines, such as were much abused formerly. How it is working out, may perhaps be gathered from a communication I have received from J. P. Murphy, of the Libbie Show Print, who writes:  
 "They are all standing pat—no one sheets, no cards, no extra printing of any kind for the past nine months. And then they wonder why the most of them are playing to the lights. We do the business for the entire eighteen theatres, and the whole of them together don't do as much in a week as I have done in the past for Charley McCaull, of the Brady concern, for a single opening."

**STILL SHAKESPEARING.**

John Kellard with his revival of Shakespeare has fooled everybody by sticking out his engagement at the Garden theatre despite all the predictions he would 'ast about a week there. Theodore Roberts, Charles Stevens and Theodore Hamilton have retired from the company, others taking their places.

**STOCK AT BOYD'S.**

Omaha, Dec. 26.  
 Since the recent change in the legit bookings of the local theatres went into effect, the Boyd opened with stock Dec. 9 with the Glaser stock company as the attraction. Frank Phelps is managing the company. The players include Charles Mackay, Lillian Kemble, William D. Corbett, Martin Woodworth, Richard Tucker, Henry Gaskell, Royal Theyer, Olive Cooper, Grace Goodall, and Maude Ebron.  
 The pooling deal is not reported as having helped business for the traveling attractions.

**NEW ACTS NEXT WEEK**

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

**George Rolland and Co.,** Hammerstein's.

**Brent Hayes,** Hammerstein's.  
**Georget and Jacques,** Hammerstein's.  
**"Court by Girls,"** Union Square.  
**Mary Alden,** Union Square.  
**Rae Fenton and Co.,** Bushwick.

**Fletcher Norton and Maud Earl.**  
**Songs and Dances.**

14 Mins.; One.  
Colonial.

Fletcher Norton and Maud Earl are late stars of the vaudeville production "The Antique Girl." The pair are billed as "Singers who can dance, and dancers who can sing." It is not a bad little line, for they do both well which is out of the ordinary. A classy looking couple who can and do wear clothes, there seems to be but little reason why they should not work into one of the best of the mixed teams. The routine will have to be changed about somewhat from the present frame up. Monday night, perhaps, due to the opening, the act seemed rushed. Speed is a desirable ingredient, but rushing is not exactly speeding, and the couple hurt themselves through the haste. The manner of doing the singles also appears to be a little rough-edged. There is too much time devoted to the singles. The team make the attraction and they should stay together as much as possible. The comic opera duet was the best liked of the numbers and seemed to bring them into their proper atmosphere. A fast number (done by Norton in vaudeville before) was the finish and brought Miss Earl out in cute little knickers. Fletcher Norton and Maud Earl are all right for vaudeville. A little changing about is all that is needed at present to put the act in proper running order. *Dash.*

**Marco.**  
**Shadowgraphist.**  
12 Mins.; Full Stage.

The simplest sort of arrangement for shadow work. The lighting apparatus is set up down centre and the worker, in Tuxedo suit, stands just in front of the lens. All his movements are visible. He uses his bare hands almost entirely, securing some excellent comedy effects. An amusing, light specialty. *Rush.*

**John T. Kelly.**  
**Songs and Talk.**  
15 Mins.; One.  
Hammerstein's (Week Dec. 16.)

John T. Kelly on his re-entrance into vaudeville comes to the front with a monolog. This is the first time Mr. Kelly has tried a "single," and it will take something more than he showed at Hammerstein's to win him a place among the front cloth male entertainers. A series of numbers from productions in which he has been in the past make up the specialty. Vaudeville has advanced rapidly since the old days and the old-time melodies and lyrics are no longer a saleable commodity. *Dash.*

**Lillian Lorraine.**  
**Songs and Clothes.**  
21 Mins.; Two.

Lillian Lorraine with the "Follies" off and on for the past four or five seasons took her vaudeville ducking at Hammerstein's last week, and is still splashing around on the corner this week. The house did big business. Lillian was given about one-half the credit, while Ching Ling Foo took down the rest. There is little question but some of the business will trace to the singer and there are many who will undoubtedly go in to see her again this week, for she has clothes for the women and a "cooch" movement for the men. Neither of them can be discounted. Personally Lillian Lorraine is in vaudeville just what she was in the big musical show. She acts as though she took but little interest in her work and it must be so or she would be more the finished performer by this time. Opportunity does not rap at the door of every girl in show business and when it does it seems a pity the door isn't opened. A yellow gown and a big black picture hat are the features of the first number, not overlooking an opera cape which is nonchalantly thrown over the piano and on which all women's eyes are riveted during the entire song. "Daddy Has a Sweetheart and Mother is Her Name" is the second number of the repertoire. In a crinolin gown the singer looks dainty and sweet and the song does the rest. This number looks like a sure fire hit. In the third number Miss Lorraine kicks up the big fuss. It's something about "my man who kisses me like a lover in 'Three Weeks,'" not on the cheeks, and there's an Oh and an Ah in it, which, when combined with a "cooch" movement that would make "The Girl in Blue" turn over, had the house at Hammerstein's Ohing and Ahing right along with her. This cooch alone could have gotten the two hold-over weeks at Hammerstein's, and perhaps draw an offer from the Palace, London. "Row, Row, Row," is the fourth number. The singer used it first in "The Follies" this season. For an encore she went back to the cooch, however, one of those lest you forget things. The clothes can't be described. It is enough to say that Miss Lorraine's wardrobe has made another "clothes-act" which opened at the Colonial a week or two ago look like a Quakeress' trousseau. For Hammerstein's Lillian Lorraine is certainly there, but for other vaudeville theatres she would have to calm down the "cooch" considerably, and with that toned, there is a question how far she could go, although it looks as though Miss Lorraine has a certain drawing power that is worth much more to a vaudeville manager than the amount of her salary. *Dash.*

**Smith and Smith.**  
**Singing, Crossfire and Dancing.**  
11 Mins.; One.  
23d Street.

A middle-aged man with a son about 17—apparently father and son—who do a neat singing, dancing and talking act. Boy is a neat stepper and the father works like an "old-timer." Good big small time turn. *Jolo.*

**Elliott-Savonas (8).**  
**Musical.**  
18 Mins.; Full Stage; Close One (Special Set).

**Orpheum (Week Dec. 16).**

The Elliott-Savonas are an Orpheum Circuit importation from England, and played their one New York week at the Orpheum, Brooklyn, after closing a tour over the western route. The act is a novelty in the big musical number class and easily holds its end up with any of the musical specialties that have passed in review. There are no freak instruments, although several of the arrangements are entirely new, and the music made is of a superior sort. No popular stuff is attempted and no red fire features creep in, still the act goes over as well as any of those which used the popular and patriotic airs and the freak arrangement, with little regard for music turned out. A feature of the turn is a three-pipe organ arrangement from which the Elliott Savonas get some bully effects. The dressing is of the Colonial period. This, with the bright pretty stage setting, lends plenty of color to the surroundings, while the constant changing of the principals from one instrument to another during a selection keeps up an interest aside from the very high class music offered. Some little pantomime comedy is gained in "One" by one of the men, but it all comes from the instruments and he does not get out of the picture to gain a laugh. "No. 3" at the Orpheum the act was too important for the position but did splendidly, holding the audience without a let up throughout and gaining big returns at the finish. The Elliott-Savonas should be a welcomed acquisition to eastern big time vaudeville. *Dash.*

**Five Martells.**  
**Bicycle.**  
Fifth Ave. (Week Dec. 16.)

The Five Martells, in a straight bicycle riding act, closed the show at the Fifth Avenue last week. They employ for the greater part of the riding a hybrid ordinary and safety wheel. It is of good appearance, and the act as a whole looks nice, but without comedy or what might be termed sensational tricks, the Martells are going to have trouble in convincing the big time they are worthy of the closing spot. They might open a bill, for two or three new tricks they have of riding around in an ordinary carriage wheel, also an outer rim of an auto wheel, were worth watching. Then there is a little girl who helps the attractiveness of the act, while another "girl" doesn't do so much for it. *Sime.*

**Leonard and Louie.**  
**Acrobatic.**  
8 Mins.; Two.  
Union Square (Week Dec. 16.)

Two young men, in modern summer garb. Go through a routine of head-to-head, on ground and on table placed on top of a table, hand-to-head and head-to-head. During the latter a continuous comedy talk is indulged in, which constitutes the chief novelty of the turn, making it a desirable opening number for any program. *Jolo.*

**NEW SHOWS NEXT WEEK**

Initial Presentation of Legitimate  
Attractions in New York  
Theatres.

"All for the Ladies" (Sam Bernard)—  
Lyric (Dec. 30).  
"Cheer Up"—Harris Dec. 30).  
"Eva"—Amsterdam (Dec. 30).

**William Burr and Daphne Hope.**  
**"A Lady, a Lover and a Lamp" (Talk and Songs).**

13 Mins.; Four (Closed in with a black cloth).

**Fifth Ave. (Week Dec. 16).**

From England, Burr and Hope have been over the Orpheum Circuit. They came into New York last week at the Fifth Avenue and put over a delightfully though simply set talking "double" singing and talking act. It is so far removed from the usual as to be termed unique. Backed in by a black cloth nothing is on the stage but themselves, a white enamel table and two chairs of the same. Directly above them is a red fringed lamp. It answers the same purpose as a spot from the balcony, but vastly improves the effect, which is also greatly heightened by the class of these English artists. Miss Hope is a comely blonde, of the robust type, with a very pleasant voice. Mr. Burr is a clean cut fellow, suggesting before he hit the varieties, musical comedy owned him. As the turn opens Miss Hope sings from behind the drapery; Mr. Burr lounging about the table smoking a cigarette. In the centre of the turn they banter each other, he sings and they sing. The closing is injured by the lamp going out. It is replaced by the spot light. If this is necessary at all, the cheap looking tin arrangement or shade above the dingy looking piece of red cloth that had been so prettily disguised by the light effect, should be replaced or covered up. But they don't need this trick of the finish, any more than Mr. Burr should have given the class of the turn a bump by uttering "I've got yer, Steve." He will pick up considerable American slang, no doubt, but may save it for home, for it isn't required in the act. Comedy at the finale is furnished through Burr going outside to commit suicide via the revolver route. Miss Hope shrieks, "Do come back. I'll marry you," when a pistol shot is heard. Immediately Mr. Burr reappears, taking her in his arms as he naively says, "I missed." Burr and Hope are all right. They are a sunbeam from the other side in the midst of all the shadows vaudeville has imported, and they can play even the big New York houses more than once. *Sime.*

**Four Athletas.**  
**Strength Tests.**  
6 Mins.; Full Stage.  
Colonial (Week Dec. 16).

It was formerly the Three Athletas. While some of the former strength tests are used, a new routine has been arranged to work in the new member, who is attractive and makes a most acceptable acquisition to this band of strong-armed women. They closed a long bill (12 acts) at the Colonial last week, appearing around 11.30, but held most of the audience even at that late hour. *Mark.*



**Eddie Leonard and Mabel Russell.**  
Songs and Dances (Whiteface).  
18 Mins.; One.  
Colonial (Week of Dec. 16).

It's Eddie Leonard and Mabel Russell in whiteface now for all time unless the vaudeville Fates decree otherwise. Anyway, they are planning to enter the legitimate ranks next season, starting in a new show, and as they will then work in whiteface it is high time they were getting used to their audiences without their features hidden behind burnt cork preparations. Eddie and Mabel have been a hit in vaudeville for many seasons, but this is their first whack at the whiteface thing. Their big success at the Colonial last week presages a hit as big as in seasons gone by. As Mr. Leonard still retains his good voice and dances as gracefully as of yore it doesn't matter much whether Eddie is looking natural in whiteface, or any other kind of face. Miss Russell made a good looking colored girl, but she's a whole lot prettier and far more attractive in whiteface. Then, again, she is wearing some new and becoming wardrobe. "Whiteface" gives more class to the Leonard-Russell turn. Leonard is singing more effectively and is not doing so much of the "wah wah" stuff. The more ballad-like effect is noticeable. For a little side encore Mr. Leonard has a recitative bit about "If a Fellow Was Only the Fellow the Mother Thinks He Is." It fills in very nicely. Eddie Leonard and Mabel Russell, in whiteface, will be more welcome than ever. The act has always stood on its own merit. *Mark.*

**Flanagan and Edwards.**  
"Off and On" (Comedy).  
19 Mins.; 10 (Three; Interior, Special);  
(One; Special Drop).  
Union Square.

"Off and On" is programed as a sequel to Flanagan and Edwards' former vehicle, "On and Off." In the old act the comedians worked in blackface in "one," quarrelled over a mishap and then retired to their dressing room determined to "split." In the new turn they appear all the way in white face but are first shown in their hotel room before reporting for a matinee. The room gives unmistakable evidence the occupants had spent a most hilarious night with the liquids. After a few typical "off stage" life "bits," the men are next seen in "one," a drop showing the stage entrance. A little more kidding and a division of the fifty bucks made at the Elks' social session the night before take up several minutes. For the finish, a card, bearing their names is flashed and they show up in fashionable evening attire and put over a singing and dancing turn. They illustrate how the stage dances have changed in the past twenty-five years and bring each style up to the present "turkey trotting." The first part of the act will not be considered by many the equal in entertainment of their former skit. The finish proves conclusively the comedians could go through without the opening byplay. Neely Edwards has developed wonderfully in the past season and can now be considered one of our best little comedians. The new act will swing right along. *Mark.*

**Jack Kennedy and Co. (2).**  
"A Business Proposal" (Comedy).  
18 Mins.; Three (Interior).  
Union Square.

Jack Kennedy is a breezy sort of comedian and shows many signs of having done a legitimate apprenticeship. In the "Business Proposal" sketch by Daniel Carter he is a bachelor stove magnate whose daily life is one continual round of "Do It Now and Do It Quick" and "Business Men Should Be Married" which slogans hang on the walls of the office of Consolidated Stove Works. John Rugg (Jack Kennedy), quick of action and quick of speech, terse, brusque and epigrammatic, returns from an outside trip and finds that Jane Hooper (Virginia Reynolds) has replaced his old stenographer during his absence. Rugg's right hand bower, Timmins (Chauncey Moore), never ruffled when checking accounts, slow of speech and who moves like a snail, doesn't dote on women but he rather fancies Miss Hooper. A new manager is needed in Chicago and Timmins is recommended by Rugg's general manager over the 'phone. Rugg decides to give Timmins a vacation and orders him to marry Miss Hooper at once. There is considerable repetition and, although the sketch becomes an absurdity, it got many laughs at the Union Square Monday night. Kennedy never leaves the stage and it's a good thing he doesn't. The female support could be improved upon for the bigger houses. Monroe is good as the bashful awkward Timmins. Kennedy is bully as the business man. *Mark.*

**Edwin Ford and Co. (5).**  
Songs and Dances.  
20 Mins.; Full Stage, One, Full Stage  
(Special drops and Set).  
Colonial.

Edwin Ford, late of the Four Fords, is not getting a very auspicious opening with his new act at the Colonial this week. Coming into New York for the first time he is appearing "No. 3" on a 12-act program which brings him on at 8:05, just ten minutes before the usual opening time. To take the audience into the consideration of the act is out of the question. Monday night there was no audience, even at 10:05. William F. Rogers (formerly of Granville and Rogers and Rogers and Rae) is Ford's first assistant, with four girls backing them up. There are two or three rather good looking drops utilized and the act gets into the sight class although the girls will have to be dressed up a bit more to stand the test of other "girl acts" in vaudeville. The ability of the girls is also shy somewhat. They sing and dance in the usual fashion, aiding mostly through just being there. Ford and Rogers attend to the bulk of the dancing and this also is little different from the general run. Accepting the act is taking it as a whole. It won't stand dissection. The surroundings, the pretty picture and the singing and dancing go to make a pleasing interval. It is not a big act but will stand muster for a trip around. On this week's Colonial bill it should have opened after the intermission, where it would have looked better and made the bill appear bigger. Its value was entirely lost in the early spot. *Dash.*

**Little Freddie Hackin.**  
"A Night in Pantomime" (Impersonations).  
12 Mins.; Four (Special Set: Interior).  
Lauder Show.

Little Freddie Hackin was handicapped badly Monday night with the loss of his voice, also a vehicle that includes something as foreign to Americans as young Mr. Hackin is himself. He's an English boy, reported as seventeen years of age. He has a cherubic face, made more so by a liberal dose of grease paint. "A Night in Pantomime" is Hackin taking the several principal characters of the English panto, dressing them straight and travesty each through lyrics. It sums up as one man over here might do a "mellerdrummer" by himself (which has been done). Freddie looks like a good performer, but he's going to have trouble making people accept stuff they don't understand, and consequently will have to depend more upon himself and less upon his material. The set for the act is a bedroom. It may be Hackin's own, but it recalled a scene in "Sumurun," or the scenery did. Hackin is in a cradle when the curtain goes up. The finish of the turn is somewhat abruptly made. *Sime.*

**Velanche's Football Dogs.**  
7 Mins.; Full Stage.  
Lauder Show.

Little beyond a tame fox is worthy of notice in the Velanche's Football Dogs turn, until the football finish is reached. Previously there had been some leaping by greyhounds, the fox speeded up a whirling cage and a clown dog did its best to be clownish. But when the football attached to a rope strung along a wire came along, the act became interesting, amusing and somewhat exciting. The apparatus resembles a wire walker's outfit. On either end of the wire is a goal, with a bulldog in leash impatient to bump the ball. The trainer tosses the rope attached football from the centre of the stage into the pack of bulldogs. They bump it with their noses with enthusiasm. Sometimes the ball goes to the left goal and again to the right. Often the dog on watch at the goal gets a fair whack at it, when the ball is bounded to the centre again. As it progresses the audience liked it more, but Velanche shut it off just at the proper moment, thereby earning a real hit for himself. It is the novelty of the Harry Lauder show this season. *Sime.*

**Garten and Tommy.**  
Juggling.  
14 Mins.; Full Stage.  
City.

Man and woman make up the team, the man with red nose and rather unclean clothes. The woman appears in a soubret dress of screaming design, glittering with a wealth of spangles. The comedy is nil and the juggling of the very simplest. There are four well kept dogs, three nice looking fox terriers. These go through a highly entertaining routine of tricks and this portion is by long odds the best of the offering. The work of the dogs should be extended and the comedy efforts put into the background. As it is the merit of the act is lost sight of in the mass of worthless material. *Rush.*

**William A. Weston and Co. (5).**  
"The Attorneys" (Musical).  
23 Mins.; Full Stage (Special Set);  
Close in One.  
Fifth Ave. (Week Dec. 16).

The overcrowded library set when the curtain revealed the stage for the William A. Weston and Co. act at the Fifth Avenue last week, suggested the stage manager of the house had determined Mr. Weston should have no complaint about a skimpy setting. The turn starts off in sketch fashion, showing much amateurishness in the acting, but shortly after becomes a musical act. All the pieces of furniture are music boxes of some sort or another, to be played upon in different ways by the different members. The best music was a pipe organ effect, and the poorest was the playing upon the xylophones by all of the troupe at the finale in "one." This finish was dragged in by the heels, as it were, and hurt the act, although the novelty of the turn consists only of the arrangement for music. Neither the sketch structure, the acting nor Mr. Weston's German comedy carry any weight otherwise. The act, however, holds one thing that has never been shown upon a stage before, as funny as that may sound, with detail producers holding up their reputations to an overlooking naught. One of the men sitting at a desk and picks up the phone. As he speaks the answering voice is heard somewhat indistinctly, but with a perceptible enunciation, probably obtained through a phonographic attachment. We have had all kinds of phone conversations, but this is the first time a complete circle has been given with but one of the speakers in sight. William A. Weston, the principal, is reported the former vaudeville agent at Denver. Others are Franklin Mae, Max L. Hoen, Clint Harsin, Rught Verin, Fred Verin. The act will do in the early part of a big show. It got over very nicely at the Fifth Avenue. On the small big time it might be made important, wholly through the apparatus. *Sime.*

**Hufford and Chain.**  
"The Culled Parson and the Minstrel Man" (Songs and Talk).  
14 Mins.; One.  
Fifth Ave. (Week Dec. 16).

Nick Hufford and J. Dell Chain have a "two-act" in which both do singing, also working together. They make up an entertaining pair, with the blackface comedian's "colored minister's sermon" the strongest card. But the singing stands up as well as anything else in the turn. Whoever is the colored parson, he works it quite violently, but to much laughter, although he should omit the expectoration bit (in the east anyway). Let us hope that vaudeville will never be pushed so far down that anyone will admit that expectorating upon the stage is humor or comedy. The straight man does very well. He made a change, reappearing in another coat, but kept the same collar and tie on. Hufford and Chain sang "Alabama," "I've Lost My Gal" and "Swanee River." Each they sang well, and if it's anything around here that will push up their popularity, 'tis their voices and songs. Under the head of "new faces" they are reasonably entitled to a hearing in the upper first half of the big time bills. *Sime.*

Stanley James and Co. (3).  
"Bixby's Baby" (Farce).  
18 Mins.; Interior.  
Fifth Avenue.

We are continually raving about the modern "natural" school of acting, and here is a case of where we get it, and it isn't effective. "Bixby's Baby" is described on the program as "a ripping farce comedy playlet." Played in the old-fashioned way, with yelling and screaming and rushing in and out of doors, and the character of the prospective father-in-law in evidence to contribute to the general boisterousness, it would have lived up to its billing. In its present shape it is too quiet and refined, the star making the pace and his support keeping time. Mr. James' methods are very quiet and unobtrusive, but in this instance he seems to have pitched the sketch in too low a key. A young lawyer marries, at her request, an elderly client on her deathbed so that he may become the guardian of the woman's "baby." "Baby" turns out to be a 200-pound female older than himself. Lawyer is engaged to a sweet young girl, and under the impression that the step-child is an infant, brings juvenile presents. In an effort to adjust matters, lawyer tells each woman the other is crazy. Prospective father-in-law has been corresponding with "baby" through a matrimonial agency, eventuating in "baby" going off to join him. There is a rather pretty, but quiet, curtain. (That's the trouble with the act—it's all so subdued.) Fiance turns to her and says, after things are straightened out: "What shall I do with these little things?" (referring to the infant apparel). He leans across table, looks into her eyes and answers: "You and I will just keep them—" (curtain). The fourth character shown is a butler, of little or no consequence. With a more modern vehicle Stanley James would likely shine as a comedian somewhat along the Willie Collier lines. *Jolo.*

Hortense Wayne.  
Singing and Piano.  
16 Mins.; Two.  
City.

Hortense Wayne is a capital "coon shouter," a nice looking, sprightly soubret and an entirely satisfactory singer of ragtime songs. She first appears in street costume, with a white coat and white furs. "Alabam" stars her off nicely. She doffs furs and coat and goes into another rag number, accompanied by a few simple steps, later sitting at the piano and playing her own accompaniment. Her final number is "Parisienne," extremely well handled. The City audience liked Miss Wayne immensely. She was on early and found a listless crowd, but woke them up and finished to the first real applause of the evening. *Rush.*

Raymonde.  
Female Impersonator.  
8 Mins.; One.  
Lenox.

Tall young man in evening gowns, sings "Beautiful Lady" and "Row, Row, Row" in falsetto voice. No particular style to recommend him. Will do nicely on the big small circuits. *Jolo.*

Arthur Astill.  
"The Whistling Ploughboy."  
7 Mins.; One.  
Lauder Show.

Perhaps better even than his whistling is the Yorkshire farmer lad character assumed by Arthur Astill, appearing for the first time in this country with the Harry Lauder show this week at the Casino, New York. He has the dialect or accent of the Yorkshire, so thick and uncouth, and never forgotten after R. A. Roberts' Yorkshire impersonation in "Dick Turpin." The Englishman whistles mostly with his fingers. He has very clear and high tones, though not shrill. His imitations are somewhat superior to those we have heard over here, such as the little chick which escaped from the roost or the layout—the Good Lord Preserve Us Forever from That One Again. Astill will be liked on his work and appearance. While not big in any way, he can get over. *Sime.*

Dolle Dalnert.  
Songs.  
Fifth Ave. (Week Dec. 16).

Oh, you Dollie Dalnert, from the Winter Garden—you didn't give the show at the Fifth Avenue as you were advertised in the lobby, for out there, Doll, was a frame of your pictures, and in one pose you wore tights! Another photo told what a very pretty woman you were, but on the stage you failed to display either of these poscs. And Dolle is a pretty woman, even if she hid her face with a large picture hat during the first song at the Fifth Avenue last week. Then her changes of costume were simple, either through removing hat or cloak, or putting on another hat or another cloak, but no matter what Dolle did in the dressing room, she never hid her arms—and those are some arms, Doll! If Dolle is going to stick around in vaudeville, it looks as though she will have to get into tights, and after that change her songs—to become a regular act. *Sime.*

La Crandall.  
Tight Wire.  
7 Mins.; Full Stage.  
Fifth Ave. (Week Dec. 16).

La Crandall perhaps came from a circus. She is a young girl, nicely costumed in soubret dress and does some wire walking of the acrobatic sort, aided by a balancing pole, that impressed the early comers at the Fifth Avenue last week. La opened the show. She is strong enough in her single specialty to hold the house for seven minutes anywhere in that position. *Sime.*

Reve Fiske.  
Soubret.  
11 Mins.; One.

Reve Fiske is a soubret, short and plump of figure, and attractive enough in appearance, but without the ginger expected in singing and dancing girls of her type. She opens with a rag number and does some fair coon shouting. Then she changes to Yiddish dialect. All she got out of this number was the humor that was in the lyrics. A little more sprightly dancing would do a vast deal for her. She passes now only as a light turn. *Rush.*

Eloise Gabbi and Bendito Bianquetti.  
Argentinian Dancers.  
4 Mins.; Full Stage.  
Moulin Rouge ("rollics").

On after eleven o'clock, when the audience has been worn out by all sorts of dancing, the South Americans are brought on with no preliminary preparation, in the middle of a scene, doing two short dances consisting of slow, convoluting gyrations, somewhat resembling the waltzing of French people, but minus the rapidity and dash. The man and woman work in harmony. Barring a peculiar little "kick" at the finish of every other gyration or so, and the accompanying music (which is new here) there is really nothing of any account to recommend the act as sensational or other than an ordinary man and woman stepping turn, such as may be seen at any first class Cabaret. *Jolo.*

Weeden, Bernard and Barrows.  
Songs.  
10 Mins.; One.  
Union Square (Week Dec. 16).

William C. Weeden, Robert Bernard and Harry Barrows, a trio in evening dress minus any vehicle, were at the Union Square last week and were, by applause, a veritable riot. Weeden, a high C tenor, with an abundance of magnetism, hails from the Savage Opera Co.; Bernard was formerly with the Tivoli Opera Co. of Frisco; Barrows was with the Boston Opera Co. The act carries a special musical director. There are two tenors, of different calibre, one having a baritone range, and a basso profundo. The harmony immediately stamps the men as artists. This is followed by a bass solo, after which Weeden's "Sands of the Sea" elicited sufficient applause to literally rock the building. The remainder is made up of popular medleys by the trio. It's a singing act of the highest class. *Jolo.*

Carol Pierlott and Co. (2).  
"The Girl in the Pink Kimona."  
18 Mins.; Interior.  
Lenox.

A hypocritical theatrical manager has been nominated for governor on a reform ticket because he has a "clean" record. He is sponsored by a minister. For two weeks he has received daily a wire from an actress requesting a position with him. He finally answers—not knowing the woman at all—"when you can prove your worth." She hides in his rooms in the hotel and says: "I know what I'll do—I'll put on this pink kimona and pretend I'm a somnambulist!" Then occurs the horseplay in endeavoring to rid himself of the woman. Ridiculous in this generation. *Jolo.*

Kimball and Donovan.  
Banjos.  
10 Mins.; One.

Kimball and Donovan offer the regulation banjo routine. They open with a lively selection, then announce a harp imitation. Then follows a classical number with a popular medley for the finish. The men are not novices with the instruments. They have a turn that will give satisfaction in any pop house they enter. *Mark.*

## 23RD STREET.

According to the best unofficial information at hand, Mr. Proctor's 23d street house is the most profitable of all his small time theatres—at any rate of those situated in the metropolis. His 58th street establishment, by the same set of reports, fails to offer up a "yield" as the afternoon performance, and 125th street has been away off color. Whether this is due to more care exercised in the booking and arrangement of the show at the downtown house, is not known. But it looks that way. Perhaps it is merely the filled house and the apparently more intelligent audiences which creates that impression.

The latter half of last week there were seven good acts—all acceptable for big small time—and some for better. For instance, the chief sketch offering was a comedy-dramalet, "Broadway Love," played on the big time by Gladys Alexandria and Rowena Stewart. Miss Alexandria is now "breaking in" a new partner and appearing under the name of Mabel Ray and Co. Another sketch was of a farcical kind, "Little Snookums," having for its basis the substitution of one basket for another, one containing a baby and the other a dog. This gives excuse for the four people to rush in and out and yell frenziedly in approved old-fashioned style. It is being played by Billy De Croteau and Co. It would be a three-day sketch with good people.

Grace Dixon, a short, chubby soubret, manages to escape the conventional small time soubret designation by a clear enunciation which enables you to understand what she is warbling about, even when she rhapsodizes.

While there is nothing remarkable about her work, she would, if boomed, court comparison with a number of those who have "arrived" in the two-day field. The Five Waltons, musical, also there and liked. Under "New Acts" are to be found, Raymond Bros., Longstreet, Harker and Johnson, Smith and Smith. *Jolo.*

## LENOX.

It's a pretty little theatre, that Lenox, at 111th street and the avenue, from which it derives its name. One balcony and the house has a seating capacity of about 900. The decorations are in gray and gold, the seats upholstered in dark green leather. An orchestra of six pieces is employed.

Business was very poor Thursday evening of last week; was undoubtedly due, not only to the pre-holiday season, but to inexperienced management. Throughout the evening one man connected with the house made innumerable trips to the stage, walking noisily down the side aisle and in each instance slamming the fire door leading from the stage to the auditorium. Twice while a picture was on a phone bell was heard to ring loudly (it sounded as if it came from the stage), when there came a series of wild yells of "Hello, hello, I can't hear you."

The moving pictures are of ancient vintage and there is a female illustrated song singer whose voice does not entitle her to pass muster in a nickelodeon.

Reviewed under "New Acts" are Raymonde, a female impersonator, and Carol Pierlott and Co. in comedy sketch, "The Girl in the Pink Kimona." Then there was Ritchie and Renard, a two men singing, dancing and talking act, which has played around town under another name not so long ago. They apparently enjoy their efforts even more than the audiences. Combs Brothers, a two men "strong act," with gladiatorial posing, elicited more applause than anything else on the program. Harry Dare, an instrumental monologist with eccentric make-up, did not fare well, and Canaris and Cleo, Parisian illusionists, with some comedy, won out nicely. The program is an average big small time one, badly handled by stage waits, with no system about changing the cards, leaving one performer's props in the centre of the stage for the first minute of a picture reel.

Everything about the conduct of the pretty little playhouse breathes amateurishness or inexperience. *Jolo.*

## HALSEY.

It's a mighty long walk to the Halsey, Brooklyn, but as the Lexington elevated stops almost at the very door it's not such a hard trick to get there from New York, providing you start early. The Halsey was not built to accommodate any of the Broadway pop house stampedes, but to give the amusement-seeking people of the Saratoga Park neighborhood a chance to spend their rusty dimes without crossing the river.

It is one of the newest theatres of Brooklyn's "small timers," run by M. H. Saxe. Saxe has a picture house near Longacre Square and also operates the 110th in Upper New York.

If the show on view at the Halsey the last half of last week is any criterion, the house is giving its patrons a run for their money. Well balanced and with the acts giving satisfaction the show went over for the right results.

For some reason the big feature act, "Mother Goose," failed to show, but the remainder were of such quality that Mother and her fairyland children were not missed.

Kimball and Donovan (New Acts) opened with their music. Further speed was given the bill by the Gene Mueller Trio and their hoops. These boys go like a house afire in the pop houses and when they do that jumping after the boomerang hoops thrown out over the heads of the audience the house sits up and takes notice.

Browning and Lewis, with a new Browning in the act, were third. The new member is an excellent singer. Harry Mann and Co. were quietly enjoyed, while June Mills and her breezy song numbers closed the bill with a hurrah. *Mark.*

**SPORTS**

The pool tournament at the Vaudeville Comedy Club has aroused no end of interest amongst the members of the organization. Play has been in progress since last week, when the big upset of the tournament came in the defeat of Tallman, the professional, by Pat Rooney. Tallman played Rooney 115 to 75 and was figured a sure winner. The tables again took a turn when Frank Stafford defeated Rooney, who was adjudged invincible after defeating Tallman. Joe Kane was the first to hit the cancellation clause. Three defeats eliminates, and after meeting Stafford, Tallman and La Mar, Joe went into the discard. Up to Tuesday night Stafford led the field with a perfect slate, having three victories in a row to his credit. Standing Tuesday night:

|                 | W. | L. |
|-----------------|----|----|
| Kane .....      | 1  | 3  |
| Stafford .....  | 3  | 0  |
| Tallman .....   | 2  | 1  |
| Bradley .....   | 1  | 2  |
| Hussey .....    | 0  | 3  |
| Truesdell ..... | 1  | 1  |
| La Mar .....    | 2  | 1  |
| Murphy .....    | 0  | 1  |
| Barnes .....    | 1  | 0  |
| Rooney .....    | 1  | 1  |

Jimmie Britt, who is doing vaudeville regularly these days, does not neglect training, even though he has forsaken the ring for all time. The first thing Jimmie arranges for when he strikes a strange town is a place to go and work out each day. He gets in an hour or two, and is always in condition.

The Sporting Editor has had several letters follow the article in the Anniversary Number of *VARIETY*. There seems to be a general feeling athletics in theatricals would aid in a great many ways. Keep dropping a line from time to time suggesting some idea whereby the movement can be advanced and let us see if we can't get something going before the winter season is over.

Guy Rawson of Rawson and Clare, who are heading their big act on the Sullivan-Considine Circuit, has inaugurated a walking club, out on the path every day before nine a. m. The club started away with a two mile jaunt each morning and is now taking on five without any trouble, that is, ill but the gallant Guy himself, who pleads misery in the feet.

New York is overlooking a thriller this week. It is "Auto Polo" at the Madison Square Garden, or was until Thursday, the show having run Dec. 19-26. It unfortunately struck the city at a poor time, but there are enough thrills in the new sport to make it draw if properly handled. Polo is played by men in automobiles. Two machines to a contest are employed. Each auto has a driver and a mallet man. The ball is about the size of a football. Two contests daily are played, afternoon and night. The contests are of five innings. The machines race toward each other, and the ball, which

speaks for the expertness of the drivers. They think nothing of crashing into one another. As many as five different machines are used at a show. The autos are stripped down to racing form. The driver is allowed to touch the ball with his hand only.

**WAYBURN QUILTS "DODGERS."**

The "Dodgers" had an Xmas tree and party together Wednesday night. Miss Bayes furnished the good things standing all the expense. She got herself in right with the troupe early in the week when they all met for the first time. Miss Bayes said "Don't make any dates for Xmas night, girls, we are going to have a party of our own." After Miss Bayes left Ned Wayburn made a speech saying she had the right spirit and he hoped the rest of the bunch would get it too.

Monday night, while the show was at rehearsal, Mr. Wayburn walked out of the theatre, leaving the company "flat." There was some difference of opinion between Wayburn and Miss Bayes over a bit of exit business. Miss Bayes informed the company of Wayburn's departure and said they would try to get the show over on time, although claiming Wayburn had not put proper work in getting out the new numbers planned for the reorganized production.

**TROUBLE OVER DANCERS.**

It is understood the Empire Circuit Directors spent more time during their recent annual meeting at the Imperial Hotel, New York, over the discussion of added attractions (especially "cooch" dancers) than over the consideration of fiscal affairs.

It appears Dr. Lothrop, of Boston, was called to the meeting not so much to talk over playing terms at the Boston Grand Opera House as to tell why he played a sensational dancer at one of his houses as an added attraction.

Dr. Lothrop denies that there has been any dissatisfaction on the part of the road managers with his two houses. Returns, he says, have shown a profit above that of several other houses on the circuit, and there has been no reasonable source of complaint on that score.

Incidentally there has been no information vouchsafed of the deliberations of the Empire directors. The statement is generally made that they declared a dividend, but no word has been sent around to that effect, even to the stockholders. The latter understand in a general way that last year's dividend will be repeated, but they have received no word. All inquiries are referred "to Cincinnati."

**MOVE SHOW UP.**

"The Rosebuds," the property of several franchise holders in the Western Burlesque Wheel, operated as a "syndicated" property, has been advanced from the second to the first class. Under the new classification it comes in for the \$1,400 a week guarantee weekly.

**CHICAGO CHANGES.**

Chicago, Dec. 26.

The map of Chicago was changed this week. Nearly every "loop" theatre has a new program.

At the Grand a new farce was shown with Carter De Haven as one of the leading figures. At the Blackstone, "The Concert" was offered again; Louis Mann came to the Chicago Opera House with his new vehicle, "Elevating a Husband" and Mme. Simone made her first Chicago appearance at Powers' in "The Return From Jerusalem."

The American Music Hall was reopened after a dark spell with "The Barnyard Romeo" and "The Round-Up" was brought back to McVicker's for a short stay.

A new play came to the Olympic. It is by Joseph E. Howard, and called "Frisolous Geraldine."

At the Cort "Our Wives" was offered with Henry Kolker in the cast.

There were the usual changes in the outskirting theatres.

**VIENNA TENOR IN TOWN.**

The Viennese tenor, who created the title role in "The Chocolate Soldier" on his native heath, and has taken part in the many of the Vienna musical productions (since shown in New York) arrived here last week.

He is Gustav Werner. The tenor may appear on this side before long. He had a role in Oscar Straus' operetta, "The Dancing Viennese," at the Coliseum, London.

**PICTURE MEN ARRESTED.**

Philadelphia, Dec. 26.

Two moving picture show owners were arrested last week on the charge of having failed to pay the required rate of state tax on their houses. Henry Berman (of Fifth and South streets) and Charles Segal (of Ninth and Dickson) are the men. They were arrested on warrants sworn out by Inspector Barton of the Board of Mercantile Appraisers and held in \$600 bail for court.

There is a law providing for a tax of \$500 on houses seating 400 or more, those seating less, \$300. It is alleged the men have not paid any tax for 1912. The inspectors charge that "flexible" seats were used and taken out when they visited the places. The defendants denied all charges. If found guilty they are liable to a fine of \$3,500, or \$500 for each offense.

**CLEARING UP KNOXVILLE.**

San Francisco, Dec. 27.

Charles C. Shay, president of the International Alliance Theatrical Stage Employees, who has been west for some time past, is now here where he arrived Wednesday from a busy time at Los Angeles. Shay expects to return to New York by Jan. 1 and then go back to Chicago to attend the midwinter session of the executive board of the I. A. T. S. E. to be held there Jan. 6.

Oscar Sheck, sixth vice president of the Alliance, who has been in charge of the labor situation at Knoxville where the stage hands are fighting for union recognition, has returned to his home in Cleveland. The Knoxville controversy has almost cleared, only two houses remaining out of the fold.

**TABLOIDS DOING BUSINESS.**

Richmond, Dec. 26.

The Jolly-Wild Company, playing a tabloid version of "Over Night in Boston" over the Wells Circuit, went \$200 over the house record at the Empire here. The last big mark was chalked up during fair week but the new condensed musical comedy idea proved a bigger card.

Charles W. Rex, general manager for Jake Wells at the New York office, claims the inauguration of tabloid musical comedies on the Wells time is proving the box office magnet desired in the supplanting of pop vaudeville.

When Rex was in Chicago he contracted with Boyle Woolfolk for a vaudeville condensation of all his pieces and also got hold of others. The next comedy to open will be "The Girl Question" (Woolfolk) which starts Dec. 30 at Nashville. "The Winning Miss" (condensed) will get started at Nashville Jan. 6. Jan. 13 "Whose Little Girl Are You?" another of Woolfolk's pieces, will start the Wells houses at Norfolk.

The pieces now playing this week are "Finnegan's Ball," with Tom Grady, at Augusta; "Over Night in Boston" (Jolly-Wild Co.), Savannah; "Merry Mary" (Baker's), Nashville; "The Sunny Side of Broadway," with Max Bloom, Chattanooga; "The Isle of Spice," Knoxville; "The Time, The Place and The Girl," Richmond, and "The Rollickers," Norfolk.

All playlets, tabloids and acts, coming from the east will open at Richmond and close in Knoxville. All coming from the west will play Nashville and close in Birmingham, after a sweep of the Wells time.

The new Lyric, Richmond, and the new Lyric, Birmingham, are being rushed to completion and Wells hopes to open them before March 1.

The new Academy of Music, Lynchburg, West Va., estimated cost \$160,000, and seating 1,450, one of Wells' newest, opened Dec. 11 with John Drew in "A Perplexed Husband." Charles Kessnich, formerly manager of the Richmond theatre, has been transferred to the management of the new Lynchburg house.

**FORCING HOTEL TRADE.**

Oakland, Cal., Dec. 26.

If a proposed plan of Fred A. Giesea, owner of the Macdonough theatre in this city, is made effective, the members of road shows playing his house will be obliged to spend their money for hotel and restaurant accommodations here instead of leaving the major portion of it across the bay in San Francisco.

Very recently Proprietor Giesea announced that beginning Jan. 1, 1913, the members of all traveling companies playing at his house will be required to live here during their local engagement and that this particular proviso will be incorporated in the terms of all contracts with the Macdonough. Otherwise, he declares that he will refuse to sign the contracting agreements.

Edwin Vail is a late addition to the Peruchi-Gypzene Stock Co., at New Orleans.

## YEARS OF DISCRETION.

"The Darlings of the Gods" played two consecutive seasons in the present Republic theatre (then the Belasco). At the end of one of the most successful runs of a production in New York City, David Belasco found himself the possessor of \$2,500 profit on an engagement that had been continuously capacity.

With that in mind there is little to wonder at in the flawless and expensive cast Mr. Belasco has selected to present the finely drawn three-act comedy, "Years of Discretion," written by Frederic Hatton and his wife, Fanny Locke Hatton. It opened at the Belasco Christmas night.

With the piece, production and players perfectly keyed to one another and the enjoyment pulse of the public, "Years of Discretion" will run on, teaching the young and old 'tis folly to be false to oneself, with the lesson written in lines of comedy.

There is no "slapstick" in the laughter of this play, or in other words it is not noisy. "Easy and smooth" (as one person remarked) would best describe it.

Mr. and Mrs. Hatton sketched in a human theme, and the Belasco company is playing it right down to the ground. Effie Shannon has the leading role, that of a widow at forty-eight, who flies from the suburbs of Boston obsessed with the aim to become youthful, gay, frivolous and flirtatious in New York. She accomplishes the first by the aid of a newly acquired French maid, and all that goes with the French maidery profession. Transformed from a mild mannered home woman, with plenty of money and a son twenty-four, into a glittering beauty of no age at all, the widow draws on bachelorites in about her same age class, at last engaging herself to one.

The third (and last) act is perhaps the truest note struck on the New York stage this season. The love-affinity couple reclaim themselves, admit that age after all is not to be denied, and leave their shells of sham to become natural and normal. It's a pretty scene, prettily set in the garden of a country house.

Playing opposite Miss Shannon are Lyn Harding, the English actor and fortunate suitor; Bruce McRae, an Irish politician who illustrates his former profession by concocting new things in drink (and the cocktails Mr. McRae mixed seemed very real), and Robert McWade, in a wild role of a money seeking eccentric that fitted his style of stage work. If there is a choice between Messrs. Harding and McRae for second honors to Miss Shannon, it lies with "The Irishman." Grant Mitchell as the twenty-four-year-old hopeful did well, and E. M. Holland, as a butler, gave an excellent performance. Herbert Kelsey was another elderly suitor of another elderly widow. Alice Putnam and Mabel Bunyea (the French maid without a book-made accent) were in important roles. Ethel Petit and Grace Edmondston are also programmed.

A Victrola is the centre of a comedy scene. Miss Shannon's troubles in her modern accoutrements of a citified

belle won large peals from the women, while the dialog often drew laughter and applause from all the house.

Mr. Hatton is a Chicago newspaperman. He and his wife were called before the curtain following the finale of the second act. Mr. Belasco likewise appeared then. In "Years of Discretion" the Hatton family has given New York dissolving views of love and life, with humor as the light. *Sime.*

## FRIVOLOUS GERALDINE.

Chicago, Dec. 26.

Joseph E. Howard has written numerous good songs and has given the stage several good musical comedies. He has once more arrived in the limelight, this time with a musical farce, called "Frivolous Geraldine." The piece had its first Chicago hearing at the Olympic Sunday night before a house that was demonstrative to a degree.

All the musical comedy fans were present, and Mr. Howard's many admirers were there to see that his new venture was properly received.

The show is one of those Parisian affairs in which numerous figurantes flit in and out and cut up capers of more or less interest.

Theodore Stempf wrote the book and lyrics, and it is said that the piece was presented by amateurs at the University of Wisconsin at Madison a year ago, where it was received with much warmth.

The story is not of any great consequence. It has to do with the love affairs of a young manicurist, with a flirtatious disposition. Mabel McCane has this role. She sings well and is vivacious. Jack Gardner is the debonaire young hero, in which part he is manly and has some songs that are hits. George Fox, who has a manner of his own, adds much to the general hilarity by his comic antics. Nita Allen, recently one of the chief players in "The Military Girl," has a role in which her abilities have full play. She holds the interest well when on the stage. Leona Stephens is Vivette, a gay young Parisienne, and her handling of the part is effective.

The piece is in two acts. The first scene shows the interior of the Petite Blonde beauty parlors, and the second the exterior of the Cafe Blonde, both in Paris. The songs are melodious and there are several which will find their way to the pianolas before long.

While the show is not what might be called a rousing hit, it has elements of success, and will probably have a prosperous run at the Olympic.

The reviewers for the daily press gave it fair, if not enthusiastic, comment.

Mr. Howard is not taking part in his latest offering, but he was present for the premiere and received an ovation at the close of the first act.

*Reed.*

The Mrs. Francis Howlett Bowne, of Long Island, who figures so prominently in the celebrated elopement to the Orient with Jordan Lawrence Mott, also married, and the pursuit by Hector Fuller, the war correspondent, who sought to separate them, was formerly Frances Gibson, a chorus girl who appeared at the old Tivoli in San Francisco.

## THE QUESTION

Local option as a subject for dramatic exploitation did not work out with entire success at Daly's where "The Question," described as "a play of today," by Sherman Dix, was given its premiere late last week.

It was uncommonly bad play for one thing, so bad the best acting in the world could not have saved it from swift and positive extinction. Mr. Dix appeared to be actuated by a desire to demonstrate that the hand is quicker than the eye and he did that with absolute conviction. There were situations in the action that escaped the understanding of the audience entirely, as, for example, the climax of the second act.

Not to dwell too long on a painful story, the Colonel's daughter and Burton Carpenter, distiller, marry, and the daughter finally becomes a victim of her own husband's booze. Incidentally she spends a whole night away from home, presumably under the influence of Carpenter's red eye and under circumstances which make it possible to put the worst possible construction on her absence. Of course, after his wife has "gone to the bad," Carpenter realizes the error of his ways, and decides to use no more tanglefoot. But by that time the audience had been so harrowed and made so uncomfortable it didn't care particularly what happened to the characters in the play.

Olive May played the northern society matron, entertainingly, although the part was poorly constructed and rather futile. The best of the acting was handled by George W. Wilson, but his role of the half-seas-over Southerner was so entirely devoid of sympathy that his skillful work went for naught.

"The Question" should never have been put on in the first place. It is not a pretty subject for discussion. The fact that Mr. Dix made it an excruciatingly bad play only added to the weight against it. *Rush.*

## AMERICAN ROOF.

With a decided holiday spirit hovering over the audience the show at the American the last half of last week got a lot more attention and applause than it deserved. The bill was good in spots, but as the audience was probably thinking what it was going to get at Christmas, they didn't seem to care what kind of a show was unfolded.

As a Yuletide appetizer the management announced as a special feature, "Trapping Santa Claus" (New Acts), and the playlet proved a delightful surprise. Apollo is the 19u Calton of the pop houses with his tottering ladder. Apollo, while not as daring as the Englishman, has enough thrills in his act to hold the small timers. The imitation of Creator doesn't get the results expected. He should work up another "original bit" or two which would help.

Jerge and Hamilton sang and danced. The last number was the best liked. The woman is growing careless about her dancing.

Seymour and Robinson went along swimmingly with their acrobats. The man took some hard falls which struck the American audience as being very funny. Jack Altman didn't appear to be in the best voice imaginable Thursday night. A change of song program would help him.

Just before intermission came the Santa Claus sketch. The Reid Sisters gave the second part a "big time" flash. The audience got considerable laughter out of the "drunk" done by Elita Proctor Oles in her comedy sketch, "Mrs. Bunner's Bun." The Bell Boy Trio were the big hit of the second half. The boys have chopped a lot of their dialog and are going just as well. They are also well aware that their pop house audiences like the raggedy songs and are giving them plenty.

The Romanos held everybody in for the finish. One of the men can make his muscles do everything but talk. *Mark.*

"The Pearl of Holland," a new musical show, directed by the Norcross Amusement Company, had its premiere at Camden, N. J., Saturday night.

## PEG O' MY HEART.

The Matinee Girl lingered a moment outside the Cort theatre after the opening performance and inspected the framed photos of Laurette Taylor in "Peg o' My Heart," the latest J. Hartley Manners' play, which holds the boards in the newly opened establishment of the western manager in West 48th street.

"It isn't so much of a play," she murmured, pensively, "but the star is a dar-r-rling." The "r" rolled with a delightful brogue that suggested the exquisite enunciation of Miss Taylor herself in this new offering, quite the best thing that has been uncorked on Broadway since that day some time since when Henrietta Crosman rollicked through George Hazelton's "Mistress Nell."

"Peg o' My Heart" is all Miss Taylor when it is agreeable. She is indeed the pretty, slender "Peg" upon which the production hangs. The story's whole heart interest revolves about her blond person.

In the Manners' play (wherein, by a strange paradox, most of the characters are sadly lacking in manners) Peg is an Irish-American "poor relation" who has been shipped back to Britain to be educated by her aristocratic relatives. Of course, it turns out that Peg is the "heiress," while her high-and-mighty relatives are really aristocratic paupers, living on her bounty—and, as one of them aptly describes it: "In a state of unsettled, irritable intolerance." In fact, they are much the same people that Mr. Manners cartooned in his "House Next Door"—but without such polished players as Emilie Melville, Christine Nordman, Hassard Short and Clarence Handyside as interpreters, they would be frankly farce-comical or near-me'o-dramatic.

Into a "fine" old English family is suddenly projected the "mongrel 'brat' from America"—as one perfect lady describes Peg, who herself admits that she is full of "original sin" and at times possessed of a "divvle." However, it is a "good little devil" (with due acknowledgment to Mr. Belasco), and Peg abuses the British and brags about the Irish in style that would "warm the cockles of the hearts" of admirers of the Andy Mack school of American drama. But it is impossible to describe how delightfully Laurette Taylor does it; how she flips insults into the faces of her adversaries so neatly that the only marvel is they can keep straight. The only member of this remarkable household possessed of the slightest sense of humor is a gentleman who queries under the nickname of "Jerry," and becomes as chummy with Peg as if her name were really "Tom." Of course, he turns out later to be a baronet, and Peg's guardian. "Jerry" appears in the polished person of H. Reeves-Smith, and he not only appreciates Peg's sallies, but passes the laughs out to the audience so spontaneously that it is difficult to believe he is really British, and consequently merely "acting a part" when he pretends to understand a subtle Irish-American jest at the first telling. He contributes the only human element to the play. *Rush.*



## MISS PRINCESS.

The Park theatre isn't going to do business with "Miss Princess," because, as a show, it isn't there. Neither a comic opera nor musical comedy may explain why the program calls it an "operetta." That John Cort selected book, music and lyrics of American manufacture won't have much weight with the two-dollar buyers of entertainment.

It really does seem, though, that if Mr. Cort, quite a nervy producing manager, as past performances tend to prove, had chosen a stager of ability to put "Miss Princess" on, it might have done better. The show needs what it hasn't got: lively numbers and comedy. There are plenty of songs and lots of well costumed chorus girls, besides some chorus men who are regular fellows, but there is no action. Neither is there any comedy of moment, and, after that, the story doesn't warrant talking about.

The manager, in trying to please the critics, has the pleasant prospect assured him sooner or later that he will go broke. The manager who figures on pleasing the public that pays to see has the best future for a balance on his check book. For "Miss Princess" a defense may be offered: care was exercised not to lower the "class" of the performance. Still in the centre of the second act, Hale and Paterson, ordinary "Tommy Dancers," gave a brief exhibition and held up the performance while they were brought back from the wings to bow four times. "Humpty Dumpty," the prettiest song in the score, received two encores. So there you are!

If the people with two dollars want rag or popular stuff, why not give it to them, while they are in the mood, and dodge manuscripts that read as the one carrying "Miss Princess" must have?

Frank Mandel wrote the book; Will B. Johnstone turned out the lyrics, and another Johnstone, with a good turkey trot surname, Alexander, wrote the music; but Alexander kept his melodies in the elite class—that is why you won't hear them outside the theatre.

Another catchy song was "Come, My Sweetheart," with music by Joseph Strauss. It has a perfect strain for a "Yodel" song. Either Andrew Mack or Chauncey Olcott could afford to pay a stiff price for it, when "Miss Princess" is laid at rest.

Someone slipped Felix Haney a "song-recitation." Haney is the nearest approach to a comedian in sight, with little opportunity for funmaking. But his recitation is about a hand-rolled cigarette, and it's funny enough. That it brings applause may be stood off through the fact that little else during the evening gives the audience a reason to quicken their circulation by hand clapping.

The two principals are Lina Abarbanell and Robert Warwick. Abarbanell is heavily featured. She sings, plays and looks well in the title role but is wasted. Warwick makes a handsome U. S. Cavalry officer. He is also against the stone wall the show itself erects. Henri Leoni and Josephine Whittell attract attention, not necessarily favorable, and there are others like Ben Hendricks and John

H. Pratt, but "Miss Princess" was pretty poor picking for any cast. *Sime.*

## THE CONSPIRACY.

Encouraged by the remarkable success of "Within the Law," it was a natural consequence there would be an epidemic of "underworld" plays. "The Conspiracy" is most timely, having for its subject the pursuit of "the scarlet band," an organization of traffickers in white slavery. This delectable topic is handled with the utmost frankness, but never with the slightest indecency or suggestiveness. The theme or motive is directed toward the "uplift movement."

After the first quarter of an hour, consumed in creating atmosphere, the play resolves itself into a "gripping" and "tense" melodrama, developed along modern playwriting and playwriting lines. The "Comedy Relief," clever enough in its way, has been dragged in ruthlessly with no regard for the seriousness of the situations. The best bit of comedy "business," employed in all three of the acts, and for the final curtain, is the taking of calisthenic exercises by one of the characters whenever the clock strikes. This was used in vaudeville the past two seasons in a sketch seen all over the country. And the literal acting to the accompaniment of the words of the fiction writer is one of this season's vaudeville sketch novelties. But legitimate audiences won't mind.

There are but three central characters—practically only two—the third being a quick-witted and ready-tongued reporter who falls in love with the hero in spite of her having been for three weeks a white slave victim and having killed a man to protect herself and her brother. The main part is "Winthrop Clavering," a fiction writer for a daily paper, an eccentric old codger, with a mania for solving crime mysteries, applying Sherlock Holmes deductive methods to his work.

John Emerson brings to the role of the amateur crime detector a delightfully human performance of a selfish, conceited, but honest literary hack. Francis Byrne is the Park Row newspaper man who falls in love with the heroine at first sight and assists her to rescue her assistant district attorney brother from the clutches of "the scarlet band." He gave an intelligent portrayal of a rather starchy melodramatic reporter, putting over effectively the comedy rort lines allotted to him.

Jane Grey has the difficult emotional role of a girl lured to a disorderly house and there kept a prisoner for three weeks. For four years before that time (up to the beginning of the play) she and her brother had been working to bring the white slave dealers to justice. Her depiction of the stress of emotion over the constant imminence of a possible exposure of her "shame" and the injustice of the necessity for standing trial for murder in the event of her secret being made known, was very effective.

Barring Helena Rapport, who played a Spanish woman, a member of "the scarlet band," with a German dialect, there was revealed a cast of uncommon ability, but with a decided failing to strive for individual laurels at the sac-

rifice of team work. This is an unusual state of affairs in a Charles Frohman presentment and would indicate that the manager had not given the production his personal supervision.

All things considered—including the prestige of Detective Burns—the chances for the success of "The Conspiracy" in New York are doubtful.

*Jolo.*

## HARRY LAUDER SHOW

The Casino held \$3,000 Monday at the two shows Harry Lauder first participated in for his fifth return journey after the American eagle, silver backed. William Morris continues to be Lauder's impresario. It looks like a life agreement between them. They have both made money out of the business association, Lauder through the exceptional management he was fortunate to secure over here, and Morris because he has a most remarkable star.

Lauder is an enigma. A thorough showman, who never lets anything get away from him, and a personality that accounts mostly for his bank roll. Lauder with the Scotch people is simply a barometer. If he's bright, they are bright; if he's sad, they are with him, to a man or woman, in song, talk and actions. What the peculiar hold arises from that Lauder exercises over his countrymen and women an American can neither grasp nor understand.

Monday evening Mr. Lauder sang seven songs. The new ones were "Same as His Father Was Before Him," "She's the Lass for Me," "The Kilty Lads," "A Wee Deoch-an-Doria," and "A Wee Hoose." (One or more may have been used by him last season over here.) Old stand-bys were resorted to in "The Softest of the Family" (Lauder's masterpiece and a number he will be very fortunate indeed if he can ever touch) and "I Love a Lassie," the latter sung without the lass in sight. Mr. Lauder is there with the red fire in two numbers. He's there strong, too, and to clinch it sang "A Wee Hoose" without accompaniment. It's a descriptive song of the old home on the hillside. Lauder can still fashion lyrics to the public's liking, also attaching those simple little melodies he thinks an orchestra can't play and that make so good with those in front.

Lauder was somewhat rough in looks at the orchestra Monday evening. With sixteen men under him Max Faethauer did probably better than might have been expected, but the Scotch singer divided his resting time between frowning at the musicians and looking at Sir Thomas Lip-ton in a stage box. It can't be that Lauder is falling for titles. He performed before the King and Queen at the Palace, London, last summer. There were others there, too, but that might have been enough glory for one year. No one went entirely crazy when Mr. Lauder drew attention to Sir Thomas in his final speech.

Surrounding the star Mr. Morris has placed an all-foreign bill, excepting the Musical Cuttys, who did their usual "No. 4." There are six acts besides Lauder (on for sixty-five minutes), winding up with a Scotch band, including the fancy bass drummer who made people dodge his sticks while

entering the house, the musicians doing a little ballyhoo on the outside before the show.

Other than Rex Fox, the wire-walking ventriloquist, who does too much and remains over long with a novelty that is made the centre of the turn instead of the finish, all the turns are under New Acts, excepting Carl Rosine. He opened the show with magic. Mr. Rosine has a neat little bundle of tricks that have been shown before by other illusionists. The remainder of the acts are Vclanche's Football Dogs, Arthur Astill, Little Freddie Packin.

It's not a big vaudeville show, but with Lauder will do, for the people pay to see the Scotchman. *Sime.*

## COLONIAL.

(Estimated Cost of Show, \$4,225.)

The twelve-act show had several twists after the Monday matinee, but at the night show there was still room for much improvement. The audience (before Christmas is the excuse) was scattered in all parts of the house. There was a half house down stairs, about a quarter balcony, with the boxes lightly populated.

The gallery seemed to be composed of a music publishers' clique, who gave vent to their feelings for only two acts. They might have scattered the applause about a bit and made a show of covering it up. It was so inartistically done; and then, as long as thousands are being spent for advertising, why confine the clique to the gallery, at a quarter a throw. Add a little class and slip out a few box seats; that's the way to "make acts." No prestige in gallery applause. This cheap way of doing things is foolish, often.

The Dolce Sisters, opening after intermission instead of "No. 2" or "3" where they belonged, were palpably the first target of the clagues. But even with the boosters who sounded funny to the rest of the house, they couldn't get away with the close harmony thing on "All Night Long," a song which is not for them at all and should be dropped. At best, it is a hard number to handle. How the girls expect to come into New York at this late date and put "Circus Day" over for a finish is hard to imagine. The song has been dead a long time. These girls are the net result of music publishers, and unless they secure a new repertoire very soon they will be hitting the small time, where there are sister acts now which have it over them like a tent.

Lambert and Ball were the other "clague act," although this couple do not need the assistance of any one, and a thing of this sort merely makes them look queer. The interest of the show centered in two sketches. "More Sinned Against Than Usual," the Arthur Hopkins' travesty, and Mrs. Louise James' "Holding a Husband." The former was moved into the second half, second after intermission, and the latter placed in the first part, "No. 5." "More Sinned Against Than Usual" is an odd bit and unless the audience gets the idea right from the jump they don't seem to catch the real humor throughout. The piece has been kept up to its very good opening standard,

and the cast, which had but one or two changes, is excellent. Madeline Delmar, the new Hazel Weston, has a bully idea of what the role means and gets all there is out of it. She makes a dandy looking heroine.

Mrs. James with capable support from Helen Wilton and Elwood Bostwick put over a clean-cut hit. The act is short and crisp. There is no haggling; it goes to the point, and when it gets there turns it off with a fine sharp twist that makes it ring.

Odiva was shifted to close the first half, too strong a position for the now well worn tank act. After seeing the Travilla Bros. and their seal the ordinary diving act looks pretty tame.

The Kitamura Japs closed the program and usually that is all that is said about the Japs, but this is some troupe, and they should have been shifted about with Odiva. The kimonos and drops alone are enough to interest any audience, and the better the audience the more appreciative. The work throughout is excellent. Only those who had left before they appeared failed to see the Japs. They lost no one after the picture opening.

Bixley and Lerner, next to closing, had the rough hoeing. They finished well, but up to the closing got very little. Harry Breen caught "No. 4" and left them in good humor for the followers. Art Bowen and Lordy's Dogs were billed for "1" and "2."

Edwin Ford and Co., and Fletcher Norton and Maud Earl, New Acts.

*Dash.*

### HAMMERSTEIN'S.

(Estimated Cost of Show, \$5,000.)

Whatever the reason, there was no pre-holiday lack of business at the Victoria Monday evening. Standlees were two deep around the sides and the back of the house, and the seating spaces were all occupied. An entertaining all-round bill may have drawn in some of the patronage. An honest-to-goodness Chinese wedding in the Ching Ling Foo troupe Monday evening was an item of extra interest that had probably drawn a good many people in.

The specialty show of the Oriental magician has been considerably shifted about since its first view. It now works with more speed, and the interest is held together more satisfactorily. Ching himself is always a source of surprise. Monday evening he showed a new one in a sawdust trick. He appeared to stuff the sawdust into his mouth and then lit it. The explanation is probably to be found in some simple chemical formula, but the effect is almost startling. Little Miss Chee Toy's singing won the approval of the 42d street "regulars," and the gymnasts filled in their allotted interval most entertainingly. The display of the two workers on the horizontal bar is most spectacular. The Oriental gymnasts have done what might be called the impossible by devising a novelty in a field which was considered worked out. They go to the bars in an entirely new way and show a novel routine.

The wedding of Monday evening rather disrupted the running of the bill. The announcement was made during the Ching Ling Foo act, and two acts intervened before the ceremony was held. This left it up to

Belle Blanche and Harry Fox and the Millership Sisters to hold the interest of an audience whose attention had been sadly disturbed. Both acts got away with their assignment. Miss Blanche gives but a minute or so of each impersonation, and the constant change of numbers permits no wandering of attention.

Mr. Fox and the Millerships also keep on the move. The trio have a swift by-play of "fast stuff," and their offering takes added interest from the bubbling youthfulness of the principals. Fox is one of our very best little audience kidders. In the extremely difficult spot of closing the show the young comedian held the crowd in the best of humor.

Lillian Lorraine, in her second week, did very nicely. The prominence that has attached to her name on Broadway commands attention, and she has in addition an entertaining series of "sight" numbers. Her third song, a catchy rag, was so good that she had some difficulty in following it. But her "wriggle" at the finish made 'em sit up.

Laddie Cliff was on rather early for him. The youthful dancing wonder really had to wake his audience up, and he did that most satisfactorily. Clean specialty material such as Laddie offers finds ready appreciation with the Hammerstein patrons, so the young Englishman was a solid success.

"Honor Among Thieves" is a rather unusual sketch. The dramatic story is full of surprises—indeed, there are so many that the auditor becomes confused—but it keeps interest alive at the highest pitch, and the finish puts over a first rate "kick."

Among the early numbers were Phina and Her Picks, an energetic dancer who looked remarkably like Josephine Gassman. Raymond and Caverly with their German conversation were on after intermission. They still live in Watt street, but the audience found the gagging on that subject funny. De Armo, juggler, and John Geiger with his talking violin, were the early numbers.

Bobby Matthews and Al Shayne and Yerxa and Adele did not appear Monday evening, being taken out of the bill on account of the time taken up for the Chinese wedding. They played the rest of the week.

*Rush.*

### NEW BUILDINGS.

Plans have been filed for a moving picture theatre at Central avenue and Suydam street, Bronx, New York City. The cost will be about \$7,000. Another house of the same character will be located at Rogers avenue and Maple street, Bronx. The Barris Theatre Co. is owner of the latter establishment.

Thirteen thousand dollars will be invested in a projected picture house on Broad street, Newark, N. J.

It is reported that West New York, N. J., is to have a new theatre. Bergenline avenue is spoken of as the probable location. Preliminary reports name a sum to be invested in excess of \$200,000.

Osman & Taylor, builders of Hackettstown, N. J., are also mentioned in connection with a possible theatre-building project in that city.

### WINTER GARDEN.

The Winter Garden gave a show and a half Sunday night. Three numbers were dropped off the program at the finish, as the intermission did not happen until eleven.

Al Jolson arrived before that time and kicked up the usual riot in the theatre that always follows his appearance. It's marvelous what Jolson can do or say at the Garden and get away with it. He thinks nothing of removing his coat, collar and tie after having been dragged to the stage. Sunday night he demonstrated his popularity in New York, as did also Melville Ellis.

Both sat well down front as the first act of "The Merry Countess" (running forty-six minutes) closed the first half of the program. Jose Collins, while acknowledging the applause with the other members of the "Countess" cast, espied Messrs. Jolson and Ellis. She called upon them to do a little something. Both had heard the plea before and in the same place. They vamped to the rear of the orchestra, but the audience kept on making a noise until Ellis finally capitulated. From the stage he coaxed Jolson to join him. Then, just to show their strength, Mr. Ellis played "The Rosary" and Mr. Jolson sang it. Afterward Mr. Ellis accompanied Mr. Jolson, while the latter sang a new rag ballad, "Back to the Land of Dreams," quite a neat conceit in music and story. Meantime Jolson kidded Max Hoffmann, who was leading the orchestra; Maurice Farkoa, the prop lunch, a dressing gown and anything else that appeared around.

This hurrah finale of the first part gave the house sufficient show. Many left during intermission. Gertrude Hoffmann in her "Spring Song" number opened the second part, followed by Pietro on the accordion. Then came the trio and crinoline numbers from "The Red Petticoat," with Grace Field, Helen Lowell, Louise Mink, Donald MacDonald and some of the other girls from that.

Charlie Ahearn was to have closed the performance, but Charlie took a chance and didn't make up. The Skatelles were also among the absentees, while Emil Agoust and Mlle. Yvonne, who intended showing their new dance, withdrew through the lateness of the hour. The curtain came down at 11:45.

The bill ran very well in the early section. Jack and Violet Kelly in their amazing tricks with bull whips opened the show. Theirs is a much too important act for the spot, but they did very big before the incoming house. The Strolling Players, a couple of musicians who sing, passed away "No. 2." Sunshine did a number from the show. Mr. and Mrs. Bascomb repeated their "Pipp" sketch to fair laughter, though Bascomb won't be able to do anything with this piece until he builds up the finish.

Doyle and Dixon, the dancing team with the Hoffmann show, had a walkaway. They are putting over a first rate act with considerable new matter all their own. Sam Mann and Louise Dresser gave the table scene from the Garden's current production doing very well with it, and Barney Bernard followed them with a new idea in monolog. Mr. Bernard, straight, told Hebrew character stories, taking for

the most part the conversation between Jewish women around a poker table. The talk was written by Mr. Bernard for VARIETY's Anniversary Number two years ago. It was hugely enjoyed by the readers of the paper. Bernard got his points over sharply and pointedly at the Garden. The matter looks good enough to furnish him material for the major portion of a monolog any time he wishes to attempt vaudeville as a single. Joined with him on the billing was Irene Bordoni, who sang a few songs to Mr. Hoffmann's accompaniment. Bordoni goes back to France this week. She has grown quite popular locally (very locally), but must have dressed in a hurry Sunday evening. With a short soubret dress that did not become her, Bordoni wore brown stockings that made it worse.

After came the "Countess" act, with its parlor set, taken into the Garden the day before. It had to be boxed in on the big stage. Even then the set couldn't show off very well.

*Sime.*

### UNION SQUARE.

(Estimated Cost of Show, \$2,175.)

It's an ordinary vaudeville show on view at the Union Square this week, with business fairly good Monday night. The latter part of the show was more varied than the first, but none of the acts was voted a riot.

Rose Pitonof, the swimmer devoted much time to illustrating the various strokes, crawls, floats and styles of swimming before a mirror. The water looked mighty dark and murky and did not help her act a bit. She still carries an announcer who dwells too long on the "champeen" thing.

Luce and Luce opened the bill with instrumental music. They were followed by the Texas Tommy Dancers, who are still using the "contest" form of working with the audience left to do the judging. The trot stuff down Fourteenth street way has worn out its welcome, and with the novelty gone an early position is the best it deserves.

Frank Mullane first reeled off dialect stories, some new and some old, loosened considerable laughs and then hit the trail of the "straight" songs. Some thought he was best as a monologist, others liked his songs, and the combined applause was sufficient for an encore.

After Jack Kennedy and Co. (New Acts), Charlotte Ravenscroft appeared. There seems to be no question that her voice and violin make her a pleasing "single." Miss Ravenscroft has a nice stage appearance, which also helps, but she could pay more attention to her makeup.

Flanagan and Edwards (New Acts) were followed in their "Off and On" sketch by W. L. Abingdon and Co. in the dramatic playlet, "Honor Is Satisfied." Excellently acted, it held attention.

The Big City Four remained too long, but extended themselves perhaps to give the stage hands plenty of time to get Pitonof's tank ready. They almost ran out of songs, but the boys sang well, so the audience didn't mind. It's pretty cold now for the quartet to sing in straw hats. There were no moving pictures.

*Mark.*

**HALL IN PATERSON.**

Louis Leon Hall has been engaged as the new leading man of the Pater-son (N. J.) Opera House stock, suc-ceeding Charles Dingle who left this week for Jersey City, where he goes to the Orpheum.

Hall opened in "The Greyhound."

Trenton, N. J., Dec. 26.

Joseph Gillow has been signed as leading man of the Broad Street the-atre here, replacing James Cunningham who retired from the company last week.

Hoboken, N. J., Dec. 26.

Lawrence Dunbar has been engaged as the successor of Bernard McOwen at the Gaiety stock, the latter jump-ing to the Orpheum Players, Jersey City.

**VIRGINIA MILLIMAN LEADING.**

Brocton, Dec. 26.

Virginia Milliman opened Monday as the new leading woman of the Monte Thompson stock company, playing a permanent engagement at the Hatha-way theatre.

**MAKING A RECORD.**

Providence, Dec. 24.

The Empire stock, Spitz & Nathan-son, directors, is now in its tenth month, and during that time there has not been a single change in the com-pany.

Lovell-Alice Taylor, leading woman, has not missed a rehearsal nor a per-formance and has not duplicated a sin-gle costume for the different stock shows.

The Empire and its leading woman have established a stock record that will be something to equal.

**GOING HOME TO REST.**

Jimmie Jameson, late of the Orph-um Players, Jersey City, is going to take a long rest, leaving last week for her home in Denver, where she will remain until next spring.

Miss Jameson was the fiancée of Alfred Hudson, the actor, who com-mitted suicide by asphyxiation.

**WALTER JONES IN "BABY MINE."**

New Orleans, Dec. 26.

Walter Jones joined "Baby Mine" here Sunday.

Elizabeth Murray, opened Monday night. COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Pink Lady" due next week, with original company. This is the second helping of this dish, but this time the seasoning prom-ised is of a higher flavor.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives," with Henry Kolker, opened Sunday night. "Fine Feathers" closed Saturday after one of the longest runs of the season.

GARRICK (Asher Levy, mgr.; Shuberts).—Gilbert & Sullivan Festival Revival company in "Pinafore." Doing fair business.

GLOBE (J. A. Brown, mgr.; Ind.).—Wrest-ling matches and other intermittent affairs. OLYMPIC (Sam Lederer, mgr.; K. & E.).—Kitty Gordon, in "The Enchantress," with more or less success.

La Salle Opera House (Harry Aakin, mgr.; Ind.).—"The Girl at the Gate" nearing its 200th performance, still drawing good crowds. McVICKER'S (George Warren, mgr.; K. & E.).—"The Round Up," with Maelyn Arbuckle. Annual trip to Chicago.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"Frisolous Geraldine" a new show by Joseph E. Howard, opened Sunday night.

POWERS (Harry J. Powers, mgr.; K. & E.).—Mme. Simone in "The Return from Jerusa-lem." Arnold Daly in cast.

PRINCESS (Will Singer, mgr.; Wm. A. Brady).—"Bought and Paid For" still doing business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue," good play, well played, fair business.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Occasional stunts by celebrities.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock company in standard plays.

NATIONAL (John Barrett, mgr.; S. & H.).—Combinations.

Percy Denton, the man who warbled his way from Distant Frisco to Broadway is back in Chicago with Louis Mann's company of "Elevating a Husband." The piece is playing at the Chicago Opera House. Denton last appeared here at the Cort with Victor Moore in "Shorty McCabe."

Winona Winter leaped from Chicago this week to reach San Francisco in time to open next week on the Orpheum Circuit from that point. "Rube" Marquard and Blossom Seeley, after playing the Palace engagement was hustled to Denver to continue the Orpheum time from that point.

Maurice Browne announces the production of "The Trojan Women," of Euripides, at the Little Theatre, Jan. 6. He will offer the Gilbert Murray translation.

But two openings will mark next week in Chicago theatrical annals. "The Pink Lady" with the original New York and London cast will arrive at the Colonial and the Irish Play-ers will come to the Fine Arts theatre. "The Mikado" will be revived at the Garrick.

"Those Three Girls" is the title of a new Chicago act which has been booked over Asso-ciation time. In the act are Lillian Laurance, Miss Laura Smythe and Donar Halstead.

Frank Clark, now president of his own music publishing company, has just returned from a several week trip to New York where he has been boosting his own stock of harmony.

James B. McKowen, the local agent, will leave for New York directly after the holidays to place some of his attractions with the East-ern agencies as well as to pick up some at-tractions for the western managers which he represents. Sam Baerwitz left here a few days ago for the same purpose.

Doctor John Message, manager of Jimmie Walsh, the English pugilist, who is to meet Johnnie Coulon next month for the bantam-weight championship of the world, is having a vaudeville sketch written for his protee and will endeavor to place the act around the mid-dle-western circuits where his boy is a popular attraction.

Ned Alvord, the Tabloid King, favorably known as "Scrooge," left Chicago this week for

**CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week.

**JOHN J. O'CONNOR**  
(WYNN)  
Representative

**CHICAGO**

VARIETY'S CHICAGO OFFICE:  
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, U. B. O.).—The Majestic has one of its usual good shows this week headed by Bertha Kallch and Co., in "A Light from St. Agnes" a won-derfully improved vehicle since its last visit to Chicago. Before the light audience Monday evening (something expected since the depart-ment stores were doing capacity business) Miss Kallch walked away with all honors with-out a struggle. Three exceptionally big hits were registered by the Primrose Quartet in next to closing spot. Diamond and Brennan and Armstrong and Clark. Jim Diamond, who specializes in new partners, has evidently made his final selection, at least he seems to have landed the first one who can foil for him to perfection. His dancing coupled with Miss Brennan's appearance and voice managed to keep the audience around the applauding point all during their stay. Armstrong and "Muskegon" Billy Clark in fourth spot went over big. They have a neat and original idea to plug their own compositions and found favor from beginning to end. After The Takl-ness and Ben Lewin had done away with the early positions, Ashley and Lee in "A Night in Chinatown" and the duolog parodies held the platform for a long time, encoring through several numbers and some laughs. Lee, who is new to the act (at least as far as Chicago goes), looks considerable like his predecessor, but doesn't quite equal him in ability. How-ever, he made a dandy little straight for Ash-ley's Hebrew character, and together they easily held up their end. Jessie Busley and Co., in "Miss 318," one of Rupert Huxkes' stories that helped increase the circulation of the Saturday Evening Post, went over nicely. Full of bright slang and well acted, the sketch succeeded on its merits and the fact that it is a decided novelty. Following the Primrose Four who have added both speed and more weight to their appearance since their last local visit, came the Four Doric Comiques, who entertained the walking audience with the usual brand of comique act. WYNN.

PALACE MUSIC HALL (Mort H. Singer, mgr.; agents, Orpheum).—Good, clean comedy elements predominate in the bill this week, ranging from ractime singing to a tabloid mu-sical comedy, and there is fun from beginning to end. Gus Edwards and his "Song Revue

of 1912" had the place of honor, and gave emi-nent satisfaction. Monday night his act went so well Edwards was called before the curtain for a speech. A diminutive lad billed as "Lit-tle Georgie" did some impersonating, which brought down the house. John F. Conroy, billed as a life saver, with the assistance of models and divers gave an exhibition that went big. Belle Baker, who made a very short stay at this house some time ago, must have felt proud over her reception. She gave a sort of recital of ragtime and coon songs and was called back again and again. It was quite evident that she had many friends in the house. The Bison City Four was another act that went with a rousing rush. The singers were on their mettle and put it over right. Frank Milton and the De Long Sisters pre-sented a semi sketch called "Twenty Minutes Layover at Alfalfa Junction" with satisfaction to everybody. While the act is not new here, it is always welcome and Milton's depiction of a country yokel, who holds every office in the tank, is really worth while. Billy K. Wells, worked hard and finally had his audience shouting with laughter. He has some fairly good stuff and delivers it with some little uncton. One of the particularly appropriate events of the program was the act called "The Awakening of Toys" in which Frank De Witt, Charles Burns and Madge Torrence were seen. This act has many surprises and holds the in-terest well. The acrobatic feats were good and one or two elicited spontaneous applause. There are several things in the piece which touch on the holiday time and this seemed to fit in with the mood of the audience. Mile. Lorette had the honor of opening the bill with her visions in old gold statuas. REED.

AMERICAN MUSIC HALL (Sam. P. Ger-son, mgr.; Shuberts).—"Barnyard Romeo."

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera Company in repertoire.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"The Concert," second time in this house. Leo Dietrichstein is the chief figure.

CHICAGO OPERA HOUSE (George A. Kingsbury, mgr.; K. & E.).—Louis Mann opened Monday night in "Elevating a Husband." Indications good for short run.

GRAND OPERA HOUSE (Harry Ridings, mgr.; K. & E.).—"Exceeding the Speed Lim-it," new farce with Carter De Haven and

The London Representative of

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Commencing with the new year will be

**JESSE FREEMAN**

Formerly VARIETY'S Representative There

(W. Buchanan Taylor, who has so well acted for VARIETY in London, has resigned owing to press of his other newspaper work at home).

Mr. Freeman will devote his time and attention exclusively to VARIETY.

After January 1, VARIETY'S London Address will be

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**New York** Address, care MARTIN BECK, Esq. PUTNAM BUILDING N. Y.

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Superior, Wis., to spend the holidays with his folks. Alvord will return early in January.

Sadie Kusell, until recently in vaudeville with her own playlet, "Cracks," has returned to the agency business.

John A. Larkin has produced a new comedy sketch entitled "A Midnight Appeal." The act is written around a political incident.

George Ade Davis, who for a long time was assistant manager of the Studebaker, is devoting all his time to the Chicago Musical College. He is doing the press work for the college, and is also at work on a musical show which will probably be put out next season.

Alice Saunders, of O'Connor & Saunders, writes from Seattle, Wash., to state "Lady Jessie," their trick building, was killed by an automobile Dec. 16.

The original drawing by James Montgomery Flagg of Irene Franklin which adorned the first page of the seventh anniversary number of *Variety* is on exhibition in the lobby of the Palace theatre, where it is attracting wide attention.

Numerous professionals will take part in the minstrel show to be given by the Elks at the Garrick Jan. 12. Among them will be Carter De Haven, Bert Baker, Elizabeth Murray, Lucy Weston, Mabel McCaule, Joseph E. Howard, George M. Pee and Albert Morrison. Jimmy Callahan and Joe Tinker will represent the baseball diamond in the show and there will be numerous attorneys in the cast. Tell Taylor will represent the music publishers.

Mort H. Singer has arranged to give three shows on New Year's Eve at the Palace. The first one will be at 2:15 in the afternoon, the second at 7:30 and the last at 9:30. The house is practically sold out now for all three performances.

"Exceeding the Speed Limit," with Carter De Haven and Elizabeth Murray, opened at Cohan's Grand Opera House Monday night to a big audience that received the piece with considerable enthusiasm.

Manager Frank O. Peers of the Whitney Opera House has arranged a program of "society vaudeville" for his house on the night of Dec. 31. Among the entertainers will be Mary Moncure Parker, who will appear in one of her own sketches.

Karl McVitty of the firm of Gaskell & McVitty has returned from a trip to Panama and Costa Rica. He was gone for five weeks and came in by the way of New York.

Mary Gardien arrived in the city Sunday to make ready for her appearance with the Chicago Grand Opera company.

George McFarlane, who is appearing with the Gilbert and Sullivan Revival company at the Garrick, will be starred next season, so it is announced, in an Irish play called "Shan Magan."

"Pinafore" was revived at the Garrick theatre Sunday night before a large and enthusiastic audience. The final week will be devoted to "Mikado."

Myron Fagan, who wrote the piece called "The White Rose," is endeavoring to have it put on the road. The play was produced at

the College theatre by Rodney Ranous and Marie Nelson and caused some considerable stir.

Frank Craven has returned to the cast of "Bought and Paid for," at the Princess.

The Maurice Browne Players of the Little theatre performed "Anatol" for the Winthrop Ames Players Sunday afternoon in the Fine Arts building.

Permits were issued from the building department last week for five more theatres ranging in cost from \$20,000 to \$50,000. They will be devoted to vaudeville and motion pictures.

Next Monday night the Irish Players will begin an engagement at the Fine Arts theatre.

Norman Friedenwald, the local ten center, is making an effort to secure the producing rights of "The Katzenjammer Kids" for a tabloid show. Ed Blondell holds all rights to the title for theatrical purposes.

Now that the Sargotta Cafe has practically become a thing of the past, since the management decided to keep it dark after eight P. M., the theatrical joy chasers are becoming attached to the Boston Oyster House, where Guy Morville is handling the cabaret show. Morville, who also looks after the interests of the Boston theatre.

Ian McLaren will be the hero in "The Daughter of Heaven" when it is brought to the Auditorium.

The following changes have been made in the cast of "The Million": Hazen Campbell succeeds Eulalie Jensen as the model; Helen Courtney in place of Kenyon Bishop, and Herman Morel has taken place of Paul Ker as the Bowery Caruso.

Henry W. Savage's Irish Players will be seen at the Olympic some time after Joseph Howard has divulged "Frisolous Geraldine" in that playhouse.

Sadie Kusell, who has been appearing in vaudeville, has opened a booking office.

Frank Queen Doyle has been very sick and has been confined to his home for the past fortnight.

"The Passing Show of 1912" will be seen in Chicago early in January, probably at the American Music Hall. Nellie Rovell is now in advance of the attraction.

It is now announced Sothorn and Marlowe will come to the Garrick, beginning Jan. 6.

"Lavender and Old Lace" will be produced some time early in the year. David Fischer is now at work on the dramatization of the Myrtle Reed novel.

Operations on "The Widow's Honeymoon" promised for some time, have been stopped for a while. Mort H. Singer, who will produce

the piece, says that he is not sure when the new musical comedy will be staged.

Sig. Bosley, manager of the Chicago office for Shapiro, has gone to the New York office to remain for some time, and Walter Brown, formerly manager of the Chicago office, has returned to Chicago. Charles Pierce, assistant manager, goes to New York this week.

John Clarkson, assistant building inspector has had charges filed against him accusing him of taking a bribe of \$385 in connection with the Home theatre which collapsed last week. Harry B. McCoy and W. J. Oehlsen, two other inspectors have been suspended on the charge of inattention to duty in connection with the same case. Clarkson denies the charge and says he is being made the "goat" for somebody else. It has been found that the building was made of the flimsiest material.

Billy Fogarty and Ethel Kirke open on United Time Jan. 27 at the Temple, Detroit.

Harry Shannon has been engaged to play the role of Suggs, the drunken undertaker in "Merry Merry," which is now playing association time. Boyte Woolfolk is the producer.

Thomas B. Reynolds has been in town getting stuff in the papers about Louis Mann and "Elevating a Husband."

Jack Hoffman, secretary to Flske O'Hara, who is playing in "The Rose of Kildare" this season, reports that business has been good with the attraction. The company laid off for the week in Indianapolis.

David Fischer reports that his dramatization of Myrtle Reed's "Lavender and Old Lace" is now completed and that the United Play Co. will put out five companies in the piece after the first of the year.

Reports from New Orleans are to the effect that Art Goldie and Sid Erdmann are making good with a motion picture house.

Ralph T. Kettering is planning to send Rodney Ranous and Marie Nelson out in "The Stronger Love" later in the season.

Nat Lemmingwell and Louise Myers, who have been appearing in "A Night at the Lodge," are contemplating a dip into musical comedy after their present bookings are completed.

Two tabloid musical comedies are in preparation in Chicago for early production. "A Night in a Roof Garden," with seventeen people, which will run for 35 minutes, is now in rehearsal, and Boyte Woolfolk is getting "Merry Merry" ready for the stage. Tom Hern will be one of the chief players in the latter.

Fred Eberts, who managed the Great Northern theatre for a number of years, is one more at his old stand. He is the manager of the Great Northern Hippodrome, succeeding John McGrall, who resigned last week.

The Interstate Producing Co. has taken over one organized show and expects to close arrangements for two royalty bills this week. Offices will be taken in the Ashland block shortly.

## SAN FRANCISCO

By HARRY BONNELL.

EMPRESS (Sid. Grauman, mgr.; agent, S. S. Lind, an artistic success. Little Wilhams & Co., scored decisively. Will Oakland, a pronounced hit. Mab and Wels, much liked. Carleton Max and Camille Cameron were teamed and were mildly received. Three Girls, good. Billie Seaton and Harry Platt were added to the show. The former was well liked, and her partner added but little to the turn. The John Hackett Co. offered a fair sketch.

PANTAGES (Alex. Pantages, gen. mgr.; agt., direct). "The Two Thieves" (which had been programmed as "The Traveller's Story") is really a version of "Ermanik," with modern songs interpolated. It is a pretentious effort and turned out to be really entertaining. Margaret Bird & Co. offer a fair sketch, passably acted. Le Clair and Sampson opened pleasing in that position. Field Bros., liked. Gavin and Platt went over nicely. Mauric Ardmore, mediocre. York and King, made a fair impression.

Another "hip" rumor was floated here last week. According to the "inside dope" on the

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"The Soul Kiss" will be put out in tabloid form in a short time. Harry Lewis of Seattle, representing Alex. Pantages, has been in town making arrangements for the tabloid which will run for thirty-five minutes.

Two companies which have been playing "Paid in Full" on the one night stand circuits will cease operations in a short while. One company that has been playing "A House of a Thousand Candles" will also close.

Perry Kelly is in the city looking after the interests of "Our Wives" now at the Cort. He is doing the advance work as well as managing the company.

A Christmas entertainment was given on the stage of the La Salle Opera House Wednesday morning at 9 o'clock. Members of the company playing in "The Girl at the Gate" were present to distribute presents to deserving poor children.

The indications are now that "The Girl at the Gate" will remain at the La Salle Opera House until about Feb. 15. After that the house will be razed and the new one built on the present site.

Gideon bibles have been installed in the dressing rooms of the Olympic theatre.

Robert Grant, formerly in the box office at the Auditorium, is now the manager of Mme. Frances Alda. Alfred V. Lake has been added to the list of box office men at the big playhouse.

## CATCH US TIERNEY FOUR

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thing, a couple of men from Southern California were in town looking over the field for a suitable site on which to erect a big amphitheatre during the next year, that is to cost approximately \$250,000. The site is reported to have been practically selected and the only hitch in the negotiations for the lease of the property is said to be a matter of buying off two or three sub-leases. The location is reported to be downtown and very central. If the deal is consummated, the identity of the promoters and builders is promised early in January. Plans and specifications are understood to be in process of draughting, and, according to these, the structure, which is to include a large hotel and stores, will cover an area of 25,000 square feet. The negotiations are for a lease to cover a period of thirty years at a rental of \$7,500 a month. It is proposed to provide for a seating capacity of 3,500 and the amphitheatre is to be equipped with a double stage and a combination of arena and huge water tank in the center for spectacular productions in which aquatics can be featured. The promoters are said to be impressed with the possibilities of a playhouse of such immense proportions becoming one of the chief amusement features of the city during the Panama-Pacific Exposition in 1915.

A lull in the activities of the builders of the new California theatre and hotel that is being erected at Mason and Eddy streets by the Downtown Realty Co. for the Western States Vaudeville Association, was noticeable last week. It subsequently developed the cause was an injunction suit that had been filed by the Realty concern as lessees against the Pryor Estate, owners of the land to restrain the latter from effecting a cancellation of the lease on the property. The hitch appears to have resulted from a question of interpretation of a clause in the lease regarding the payment of rent before or after the completion of the theatre part of the structure.

Walter Belasco, for several years a player of character "bits" at the Alcazar, and brother of Manager Fred Belasco, has gone to New York with the avowed intention of breaking into vaudeville.

Dorothy Dale, wife of Will H. Armstrong, character comedian and part owner with his brother, Ed, in the Armstrong stock burlesque enterprises here on the coast, has returned from a trip to Chicago and opened with the No. 1 show at Fresno, Dec. 15. The No. 2 company, which opened here at the American on that date, is headed by Monte Carter, a Yiddish character burlesquer, recently co-star with Jules Mendel at the Century in Los Angeles. The other principals are George A. Byrne, Irish comedian; Beatrice Flint, prima donna; Clara Howard, soubret, and Rosa and Burke, recruits from coast vaudeville.

The Nevada theatre in Nevada, Cal., Joseph Snyder, manager, has undergone a change of policy from traveling combinations to pop vaudeville, playing the Bert Levey attractions. Change made Dec. 15. Nevada is about midway between Sacramento and Reno, and is a "split" with those places.

The Orpheum annex hotel in this city has been sold by Morris Meyerfeld, Jr., to B. Katchinski for \$195,000. The property is leased to the present occupant for a term of ten years.

La Estrellita, the exponent of Spanish dances, scored a successful opening at the Portola-Louvre Dec. 16. Her present engagement is expected to be extended beyond the four weeks of her booking.

Fred Graham, comic-opera comedian, and the male member of the variety team of Graham and Dent, both of whom arrived here a few weeks ago after an extended and successful tour of Australia, has been engaged by the management of the Princess "pop" vaudeville theatre to produce a series of tabloid offerings for a period of eight weeks. Following this engagement, Mr. Graham will transfer the scene of his activities to Sacramento, where he will do several weeks of tabloid for Bert Levey at the Diefenbrock.

Recent sailings from this port included Maud Powell, violiniste, Dec. 17, on the "Sonoma," for two special concerts at the Liberty in Honolulu, and Mrs. "Happy" Harrison and her mule, Dec. 18, for three weeks at the same theatre. The Espas Sisters, lately arrived from Chicago, sailed Dec. 20 for two weeks at the Liberty, after which they are scheduled to open in China for Ramos & Ramos. Their contracts provide for eight weeks to be divided between Hong Kong and Shanghai.

The exchequer of the Western States Vaudeville Association is short just \$354.00 as the result of a nocturnal visit by what are believed to have been professional crackmen to the Majestic "pop" vaudeville theatre, 2407 Mission street, on the night of Dec. 15.

According to the present plans of Hyman B. Adler, he will go direct to New York City at the Olympic, Los Angeles, lately joined the Sullivan and Considine circuit and is scheduled to open in February at the Union Square theatre, New York.

Jack Baldwin, advertising agent last summer at the Olympic, Los Angeles, lately joined the executive forces at Pantages' theatre in this city in a like capacity.

The consensus of critical opinion seems to be that "The Rose Maid" now on its second and last week at the Columbia, is lacking of a strong and capable interpreting company, which, it is thought, may be in a large mea-

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sure responsible for the apparent lack of snap and ginger in the entertainment. Briefly, the piece is generally regarded as being shy of the punch.

"The Motor Girl," now on its second week at the Savoy, appears to have aroused a responsible chord among the local critics and whatever may have been the opinion of the piece in the east, it is liked here. As a successor of Aaron Hoffman's "In Dutch," shelved week before last by Kolb and Dill, "The Motor Girl," new to San Franciscoans, is conceded an unqualified success.

At a recent election of officers of the local branch of the Theatrical Mechanics' Association, the following new officials were selected. Vice-president, W. S. Schofield, trustees, John Kelly and George Murry. All of the other incumbents were re-elected. A movement is on foot here to bring about the selection of this city for the place in which to hold the annual convention of the Association in 1915.

Manager Sid Grauman of the Empress has pretty well recovered from the effects of a dislocated shoulder, sustained a fortnight ago in an accident.

While playing at the Republic recently in a vaudeville sketch entitled "A Mixed Affair," Maude O'Donohue was enjoined by the local courts from using the playlet further until an understanding is reached with some one else who put in a claim of prior authorship rights.

The success of Dr. Frederick A. Cook's dip into vaudeville week before last at Pantages' theatre in Oakland and again last week at Pantages' in this city, appears to have been so pronounced and gratifying to the management that the well-known explorer and claimant for North Pole discovery honors, left here last Saturday night for Spokane with contracts for

six weeks of the Pantages coast time. To the representative of *Variety*, the famous lecturer stated he was booked solid all next summer in chautauqua work, but that he held lecture contracts for "time" early next spring that he might take a notion to cancel in order to accept some more vaudeville booking to follow the Pantages circuit engagements.

Extensive preparations are being made to celebrate the advent of 1915 here on an elaborate scale. Public street watch meetings are being arranged and the reservations of seats at the various playhouses and tables at the numerous cafes is reported to be big.

The engagement is informally announced of Winnie Baldwin, soubret of the Kolb and Dill company at the Savoy, to Joseph Levy, erstwhile manager of the Mexican lightweight pugilist, Joe Rivers. The date for the big event is unannounced.

Col. Thomas H. Andrews, stage manager of the Portola theatre in Market street, was compelled to visit the Central Emergency Hospital, Dec. 13 in order that the attending surgeons might extract a bullet from his left forearm, where it had been sent from the rift of a shooting act. The injury was comparatively slight.

The Pa Trio of operatic singers, reached the port Dec. 16 on the Pacific Mail steamer ship "Korea" from a three weeks' engagement in Honolulu.

Marjorie Edwards, a stage-struck Denver, Colo. lass, was arrested here Dec. 15 and the following day was taken back to her home town by the sheriff of Denver County. She was charged with the larceny of jewelry valued at \$1,000 and the property of a woman guest of her mother. A meeting with and an infatuation for a vaudeville performer,

known to the stage as "Doc" Williams, and who she appears to have married, is understood to have been the direct cause of her difficulty. After pawling the jewelry in Denver, the couple came to this city. Williams was arrested, too, but afterwards released.

In order to aid in a general effort to secure funds for a big Christmas festival in Golden Gate Park, this city, Adele Rowland and two associate members of the "Modern Eye" company at the Cort, Maude Lilian Berti and two companion players in the Kolb and Dill show at the Savoy, Perli Burti and two other entertainers in "The Rose Maid" company at the Columbia, formed a begging party that made the rounds of the fashionable after theatre cafes every night last week after the show. Their efforts are said to have been very successful in securing cash contributions to the festival fund.

Just when all arrangements, including a marriage license, had been made for the tying of the nuptial knot between Olga Steck, late principal of the Kolb and Dill company at the Savoy, and Thomas Lester Markins, Jr., a wealthy Chicago banker and broker, Dec. 18, in this city, the prospective bride was suddenly seized with an illness that had all the symptoms of appendicitis. Miss Steck was taken to McNeill Hospital, where it was decided that an operation would not be necessary. It is believed that she will have recovered sufficiently in a few days to be able to leave the hospital and then the wedding is expected to take place.

Theatrical conditions are reported to be brisk just now in Sacramento. Property is understood to be moving over to the Bert Levey "pop" vaudeville venture at the Diefenbrock. The Portola national comedy show is credited with playing its general capacity at Pantages, and the Ed O'Connell dramatic stock

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company is said to be playing a financially healthy engagement at the Grand.

Louis B. Jacobs, who gave up the management of the Olympic, Los Angeles, last summer when it was taken over by the Loewens and renamed Century, was recently married here to Hazel Belmont, one of the three Belmont Sisters and at one time a member of the Olympic chorus.

Jack Matthews has clinched his claim to the title of "coast defender" by joining the Kolb and Dill company at the Savoy. He has the part played by Harry Burgess, when the latter sailed for the Orient with the Hughes Musical Comedy Company.

The Allied Theatre Managers' Association is pretty generally known to be at the back of a movement to compel a rigid enforcement by the city authorities of the building laws and regulations as regards efficient provision for the safety of the public. In a communication recently sent to the Grand Jury by the Association several of the smaller theatres throughout the city are understood to have been designated and complained of as not having been properly constructed. It is claimed by the Association that the playhouses of every one of their members complied faithfully with the requirements of the building

Woman Intervenes" headlined a snappy bill for the Christmas holidays and although there was a slim house Monday night the show picked up speed early and held right up to the finish. Miss Roberts has a bully sketch and it is played to perfection. Vaudeville cannot boast of many good sketches, but the playlet that J. Hartley Manners has furnished this clever artiste and her very capable company deserves a place in the very front rank because it is a natural story, without any attempt at a hurrah finish and played by a company which gives full value to every detail. Miss Roberts is perfectly charming in it. Would that vaudeville could have more of this class. Another skit in an early spot did not do so well. Lida McMillan and Co. presented "The Late Mr. Allen" for the first time. Miss McMillan does a lot for the piece, but there is a lot of time wasted and there is never any big moment reached. Juliet was a big hit and gave the bill a boost after the McMillan sketch had slowed things up. Her matter was all new here and went over with a sure return in her favor. Her Scotch bits were clever, away from anything seen and handled to a daisy. She was one of the real big applause winners of the bill. The act of Conlin, Steele and Carr was placed just right and they carried things through at a high rate of speed. The laughs got going early and held up steadily. As a

offered this week with the Six Irish Colleens featured. The sextet offers something different in the way of a girl act which was very well liked. The finish is well worked up by the leader who talks with a brogue that would make Maggie Cline turn a pale green with envy, and some of the kind of saive that made Al Reeves famous. It has the desired effect however, and helps the girls put over the "rag" number. A little more of the singing and not so much dancing would help. De Alme and Mae pleased with their banjo playing. Careful dressing and their way of offering their act makes it a very nice number. Lesik, Anita and Co. won favor with their juggling and gun spinning, but the bit of music with the "ragging" monk put in the big bang. The monk bit is worth building up. Hunter and Chapelle are a couple of colored men who have made an effort to get away from the beaten path and missed hitting the mark through poor arrangement of material. The picture of the race track, where only a group of colored boys form the crowd, robs the act of its best value. The men have the idea, but it needs to be worked out better. Gretta Mack is of the usual "single" class of singers with popular songs, a couple of nice dresses and a lot of white fur. When Gretta cut loose from the fur she looked well and her songs were liked. The Warren Brothers have a very nice ring act

a self-appointed censor objects to the use of "will do for the 'pop' time." Stage managers are so hard to please. Clarence Sisters and Brother did nicely with their singing and dancing turn. The frequent changing of costumes and setting adds a lot of picture to the act. The songs might be improved upon. The Russells offered a piano act which differs slightly from the usual order, but not sufficient to take it out of the regular run of acts which are very familiar in vaudeville at present. The man might help the act by working up some comedy through the handling of the German character. The imitation stuff on the piano is pretty well worked out. The girl dresses well, sings nicely and is a lively little worker. They got over very well. The act has been here a short time only and by watching other piano acts should be able to work out something that will give them individual ranking. The Challa Duo, man and little girl, were liked. Opening with a banjo number they tell a few gags, one of which should be dropped as a reference to the shooting of Roosevelt is not food for laughter. The little girl is a clever miss, but seems to be adopting the mannerisms of the man, which is not improving her work. Joe Weston sang and talked himself into warm favor, the narodies, nearly all, if not all of which are being sung by George Armstrong, getting him big reward at the finish. Edna Brown sang sev-

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# GRACE DE WINTRES

has never used any but her own material. She works along entirely new lines. For instance, the dummy makes changes and does imitations. Dash, of Variety, reviewed the act in October. There are other acts which Lester overlooks (?). Such as Hilda Hawthorne, Marshal Montgomery, etc. Can it be jealousy? And then, again, Lester's stuff is so old that it must indeed be a small brained act that need pilfer it. Grant that the copyists did it. Are his mental reservoirs exhausted?

P. S.—**GRACE DE WINTRES** will soon be seen with **MORRIS GOLDEN**, "The Yiddle with the Fiddle" originator, in a new and decided novelty ventriloquial surprise. Direction, **PAUL DURAND**

laws and that they expect the same strict observance by every one else planning the construction of a building wherein the safety of the public is at stake. They argue that just one little fatality in the smallest picture house in the city would work an incalculable injury to the general amusement interests of the entire community, in that it would have the effect of causing a public scare so serious as to keep theatregoers for weeks and probably for months away from the absolutely fireproof theatres.

The duties of Frank H. Donellan, press representative and stage director of the Empress, have become so multiplied and onerous as to add the responsibilities of assistant press agent to William D. Casey, whose title hitherto has been chief of the comfort staff (whatever that is). The advent of Casey into the publicity department is already noticeable to the newspaper scribes who now get their notices with unerring punctuality and regularity.

### PHILADELPHIA.

By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.)—Florence Roberts and Co. in "The

"foolish act" this one is there, and Monday night's audience accepted the "aut" stuff like a Christmas present from home. Ed. F. Reynard motored into "Hicksville" and had the town officials clowning for big laughs. Reynard has worked his act into a regular little ventriloquial playlet with comedy chasing through it at top speed and it had everybody laughing. Lamont's Cockatoos performed their stunts while most of the audience was being seated and did as well as could be expected. Ben Linn breezed along on his vehicle of song and was warmly received. Linn gets by on his style of working and it is a pleasing style. Lee White and George Perry gathered in a liberal share of the well-distributed honors. Miss White made quite a showy picture in a Frenchy looking gown and used it for working up some good comedy, while she made the most of a couple of dandy song numbers. They sing well together and won warm favor for their efforts. Kitty Tranev took excellent care of the clowning position with her nicely staged and picturesque "circus" act. A routine of novel tricks by some well trained dogs caught the fancy of the house and there was generous response.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—A well-balanced show with a goodly supply of holiday flavor about its make-up is

which will fit in nicely on the small time bills. The boys make a neat appearance and perform their tricks without too much display of stagginess. Zida and Hoot, "The Dragon and the Owl," pleased with their novelty contortion and dancing act, and Graham, Copes and Kane offered their familiar singing act. Peak's Punch and Judy show was the other number on the bill and it pleased the children.

PALACE (E. L. Perry, mgr.; booked direct).—Passer's Band is still being featured here and won its usual favor for the regular turn, adding more music by playing through one of the pictures which followed. The rest of the bill hit a fair average, with a couple of the acts standing out for special honors. The best of these was the wire act of the Eddy Trio, which will stand comparison with those playing the first grade time through the excellent work of one of the girls who does several classy stunts on the wire. McGrath and Yeoman offered a comedy singing act which met with warm approval. The style of working suggests that the man and woman are recruits from comic opera, and their little skit can be shaped into a good act for the second grade houses with a little improvement in the comedy and a bit more speed at the opening. The "second grade" ranking is used to satisfy the stage-manager who, as

eral songs to fair results. Anatol and Arom, a comedy act, was billed but not seen.

### BOSTON.

By **J. GOULTE.**  
80 Summer Street.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.)—Good attendance for the first part of Christmas week. "The Apple Of Paris" pleased. Kate Watson, good as ever. Pealson & Goldie, good. George Roland & Co., scream with poor finish. Flynn & McLaughlin, scored. Adonis, very neat. Ubort Carleton & Kathleen Day, good. Charles Ledegar, opened well. Gihett's Animals, pleased. Pictures.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"The Girl From Montmartre," with Richard Carle and Hattie Williams. For two weeks.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The Attack," with John Mason. For two weeks.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"Maggie Pepper," with Rose Stahl. The last of a 17-weeks' run. Business has been fine. Might stay a while longer. Made a record for this season.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Whirl of Society," with Gaby Deslys

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MAJESTIC (E. D. Smith, mgr.; Slubert).—"The Sun Dodgers," with Nora Bayes and Jack Norworth, opened Christmas Day matinee. Two weeks' stay.

TREMONT (John B. Schoffel, mgr.; K. & E.).—"The Raluhow," with Henry Miller, playing the last week of an eight weeks' stay. Business has been good.

BOSTON (Al Levering, mgr.; K. & E.).—"Over The River," with Eddie Foy. Second week. Business fair.

PLYMOUTH (Fred Wright, mgr.; Leibler's).—"Disraeli," with George Arliss, doing well. Is going to stay about three weeks more.

CASTLE SQUARE (John Craig, mgr.).—Stock: "The Gingerbread Man."

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "The Isle of Spice."

GAIETY (George B. Batchelor, mgr.).—Burlesque: "Star and Garter Show."

CASINO (Charles Waldron, mgr.).—Burlesque: "New Rehman Show."

HOWARD (C. Lothrop, mgr.).—Burlesque and vaudeville: "Yankee Doodle Girls."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: "The Beef Trust."

BOSTON OPERA HOUSE (Henry Russell, mgr. director).—Grand opera.

David Belasco will send "The Woman" to the Park theatre next week. This is the first Belasco production to play at this house.

Raymond Hitchcock is coming to the Tremont next week with "The Red Widow." Boston saw the premier of this production at the Colonial, where it received a great send-off. It will stay as long as receipts warrant. Then the K. & E. production of "Milestone" will follow.

Some excitement last week when Betty Best, a member of the chorus, in "Exceeding the Speed Limit," the Carter De Haven show, at the Colonial, declared that she had eloped with James Moore, Yale '13, the son of James B. Moore, a wealthy Hartford man. The young man, who is supposed to have taken part in the elopement, denies the allegation.

Moving pictures are going to be part of the educational features in the Cambridge public schools, for the purpose of teaching the illiterate foreign population.

The opera, "Louise," was given its American premiere at the Boston Opera House last Wednesday and was voted a huge success.

George Arliss is selling a photograph of himself and his dog, "Billy," for \$1, the money to go to the local Animal Rescue League.

Boston will never see David Belasco's new production, "The Good Little Devil." Belasco intended to make the premiere at the Hollis Street theatre Dec. 9, but, due to the stringent Massachusetts laws relating to stage children, the play was sent to Philadelphia instead. And the Hollis Street theatre got two extra weeks of "Rebecca of Sunnybrook Farm." Belasco refuses to risk his reputation as a producer, it is said, by changing his cast just for the Boston stay by substituting dwarfs to play the parts of the children.

Edward Vroom, connected with the Little Theatre, in New York, and the Drury Lane theatre, London, appeared before the Twentieth Century Club in Boston, and gave an address on the drama. He roasted the commercialism of the drama and claimed that the drama had been replaced by sensationalism and trash. He is a former Boston school boy and appeared here many years ago with Booth and Barrett.

Fred Marlo is ill at his home. His friends are sad. He has no enemies.

A Carnegie medal is being sought for Bernardo Olshansky, a younger member of the Boston Opera Company, who saved the lives of his fellow performers, during a recent fire at the Putnam Apartments on Huntington avenue. He rushed through the smoke-filled halls and didn't leave until he was certain that everyone had been awakened and warned of the danger. His friends are seeking the medal for him.

## ATLANTIC CITY.

By I. E. FULASKI.

SAVOY (Grant Laferly, mgr.; agent U. B. O.).—"Everwiden," a real play with a capital cast, commanded much interest and was enthusiastically received. James Thornton got all the laughs and was a big hit; Lillian Herline, fine singing, gorgeous costumes, hit; Cartnell & Harris, fine, went very big; La Van Troupe, most graceful of bar gymnasts; Louise Stiekney's Little Circus, liked very much; Foster & Meeker, well received.

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Crockett, bus. mgr.).—M. P.

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ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short, mgrs.).—M. P.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"Cheer Up," premiere (23-25); "Primrose" with Elsie Ferguson (26-28).

Oreste Vossella and his band returns to the Steel for a week or two, beginning last Tuesday.

The first half of next week at the Apollo Henry Miller returns his "Blackbirds," with Laura Hope Crews and Il. B. Warner, which played here two weeks ago. The production is a fine one, but the play was evidently not to Mr. Miller's liking. So he has revised it. The last half of the week will see another new show by the Margulis of Queensberry entitled "The Light." The cast includes Irma Labierre, Alexander F., Frank, Alice May, Wilfred Furter, Alice Weeks, Frank Sargent, Margurite Randolph, F. Godfrey Kenny, Jennie Dickerson, Rowland Ruston, Rosamond Carpenter, Guy Cunningham and Harry West.

The veteran amusement man, Capt. John L. Young (who manages the Million Dollar Pier) will shortly open a new skating rink in the First Regiment Armory at Broad and Calhoun streets, Phila. Jos. De Vito will be the treasurer of the new venture.

Wednesday night "Mother" Rentschler gave a big Christmas dinner to the boys, the latter being Louis Wesley, Grab Laferly, Frank Bowman, Jim Kenny and Bill Rentschler. In return the boys gave her a cut glass service. But first they pulled a joke on "Mother." At the close of the dinner an enormous box which necessitated the window of the dining room being lifted out, was taken into the dining room. It contained Christmas Greetings spelled out in peppermint candy on a large plush cloth. "Mother" detests peppermint candy.

"Primrose," which Elsie Ferguson appeared in Thursday night, is the Cosmo Gordon Lewis adaptation of Gailvay and de Fiers comedy. The show is presented by Kiaw & Erlanger by arrangement with Charles Frohman.

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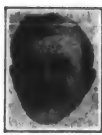
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**Second Season for Western Vaudeville Association**

The report that pictures would be put in at the Young's Old Pier turned out to be fictitious. There is a new picture house in course of building on the Boardwalk near St. Charles Place, which is two blocks above the Steel Pier. The Bijou Dream, which has had extensive alterations, will open within a week. Work on the Old Pier construction will start after the first of the year, it is said.

The new Mary Roberts Rinehard comedy, "Cheer Up," which opened at the Apollo Monday night, was anything but a repetition of "Seven Days," which was by this clever author. "Cheer Up," which was presented by Cecille De Mille, was programed as an optimistic comedy in two clouds and a silver lining, but it was nearly all clouds. The whole trouble probably lies in the fact that the show is miscast. To Walter Hampden was given much to do and his role was apparently a comedy one. But he is a straight actor and didn't seem to fit. Emtingham Pinto also had an important character with which he gave a poor performance. There are some seventeen people in the cast, all with more or less to do. It was a rather disappointing first night, the show dragging out for three hours and a quarter. Frances Nordstrom and Alan Brooks probably showed up better than the others.

## NEW ORLEANS

By O. M. SAMUEL.

TULANE (T. C. Campbell, mgr.; K. & E.).—"Trail of the Lonesome Pine," simple play for simple folk, capably presented, good business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Baby Mine," second visit moderately successful.

HIPPODROME (Lew Rose, mgr.; agent, direct).—Opened to capacity Sunday. Aerial Schoenes started things nicely; Anna Palmer sings fairly well; Viola's Animals, hit; Clairmont and Churchill, need material; Faus and Faust, engaging, Kimball Brothers, hearty appreciation; Sorchos Divers, interesting and instructive.

ORPHEUM (Martin Beck, general mgr.; agent, direct).—Best bill in weeks. Nelson's Boys and Girls, clever dancers; Elizabeth Otto, delightful; "Squaring Accounts," entertaining; Claude Golden, assistant enhances act materially, scored decisively; Rock and Fulton, real headliners; Charley Case, pleased; Wotpert and Paulan, favor.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"The Fortune Hunter."

FRENCH O. H. (Jules Layolle, mgr.).—French Opera Co. in repertoire.

GREENWALL (J. J. Holland, mgr.).—Dinkins and Starr Burlesquers.

LYRIC (C. D. Peruchi, mgr.).—Peruchi-Gyrene Stock Co. in "The Deep Purple."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

Eleanor Curran, an Orleanian by birth and an actress by profession, married Count Moroni, attached to the Italian consulate here.

Delmaine and Hamilton joined the Dinkins & Starr Burlesquers Sunday afternoon. Dale Wilson left the same company Saturday, going to Columbus, where, it is rumored, she will marry a member of the Al. G. Field's Minstrels.

M. Affre and M. Said, tenors, debuted at the opera the other night. Affre was received with wild acclaim, but Said, sad to relate, did a Joe La Fleur.

Mrs. Lew Rose is canvassing.

A spectacle, "Santa Claus in Nordland," is featured at the Lafayette this week.

The Star Comedy Four are singing at the Alamo. William Gueringer, manager of the Alamo, has booked Neal Abel for a tour over the Swiss (small time) circuits.

Fire in an adjoining building postponed performances of "The Spring Maid" and "The Flowers of 1912" at the Tulane and Crescent theatres Thursday evening. Considerable

smoke immersed the playhouses, but Tom Campbell's silk tile lost not a single shimmer.

Sol Myers, a farmer boy in his youth, receiving naught save a common or garden education, has turned inventor. His latest is nothing less than wrinkleless tights, described as a boon to womankind, or, rather, the kind of woman who is kind of thin. Myers sold his rights (also-lefts) for a lump sum, but is worrying how to invest the money. A friend suggested building and loan stock, railroad bonds and savings banks, all of which Myers considered unsafe. Finally, he suggested Government bonds. "But, look," said Myers, "suppose we had a war with Japan, and the Japanese came over and took this country."

very clever; Bounding Pattersons, marvelous. Exceptional bill to full houses.

HIPPODROME (Frank L. Talbot, mgr.).—Gwynne & Gosette, hit of bill; Five Banjo Fiends, scored; De Noyer & Danle, much laughter; Harry Holman & Co., excellent; Hill, Cherry & Hill, clever; Diving Bigneys, unique; Otto Bros., very amusing; De Rossi Duo, very entertaining; Aerial Macks, many encores; Maude Johnson, did nicely; Mages & Kerry, very good; Mons Alfredo Bryant, horses, wonderful, long, meritorious program to crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "A Night With Santa Claus," proved hit of the season; Mooers & Eastman, scored completely; Charles Swinhardt, meritorious applause.

LASALLE (Oppenheimer Bros., mgrs.).—"The Little Tenderfoot," well-balanced cast, delighted full house.

GAYETY (Charles Walters, mgr.).—"The Ginger Girls."

STANDARD (Leo Reichenbach, mgr.).—"Miss New York, Jr.," with Joseph K. Watson and Will H. Cohen, heading bill. Drew packed houses.

Lulu Mooers and Glen Eastman, soloists, in "The Minstrel Maids," at the Princess, were married Saturday afternoon.

Bernhardt, although showing extreme bodily weakness, broke all records for attendance at the Columbia last week.

## CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—"The Little Millionaire." Charles King, owing to injury to his leg, was unable to dance. William Keough carried off the honors. Sidney Jarvis and Lillian Tucker did splendidly. Lilla Rhodes pleased. The show went with a dash.

LYRIC (James E. Fennessy, mgr.; Shubert).—"Bought and Paid For." Charles Richman, as Robert Stafford, the husband, well suited for the role and does the best work of his career. Julia Dean, as the wife, is excellent. William Harrigan as James Gilley did nicely. Agnes DeLane was also very good as Fannie Blaine. Allan Atwell as the Japanese servant, and Claire Coste, the maid, were exceedingly able.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"Mutt and Jeff."

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal Sunday, 10).—La Vier, opened; Muriel & Francis, scored; Les Gougets, excellent; Edgar Atchison-Ely & Co. hit; Adelaide Norwood, fine; McIntyre & Heath, featured; Ota Gysl, hit; Edwards Circus, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Price & Price, good; Dow & Dow, scored; Great Westin & Co., good; Glendower, Manion & Co., fine; Welch, Mealy & Montrose, hit; Alber's Polar Bears, featured.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent).—"The Dazzlers," dazzle dimly. Number of clever people in show and chorus good looking, but it is otherwise lacking.

PEOPLE'S (J. E. Fennessy, mgr.).—"The Lady Buccaneers." Opener is one of the best in years. Dressing of chorus compares with the best in or out of burlesque. Setting magnificent.

## BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; U. B. O.; rehearsal, Monday, 10).—The program is fast and snappy from start to finish. The Diving Seal created a great deal of wonder. Detective Keen, a strong playlet, kept everyone in suspense for twenty minutes. McDevitt, Lucew and Kelly won hearty laughter. Lyndia Barry pleased everyone. Arthur Deagon created a lot of amusement with his songs and stories. Farrell Sisters were well liked. Ramsdell Trio opened the show nicely. Carl Rosini, well liked. Cunningham and Marion scored. Burr and Hope, excellent. Wiley and Ten Ecke, were appreciated. Pictures.

NEW THEATRE (George Schneider, mgr.; direct.; rehearsal, Monday 10).—An excellent bill with plenty of comedy pleased a big audience Monday afternoon. Palmer Hines and His Six Mascots, scored with their songs and dances. Collins and Wopman made a splendid impression. Mile. Delores and Co. won well-merited applause. Kennedy and Burt pleased. Sanders and Cameron, enjoyable. Cremonesi and Co. won many laughs.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—Fourth Anniversary week with special features, such as The Panorama of the Seasons with special incidental music by augmented orchestra opened to a big house Monday afternoon. The bill includes The Broomstick Witches; Powell's Pantomime Co.; Jesse Hayward & Co.; Edmund Hayes Play-ers; Francis and Spangler; Mile Du Croix; Kelly & Judge; Manley & Carson; Felix, the Cartoonist. Pictures.

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The Hippodrome (formerly Winter Garden) opened Sunday with a seven-act bill. Captain Sorcho's Divers headline, with Viola's Animals as an added attraction. The flat, or, rather, round price of admission is a dime—ten cents. The Hippodrome is being operated by Rose, Myers and Holland.

## ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Simon & Osterman & Co., headlined to advantage; W. C. Fields, very entertaining; Abbott & Curtis, delightful; Cesare Neal, went big; Sharp & Turck, decided hit; Great Tornados,

OLYMPIC (Walter Sandford, mgr.).—De-koven Opera Co. in "Robin Hood," with an all-star cast, gave a remarkable performance to full houses.

CENTURY (W. D. Cave, mgr.).—Sheehan English Opera Co., featuring Joseph F. Sheehan in repertoire, scored complete success to overflowing audience.

SHUBERT (Melville Stols, mgr.).—"Fine Feathers," remarkable cast gave a beautiful performance to well-filled house.

AMERICAN (H. R. Wallace, mgr.).—Thurston, magician, pleased, at opening performance.

GARRICK (Mat Smith, mgr.).—Primrose and Dockstader, minstrels, amused fairly good sized audience.

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**GAYETY** (Wm. Ballauf, mgr.).—The Gay Maskers, with George B. Scanlon, Mark Adams and Countess Hedwig von Mueller, pleased a good house Monday night with a bright, snappy show.  
**EMPIRE** (George W. Rife, mgr.).—The Girls From Reno opened to a fair house Monday afternoon and won laughter and applause.

**HOLLIDAY ST.** (Wm. Rife, mgr.).—Uncle Tom's Cabin, the old standby, was given an excellent production, with George Kennedy.

**FORD'S** (Charles E. Ford, mgr.; K. & E.).—David Belasco offers a trip to Fairyland entitled "A Good Little Devil," adapted by Austin Strong from the French of Gerard and Rostand.

**AUDITORIUM** (R. W. McBride, mgr.; Shubert).—"The Drone," a comedy dealing with the simple home life in Ireland, is offered by Irish Players, under the direction of Wm. A. Brady.

**ACADEMY OF MUSIC** (Tunis F. Dean, mgr.; K. & E.).—"The musical play," with music by Franz Lehár and book by Glen McDonough, will be the Xmas attraction at this house.

**ALLENTOWN, PA.**  
**ORPHEUM** (Geo. Carr, mgr.; U. B. O.; rehearsal Mon. and Thurs. 10).—"Love Trust," very good; Smith & Campbell, laughs; Bissett & Scott, fine; Kingsbury & Munson, good; The Parrots, clever.

**LYRIC** (C. N. Worman, mgr.).—Chas. K. Chaplin Stock. **WM. A. EYERS.**

**ANN ARBOR, MICH.**  
**MAJESTIC** (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 10).—25, Frederick & Co., good; Bobbie Robbins, fair; Stanfield, Hall & Lorraine, pleased; Van Bros., big hit. 26-28, The Maldeans; Geo. Crotty; Kelly & Wentworth; Tuxedo Four; Dewey.

**BUFFALO.**  
**STAR** (P. C. Cornell, mgr.; K. & E.).—Romantic comedy "Blackbirds," featuring H. E. Warner and Laura Hope Crews. Interesting.

**TECK** (John R. O'Shel, mgr.; Shuberts).—"The Passing Show of 1912," Trizie Friganza, hit. 30th, "Somewhere Else."

**SHEAS** (Henry J. Carr, mgr.; agent, U. B. O.).—Three Josette Bros., exceptional opener; Pauline Moran, ordinary; The Five Sullys, went well; James P. Fulton and Mattie Choate, in "The Mayor and the Manicure," won a hearty reception. George W. Jones and Harry Sylvester in "The Two Drummers," entertaining. Sam Chip and Mary Marble in "The Land of Dykes," attractive. Cliff Gordon, humorous. Bird Millman & Co., sensational.

**MAJESTIC** (John Laughlin, mgr.; S. & H.).—Miss Beulah Foynter, in "Kentucky Romance," A mighty sweet play. 26th, Miss Foynter in "Lena Rivers."

**GARDEN** (M. T. Middleton, mgr.; Columbia Circuit).—"The Merry Whirl," Thomas F. Smith and Frank F. Moore, the hit of the bill.

**LAFAYETTE** (C. M. Bags, mgr.; Empire Circuit).—"Miner's Americans in 'A Yankee Goodie Girl." Exceptionally well mounted with catchy music.

**ACADEMY** (Henry M. Marcus, mgr.; Loew, Monday, rehearsal, 10).—Claude Ruff, approval; Betty Bond, fair; Aeroplane Ladies, novelty; Tom Bateman, satisfactory; Prelett & Merrill, unusual; The Talbots, thrilling; Virginia Mulholland, classy; Holmes & Holliston, good; The McCarvers, clever; Hildebrand & DeLana, startling.

**FAMILY** (A. B. Sherry, mgr. Loew).—Monday rehearsal, 10).—Demetrios, artistic; Herbert & Willer, amused; Edith Keiner, pleased; Haydon Stevenson & Co., in "The Love Specialist," feature; Bowen & Bowen, laughter; Redding & Grant, unique. **THAYER.**

**CANTON, OHIO.**  
**ORPHEUM** (O. G. Murray, mgr.; Gus Sun; rehearsal Mon. 10).—Week Dec. 23, Burns, Brown & Burns, grotesque bar act, pleased; "Vardaman," female impersonator, return engagement, fair; Buchanan & Devon, sketch, fair; Hunter & Ross, billed as 500 pounds of comedy, hit of show; "Legend of the Murruring Pool," only fair; capacity business opening day.

**GRAND** (Elmer E. Rutter, mgr.; Rela).—"Barby Mine," Xmas day and 26th; "The Shepherd of the Hills," 28. This is the last attraction under the Reis management.

**CLEVELAND, OHIO.**  
**HIPPODROME** (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Sill & Sylvain, sensational; Miller & Mack, choice steps; The Providence Players, hilarious comedy; Charles Leonard Fletcher, good delineator of character studies; Paul Morton & Naomi Glass, hit of bill; "The Courtiers," familiar; John E. Hazzard, very good; Karl Emmy & Dora, clever.

**GRAND** (J. H. Michels, gen. mgr.; rehearsal Mon. and Thurs. 10).—Wherry & Hayes; Jack & Nellie Phipps; Jessie Bell-Hale Trio; Lillian Shaw; Three Fays; Samoyal. Last fall, Merle's Cockatoo's; Hamilton, banjo king; Chas. Ruffy; Jimmy Cassidy & Co.; Three Troubadours; McCune & Grant.  
**PRISCILLA** (Proctor E. Seas, mgr.; Gus

Sun, agent; rehearsal Mon. 10).—"The Mischief Makers"; Dick Crollis & Co.; "Shorty"; Delacet & Wallace; Lander & Kiscaden; Bush-Devere Trio; Walter Daniels & Co.; "It Happened at Rehearsal"; Mason, Wilbur & Jordan.

**STAR** (Draw & Campbell, mgrs.; rehearsal Mon. 10).—"Dante's Daughters."

**EMPIRE** (E. A. McArdel, mgr.; rehearsal Mon. 10).—Dave Marlon and his Dreamland Burlesquers.

**COLONIAL** (R. H. McLaughlin, mgr.; Shuberts; rehearsal Mon. 10).—"Bunty Pulls the Strings," Two weeks.

**OPERA HOUSE** (Geo. Gardner, mgr.; K. & E.; rehearsal Mon. 10).—"Officer 666."

**PROSPECT** (Geo. Todd, mgr.; Start; rehearsal Mon. 10).—Eugenie Blair, "Madame X."

**CLEVELAND**.—Stock, by Holden Players.  
**WALTER D. HOLCOMB.**

**DALLAS, TEX.**  
**MAJESTIC** (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—14, Wallace's Educated Birds, pleased; Kelley & Lafferty, fair; The Four Lewises, excellent; Godfrey & Henderson, well received; J. Francis Dooley, very clever; The Stanleys, interesting.  
**GEO. B. WALKER.**

**DETROIT.**  
**TEMPLE** (C. G. Williams, mgr.; U. B. O.; rehearsal Mon. 10).—Dr. Carl Herman, remarkably interesting; Cross & Josephine, hit; Australian Wood Choppers, entertained; Casselli's Dogs, immense; Edwina Barry & Co., pleased; Harry Atkinson, fair; Redford & Winchester, opened; Bud & Nellie Heim, hit.

**MILES** (C. W. Porter, mgr.; T. B. C.; rehearsal Mon. 10).—Eddie Adair & Co., very good; Burt Melburn, amusing; Will Hayden & Co., good; Hungerford & Fuller, neat; Raul Pereira, high class; Rapoll, very good.

**FAMILY** (C. H. Preston, mgr.; U. B. O.).—Edgar Schooley & Co.; Three Abdallas; Cafe De Luxe; James & Francis; Karl Green; Matthes Trio; Edouglas, William & Rymore Sisters; Carson Brown. Above the average bill.

**COLUMBIA** (M. W. Schoenherr, mgr.; Sun) —Knapp & Knapp, very good; A. LaVine & Co., hit; Sinal, hit; Hyde & Talbot, pleased; Hurt & Mulverne, good; Shaw's Hippodrome, very good; Jim Dalton, fair; Swirzell & Razall, good.

**NATIONAL** (C. R. Hagedorn, mgr.; agent, Doyle).—Jim Rappe, drawing card; Phasmat; Casad & Deverne; Godfrey & Washburne; La Belle Davies, Paul & Azalla; Pearce & Aylward; Wieser & Reeser.

**CADILLAC** (Sam Marks, mgr.).—Voigt & Voigt; Barnholt & Ellwood; Chas. Devere; Harris & Miller; Madelin De Mark.

**GARRICK** (Richard H. Lawrence, mgr.).—Sam Bernard in "All for the Ladies."

**DETROIT** (Harry Parent, mgr.).—Oils Skinner, in "Kismet."  
**LYCEUM** (A. R. Warner, mgr.).—"The Great Divide."  
**GAYETY** (William Roche, mgr.).—"Queens of Paris."

**AVENUE** (Frank Drew, mgr.).—"Cherry Blossoms."  
**POLLY** (Hugh W. Shutt, mgr.). May Howard.  
**JACOB SMITH.**

**ELMIRA, N. Y.**  
**MOZART** (Felber & Shea, mgrs.).—23-25, Flying Municks, excellent; Brier & King, well

received; La Maire & Litt, good; Jas. Duffy, good.  
**MAJESTIC** (M. D. Gibson, mgr.; agent, U. B. O.).—23-25, Josef Samuels, big hit; Louise Hudson & Co., pleasing.

**LYCEUM** (Lee Norton, mgr.; Reis Circuit).—23-28, Garrick Players in "Our New Minister," good houses pleased.

**COLONIAL** (M. D. Gibson, mgr.).—25, "The Rose Maid."  
**J. M. BEERS.**

**HARRISBURG, PA.**  
**ORPHEUM** (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal Mon. 10).—"The System," big dramatic feature; Rawls & Van Kaufman, many laughs; Emma N'Neil, pleased; Mullen & Cogan, fair; Frank Hartley, very good; Norris Baboons, entertaining.  
**MAJESTIC** (N. C. Myrick, local rep.; Reis).—27, Rudolph Schildkrut in "The Bankrupt" (Yiddish); 28, "Merry Widow"; 30, Adelaide French, in "Madame X."

**COLONIAL** (Wilmer & Vincent, mgrs.; Norma J. Ferrer).—Newport & Bert; Collins & Cole; Blilly Judy; pictures.  
**J. P. J.**

**LOWELL, MASS.**  
**KEITH'S** (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Clarence Wilber & Co., good; Dick, good; Miller & Stanly, very good; Cycling Brunette's, good; Kitty & Gelvin, fair; Osaki, good; Romano & Briglio, very good; Mr. & Mrs. Dan Hart, good.

**MERRIMACK SQUARE** (Jas. E. Carroll, mgr.; agent, John E. Quigley; rehearsal Monday 10).—The Temple Players.

**OPERA HOUSE** (Jules Cahn, prop. & mgr.) 25, "Uncle Tom's Cabin."  
**THE PLAYHOUSE** (Gartland & Shapiro, lessees).—Stock. **JOHN J. DAWSON.**

**LYNCHBURG, VA.**  
**TRENTON** (Trent Bros., mgrs.; U. B. O.; rehearsal Mon. and Thurs. 10).—23-25, The Harrison Trio, clever; Sam Hood, applause; The Schillings, scored heavily; Onaip, mystifying and pleased entire week; 25-25, Skipper, Kennedy & Reeves; Rose & Rosman; Onaip.

**ACADEMY** (Charles E. Keenich, mgr.; K. & E.).—25, "Prince of Pilsen"; 27, George Damer in "The Heart Breakers."  
**TREVELYAN HABER.**

**NEWARK, N. J.**  
**PROCTOR'S** (A. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon.).—Tom Kyle & Co., in "A Doctored Widow," amused; Burnham & Erwin, scored; Chalk Saunders, clever; Love & Devere, did well; Bogert & Nelson, big; Bert Levy, great; Hattie Timberg, youthful "Yvette"; The Telephone Girls (6), rang in sweetly; Ed Wynn & Ed Russon, hit, and the Marlow, very good.

**LYRIC**—Havothorne's Minstrels, hit; The Montgomery Trio, good musicians; Shelley & Proctor, nicely; Wm. H. Turner & Co., clever sketchists; Smith & Champlon, amused; The Leavos, juggle some; Morrill's Animals, well trained.

**WASHINGTON** (O. R. Neu, mgr.; Fox) —Eossmen Hillman & Co., in "The Last Minute on Earth," O. K.; the 3 Troubadours, entertainment musically; Riley & Morgan, comedy; Weston & Kelth, laugh spurrers; Katie Rooney, humorous; Coy De Fricky, monologist, and Grace De Mat, operatic soloist, both made good.

**ODEON** (Chas. Burtis, mgr.; U. B. O.).—Ida Emerson & Harry Ellis, create merriment; West, Wife & Wolf, entertain; Innis & Ryan, hit muchly; Naida Sistra, classy; Billy Kinkaid, good comedy juggler; Grace Anderson, charmed.

**SHUBERT** (Lee Ottelengul, mgr.).—"Butterfly on the Wheel," to good business.

**NEWARK** (George Robbins, mgr.).—May Irwin in the "Widow by Proxy," doing well.

**ORPHEUM** (M. S. Schiesinger, mgr.).—"Old Heidelberg," to very good houses.

**MINERS** (Frank Abbott, mgr.).—Jardin De Paris Girls, drawing them here.

**GAYETY** (Leon Evans, mgr.).—"Trocaador Burlesquers," to big crowds.

**JACOBS** (George Jacobs, mgr.).—"The Night Before Christmas," running along smoothly.

**HIPPODROME** (Harry Cort, mgr.).—"Picture and light vaudeville," turned them away at opening performances.  
 The Essex Amusement Co. opened two new picture houses this week. One on Clinton Ave., the other on Central Ave., seating 1,000 each.  
**JOE O'BRYAN.**

**OTTAWA, CAN.**  
**DOMINION** (J. F. Clancy, mgr.; agents, U. B. O.).—Mozart, good opener; Texas Tommy Dancers, fine; Williams, Thompson & Copeland, good; Cummings & Gladys, hit; Watson's Farmyard Circus, laughable; Carson & Willard, scream; Maxlin's Models, feature.

**RUSSELL** (P. Gorman, mgr.; K. & E. and Shuberts).—"Milestones," excellent performances to fair audiences with balconies very light.

**GRAND O. H.** (T. L. Bonnell, mgr.; agents, Alox).—19-21, Maizie St. Martin, good; Mme. Babst, good; 23-25, Vera Belmont; Roy Williams; Gardener, West & Sunshine.

**CASINO** (F. H. Leduc, mgr.; agents, Alox; Griffin).—19-21, Jack Aiken, good; Palmer Bros, fair; Chas. Crowden, fair; "Aurora Floyd," 23-25, Bohoe & Hyora, fine; Rice & Sheratt, fair; Jas. Dawson, good.

**FAMILY** (Ken Finlay, mgr.).—"The Crooked Path"; "Blood Will Tell"; "Noel"; "The Last Performance."

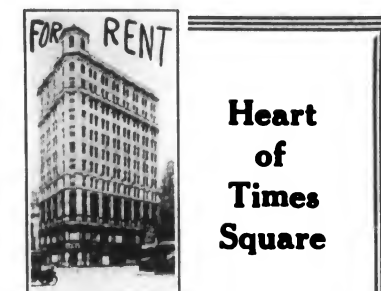
**MAJESTIC**.—"The Harem Captives."  
**NICKEL**.—"Paul and Virginia"; "The Tribal Law."

The Colonial opened last week with three acts of vaudeville and pictures. Booked by Alox of Montreal.

The Colonial has been renamed the Grand Opera House. This is the name it had in the old days of "meller."  
**CLINE.**

**PITTSBURGH.**  
**GRAND**.—"The Little Parisienne," pleasing; Edmond Hayes & Co., hit; Young & April, splendid; "Yankee & Dixie," (dogs), very good; Ai & Fannie Steadman, excellent; Burns & Fulton, dancers; Kramka Bros., hit; Correll & Gillette, funny; Arline & Adler, amusing.

**NEW KENYON O. H.**—Opened to its first audience yesterday afternoon with an excellent bill of continuous popular-priced vaudeville. The new theatre is a handsome edifice, and, according to the enthusiasm of the audience, the theatre is likely to be a



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AND WE ARE STARTING OFF THE NEW YEAR WITH TWO MARVELS

# ON THE MISSISSIPPI

BALLARD MACDONALD, CARROLL AND FRI  
THE GREAT SOUTHERN MARCH RAG THAT WILL SWEEP THE COUNTRY  
DRIVING EVERYTHING OUT OF ITS WAY

THE MOST BEAUTIFUL SONG AND GREATEST ENCORE GETTER PUBLISHED  
NOTHING TO COMPETE WITH IT

# OH! WHAT A BEAUTIFUL DREAM

STRONG ENOUGH TO BE USED SUCCESSFULLY AS A WONDERFUL CLOSING NUMBER

SHAPIRO MUSIC PUB. CO., (LOUIS BERENSON) B'WAY & 39<sup>TH</sup> ST., NEW YORK

future" here. The house is booked by Walter Kofo of Chicago. The program for the initial bill was made up of 11 acts, with Thomas Jefferson in "Rip Van Winkle" as the headliner. Others are "Six Hoboes," very funny; Whyte, Falzer & Whyte, amusing; Long & Cotton, excellent sketch; The Omsteads, very good; Franco & Co., fine dancing; Walton & Brand, good; Seymour Sisters, clever; Von Cello, scored; Original American Newsboys Quartet, hit; The Boys, scored.

HARRIS—Dalto Bros & Co., good comedy; Cole, Simpson & Co., very good; Four Melodious Chaps, hit; Gilroy & Cornell, funny; Mott & Maschell, clever; Murphy & Francis, good; The Russells, fine; Jimmy Lewis, pleased; Mile Zella's Dogs, very good.

ALVIN—E. H. Sothern and Julia Marlowe NIXON, "The Pink Lady."

LYCEUM—Ward & Vokes.

GAIETY—"Cracky Jacks."—SINCLAIR

### ROCHESTER, N. Y.

TEMPLE—G. H. Finn, mgr.; U. R. O., John Higgins, big opener; Tooney & Notman, good; Ray Dooley & The Metropolitan Minstrels, hit; Wentworth, Vesta & Teddy, fair; Walter S. Dickinson, good; Willard Simms & Co., scored; May Wirth & Wirth Family, very good.

FAMILY—C. O. Davis, mgr.; Loew, Corinne, hit; Alva McGill, favorite; Musical Macks, good; Harry Harvey, good; El Barto, fair; Radlin's Monkey Circus, good.

LYCEUM—M. E. Wolff, mgr.; K & E., 19-21, dark; 23-25, "The Old Firm" (William Handley), excellent, good holiday business.

SHUBERT—dark.

BAKER (Frank G. Parry, mgr.; agent, director)—"The Call of the Heart," good production, fair business.

CORINTHIAN—Henry C. Jacobs, mgr.; Eastern Wholly—"The Girls from Happy Land," passed, fair business.

FRANK M. CHASE

### ST. PAUL

ORPHEUM (Grace Cameron, very pleasing; Franklin Ardell & Co., pleased; Howard's Novelties, much appreciated; "The Banquet," pleasing; Felix Adler, good; La Maze Trio, good; Ignatius Gardosh, fairly pleasing, pictures.

EMPERESS (Gus S. Greening, mgr.)—"A Night in the Park" well received; Bud Snyder, clever; Borden & Shannon, pleasing; Boston Ice Cream, excellent; Jack Ark, clever, pictures.

PRINCESS—Fris Armands, Hodge & Powell, Leonard & Drake, The Midlands, "A Red Man's Honor," pictures.

SIBBERT—"The Brute," disappointing, next week, Aborn Opera Company.

METROPOLITAN—Calve, pleased at her single engagement; Sunday matinee; Wm. Hodge, in "The Man from Home," very well liked as on his former visits here; Next week, Disko O'Hara.

GRAND—"The Fair Makers," well liked by fair house, afternoon (Monday).

HYPPODROME—Vaudeville and pictures.

GAIETY—Vaudeville and pictures.

STARLAND—Songs and pictures.

C. J. BENHAM

### SAVANNAH, GA.

NEW SAVANNAH (Wm. B. Skelton, mgr.; K & E.)—"The Chimney," Amos day; Corbett (Geo. Chub. 7); Ida St. Leon in "Finishing Touch," New Year's; Harrietta Crossman.

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ELIOT (Carbin Shields, mgr.; agent, U. R. O., rehearsal Mon. 11). First week of Tabloid Musical Comedies, presenting Edward Jolly and Winifred Wild in "Overnight in Boston," to capacity attendance Monday night, which seems to be a forerunner of a successful season of this special kind of

amusement. Show is excellent in every particular.

ARCADIA (Jak Schranneck, mgr.)—Andrews & Thompson, popular.

FOLLY (Mose Eberstein, res. mgr.)—Morton P. Harvey and pictures to good attendance.

PRINCESS (Gelger & Stebbins, mgrs.). The Schafer & Mason Musical Comedy Co. held over for second week; good business.

LIBERTY (Bandy Bros., owners)—Re-opening Dec. 30, with the Mabel Pulge Stock Co. in repertoire. REX

### SIoux CITY, IA.

ORPHEUM (C. E. Wilder, res. mgr.); rehearsal Sun. 10.30.—Berg Bros., good; Lewis & Dody, good; Three Collegians, scored; Nellie Nichols, very good; Joseph Jefferson, fine; Ward Bros., very good; Gaultier's Toy Shop, good. DEAN

### SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.)—25-26, "Hanky Panky"; 27, May Irwin, 28, "Red Widow"; 30-31, "Master of the House."

POLPS (Gordon Wrighter, mgr.; U. R. O., rehearsal Mon. 10). Savo, very good; Dingle & Esmeralda Sisters, fair; Buch Bros., went well; Bill McBernott, fair; "The How's Cats," unusual; Van & Schenck, big hit; "In the Barracks," good.

NELSON (Jos. Carr, mgr.; Fox)—23-25, Oland & Moore; Doc Rice; Hall & Lane; Shaw & Lee; Three Walton Sisters; Jacks Hawkins & Co., 26-28, Guy Bartlett & Co.; Hoyts & Darley; Silver Star Quartet; Madell & Corley; Three Comrades; Reiff Bros., Carmen.

GILMORE (Grace Damon, acting mgr.)—23-25, Rose Sydell's London Belles, pleased, good houses. G. A. PRESSL

### SYRACUSE, N. Y.

GRAND (Charles H. Plummer, mgr.)—The Wood Bros., good; Marie Fenton, fair; Julia Nash & Co., fair; Bert FitzGibbons, hit; The Colonial Trio; Zella Sears, very good; McKay & Cantwell, take well; Ergott & Lilliputians, good.

EMPIRE (Frederic Gage, mgr.)—25, William Hawtree; 30, "Milestones".

WEITING (Francis Martin, mgr.)—31, "Within the Law".

BASTABLE (Stephen Bastable, mgr.)—25, 28, "One Day"; 30-Jan. 1, Billy Watson; 24, Barnard Daly.

### TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 10). Barnes & King, good; Pollard, good; Cummings & Thornton, pleased; Brown & Barrow, good; James Grady & Co., hit; Eckert & Berg, hit; Marconi Bros., good; Ryan & Lee, hit; Blaz's Monks, fine; DeKock Bros., good, good business.

GRAND (T. W. Barhydt, Jr., mgr.; K & E.)—21, Martin's "Uncle Tom's Cabin Co." good business; 22, "Gypsy Love"; S. R. O., 23-24, dark; 25, "Banty Pulls the Strings," matinee and night; 26, "A Fool There Was"; 27, dark; 28-29, Howe's Pictures; 30-31, dark; Jan. 1-2, "Officer 666." McURLEY

### YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea). Tenbrooke Trio, good; Robert Emmet Keene, entertaining; Sidney & Townley, pleasing; Harry Brooks & Co., good; Bowman Bros., clever; The Colonial Script, excellent.

GRAND O. H. (John Elliott, mgr.; S & H). Bernard Daly in Dion O'Dair, Dec. 23-24.

Dome theatre, new picture theatre, seating 500, opened 21.

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 The Act can be seen at the 116th Street Theatre  
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**A Departure in Ventriloquism**

## ADDRESS DEPARTMENT

Where Players May Be Located  
 Next Week (Dec. 30)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

**A**  
 Abeles Edward Lamb's Club N. Y.  
 Albini, Great, S-C, Heidelberg Bldg. N. Y.

**HARRY ANNA**  
**ADLER and ARLINE**  
 Next Week (Dec. 30), Grand, Syracuse, N. Y.  
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Barnes & Crawford Orpheum Los Angeles Cal.  
 Barnolds Animals Variety London  
 Barry & Wolford, Orpheum Spokane Wash.  
 Bendix Players 130 W. 44 N. Y.  
 Bowers Walters & Crooker January Apollo  
 Nuremberg Germany

**6 BROWN BROS.**  
 Featured this Season with the Primrose and  
 Docketader Minstrels.

Brown & Foster Empress Joplin Mo.  
 Burke John & Mae Variety N Y

**Cahill, Waterbury and List**  
 Management, **JOSEPH P. HARRIS**

Cameron Grace Variety New York.  
 Cartmell & Harris Freeport L. I.  
 Clark & Hamilton Variety New York  
**Clifford Beale** Variety New York  
 Collins Jose Shuberts 1416 Bway New York  
 Cross & Josephine Temple Rochester

**Crouch and Welch**  
 Direction, **M. S. BENTHAM.**

**D**  
 Dazle Mile care Jenie Jacobs, Putnam Bldg  
 N Y  
 Deely Ben & Co Variety New York

**Jim Diamond and Brennan Sibyl**  
 Dec. 30, Majestic, Milwaukee.  
 Direction, **M. S. BENTHAM.**

Diamond & Brennan care M. S. Bentham Put-  
 nam Bldg. New York  
 Donnelly Leo Friars Club New York  
 Brown Harris & Brown Riverside R. I.

**E**  
 Elizabeth Mary Variety New York

**KATE SAM**  
**ELINORE and WILLIAMS**  
 Next Week (Dec. 29), Keiths, Louisville.  
 Direction, **MAX HART.**

Eltinge Julian Eltinge Theatre Bldg, N. Y.

**F**  
 Fox Harry Variety New York  
 Fox & Ward Empress Portland Ore.  
 Frey Twins 6 Pol's New Haven

**G**  
 Godfrey & Henderson Plaza San Antonio Tex.  
 Golden Morris 104 Syndicate Bldg Pittsburgh  
 Grimm & Elliott Majestic East St. Louis Ill.  
**Green Burt** Lambs Club New York  
 Green Ethel 6 Orpheum Salt Lake City Utah

**H**  
 Hopkins Sisters Winter Garden New York  
 Hurford & Chain Proctor's Newark  
 Hunter & Ross Crystal Braddock Pa

**I**  
 Ioleen Sisters Variety New York

**J**  
 Jarrot Jack Lew Fields Broadway Theatre  
 New York

**K**  
 Karrell Great Variety New York  
 Kaufman Reba & Inez Variety Chicago  
 Kenna Charles Grand Evansville Ind.

## Dorothy Kenton

United Time.

**L**  
 Lambs Manikins Princess Nashville  
 Lee Isabelle Fine Arts Theatre Chicago

**M**  
 Mascot Palace Palace Halifax Eng.  
 Maurice & Walton Winter Garden N Y  
 Moree Mite Highlands New Jersey  
 Mozart Fred & Eva Empress Tacoma

## McMAHON and CHAPPELLE

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**S**  
 Sherman & De Forest Davenport Centre N. Y.  
 Stanton Walter The Giant Rooster, c/o The  
 Billboard Chicago Ill  
 Stephens Leona Variety New York

**T**  
 Tinchard Fay care Arthur Hopkins Putnam  
 Bldg New York

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**W**  
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*Merry Christmas and Prosperous New Year to All*

## BURLESQUE ROUTES

WEEKS DEC. 30 AND JAN. 6.

Americans 30-Jan 1 Columbia Scranton 2-4  
 Orpheum Paterson 6 Peoples New York.  
 American Beauties Casino Boston Jan 6 Co-  
 lumbia New York  
 Auto Girls Gayety St Paul Jan 6 L O 13 Krug  
 Omaha.  
 Beauty Youth & Folly Music Hall New York  
 Jan 6 Murray Hill N Y  
 Behmans Show 30-Jan 1 Gilmore Springfield  
 2-4 Empire Albany 6 Gayety Brooklyn.  
 Ben Welch Burlesquers Garden Buffalo Jan 6  
 Corinthian Rochester  
 Big Gaiety Gayety Omaha Jan 6 L O 13 Co-  
 lumbia Chicago  
 Big Review Folly Chicago Jan 6 Avenue Det-  
 roit  
 Bohemians Empire Newark Jan 6-8 Orpheum  
 Paterson 9-11 Columbia Scranton  
 Bon Tons Gayety Pittsburgh Jan 6 Empire  
 Cleveland  
 Bowery Burlesquers Gayety Baltimore Jan 6  
 Gayety Washington  
 Cherry Blossoms Star Toronto Jan 6 Lafayette  
 Buffalo  
 College Girls Olympic New York Jan 6-8 Em-  
 pire Paterson 9-11 Empire Hoboken  
 Columbia Girls 30-Jan 1 Empire Paterson 2-4  
 Empire Hoboken 6 Gayety Philadelphia  
 Cracker Jacks Empire Cleveland Jan 6 Gayety  
 Toledo  
 Daffydils Howard Boston Jan 6 Grand Boston  
 Dandy Girls Empire Philadelphia Jan 6 Cas-  
 ino Brooklyn  
 Dantes Daughters Peoples Cincinnati Jan 6  
 Empire Chicago  
 Dazzlers Gayety Louisville Jan 6 Gayety St  
 Louis  
 Follies Day Eighth Ave New York Jan 6 How-  
 ard Boston  
 Gay Masqueraders Gayety Washington Jan 6  
 Gayety Pittsburgh  
 Gay White Way 30-Jan 1 Empire Albany 2-4  
 Franklin Sq Worcester 6 Casino Boston  
 Gay Widows Avenue Detroit Jan 6 Star To-  
 ronto  
 Ginger Girls Gayety Kansas City Jan 6 Gayety  
 Omaha  
 Girls Happyland 30-Jan 1 Bastable Syracuse  
 2-4 Lumberg Utica 6 Gayety Montreal  
 Girls Joyland Star Cleveland Jan 6 Peoples  
 Cincinnati  
 Girls Missouri Peoples New York Jan 6 Em-  
 pire Philadelphia  
 Girls Reno Lyceum Washington Jan 6 Penn  
 Circuit  
 Golden Crook Columbia Chicago Jan 6 Stand-  
 ard Cincinnati  
 Hastings Big Show Gayety Montreal Jan 6-8  
 Empire Albany 9-11 Franklin Sq Worcester  
 High Life In Burlesque Gayety Minneapolis  
 Jan 6 Gayety St Paul  
 Howes Lovemakers 30-Jan 1 Empire Hoboken  
 2-4 Empire Paterson 6 Gayety Newark  
 Jardin de Paris 30-Jan 1 Orpheum Paterson  
 2-4 Columbia Scranton 6 Trocadero Phila-  
 delphia  
 Jolly Follies Gayety St Louis Jan 6 Gayety  
 Kansas City  
 Knickerbockers Gayety Newark Jan 6 Casino  
 Philadelphia  
 Lady Buccaneers Empire Chicago Jan 6 Grand  
 Milwaukee  
 Marions Dreamlands Gayety Toledo Jan 6 Co-  
 lumbia Chicago  
 Merry Go Rounders Westminster Providence  
 Jan 6 Gayety Boston  
 Merry Mallons Grand Milwaukee Jan 6 Gay-  
 ety Minneapolis  
 Merry Whirl Corinthian Rochester Jan 6-8  
 Bastable Syracuse 9-11 Lumberg Utica  
 Midnight Maidens Gayety Boston Jan 6-8 Gil-  
 more Springfield 9-11 Empire Albany

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 Mollie Williams Standard Cincinnati Jan 6  
 Gayety Louisville  
 Monte Carlo Girls Penn Circuit Jan 6 Star  
 Cleveland  
 Moulin Rouge Century Kansas City Jan 6  
 Standard St Louis  
 New Century Girls Casino Brooklyn Jan 6  
 Eighth Ave New York  
 Orientals Empire Baltimore Jan 6 Lyceum  
 Washington  
 Pacemakers L O Jan 6 Krug Omaha  
 Queens Follies Bergere Empire Brooklyn Jan  
 6 Empire Newark  
 Queens Paris Gayety Toronto Jan 6 Garden  
 Buffalo  
 Reeves Beauty Show Murray Hill N Y Jan 6-8  
 Hyperion New Haven 9-11 Bridgeport  
 Robinsons Crusoe Girls Star Brooklyn Jan 6-8  
 Empire Hoboken 9-11 Empire Paterson  
 Rosebuds Lafayette Buffalo Jan 6-8 Columbia  
 Scranton 9-11 Orpheum Paterson  
 Rose Sydells Gayety Brooklyn Jan 6 Olympic  
 New York  
 Runaway Girls 30-Jan 1 Hyperion New Haven  
 2-4 Bridgeport 6 Westminster Providence  
 Social Maid Gayety Detroit Jan 6 Gayety To-  
 ronto  
 Star & Garter Columbia New York Jan 6 Star  
 Brooklyn  
 Stars Stokeland Krug Omaha Jan 6 Century  
 Kansas City  
 Taxi Girls Star & Garter Chicago Jan 6 Gay-  
 ety Detroit  
 Tiger Lillies Empire Indianapolis Jan 6 Folly  
 Chicago  
 Trocadero Casino Philadelphia Jan 6 Music  
 Hall New York  
 Watsons Beef Trust Bronx New York Jan 6  
 Empire Brooklyn  
 Whirl of Mirth Standard St Louis Jan 6 Buck-  
 ingham Louisville  
 Winning Widows L O Jan 6 Star & Garter  
 Chicago  
 World of Pleasure Gayety Philadelphia Jan 6  
 Gayety Baltimore  
 Yankee Doodle Girls Grand Boston Jan 6  
 Bronx New York  
 Zallaba Own Trocadero Philadelphia Jan 6  
 Empire Baltimore

## LETTERS

Where C follows name, letter is in Chi-  
 cago.  
 Advertising or circular letters of any  
 description will not be listed when known.  
 P following name indicates postal, ad-  
 vertised once only.

|                     |                      |
|---------------------|----------------------|
| <b>A</b>            | Erown Alexander      |
| Almes Charley (C)   | Browne Harold (C)    |
| Aitken J (C)        | Browning Tod         |
| Albers Emil (C)     | Bruce Bertha         |
| All Slayman         | Burke Fannie         |
| Alpine Pearl        | Burns Viola (C)      |
| Althea & Aleka (C)  | Burns James          |
| Amea Noette Miss    | Buscoe Sisters       |
| Anderson Sisters    |                      |
| Arizona Troupe      | <b>C</b>             |
| Arizona Trio (C)    | Campbell Jenie (C)   |
| Atwood Miss V W     | Carle Richard        |
|                     | Carlton Ubert        |
|                     | Carter Winifred      |
|                     | Cate B J             |
| <b>B</b>            | Cavalli Paul         |
| Barry & Halvers (C) | Christopher Joe (C)  |
| Barry Pauline (C)   | Clare Leslie         |
| Bell Charley W      | Clark & Duncan       |
| Bell Jessie (C)     | Clifford Billy S (C) |
| Bernard Ben         | Cline Mr Vivian E    |
| Bernard & Scarth    | Cook & Stevens       |
| Berry Alice (C)     | Corr Joseph          |
| Blockson H          | Crollus Dick         |
| Boyle Ethel         | Cross & Bunnell (C)  |
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| Daub Jack (C)<br>Davis Mark<br>Dawson & Dawson (C)<br>Dean Phyllis (C)<br>De Lisle Jean<br>Dixon Dorothy<br>Dorman E (C)<br>Dunroy Will R<br>Dyer & Dyer | James Mrs Louis<br>Jeffrey Arthur<br>Jenkins Harry<br>Jewel Ada (C)<br>Jolson Harry (C)                                                                                                                                                                                                        | Nagel Geo<br>Newkirk & Evans Sis<br>Norris C I<br>North X (C)                                                                                                                                                                                                                                                           | Sawyer & Tanner<br>Siddons Chas E (C)<br>Sommerville Ada<br>Starr Lillian (C)<br>Startup H (C)<br>Stone La Belle (C)<br>Stone Pauline<br>Stuart Charles (C) |
| Eddy Robt H<br>Edmond Grace<br>Edmonds Wm (C)<br>Edwards Geo<br>Eldridge Clara<br>Emmett Mrs H<br>Erroll Katherine                                       | Kellar Billy<br>Kennedy Elizabeth (C)<br>Kennedy Mo<br>Kilroy & Britton (C)<br>Kramer Mr (C)                                                                                                                                                                                                   | O'Connor Vera (C)<br>O'Rourke Bert                                                                                                                                                                                                                                                                                      | Tanner Harry<br>Taulcart Mr & Mrs<br>Teanord Cecil<br>Tenley Elmer<br>Toner Tommy<br>Townsend Beattie (C)<br>Tyson Teddy                                    |
| Fagg Bud (C)<br>Fairbanks Irene<br>Farber Irene (C)<br>Feareze Minnie (C)<br>Ferris Ethel<br>Forcen W E (C)<br>Foy Harry<br>Franckins Robert             | L'Acolians 4 Musical<br>Lamb Irene (C)<br>La Moths The (C)<br>Larsen Benney (C)<br>La Rue John H<br>Lawler & Putler (C)<br>Lawn Party Co (C)<br>Lawton Jerry<br>Lee Virginia (C)<br>Le Page Collos<br>Lester Great (C)<br>Le Veay Miss June<br>Lewis Dave<br>Lewis Mae (C)<br>Lloyd Mr & Mrs H | Parke Fred Kearney<br>Pelham Edwin<br>Pettie Sisters<br>Phelps Tilly                                                                                                                                                                                                                                                    | Tyson Teddy                                                                                                                                                 |
| Gay Daniel (C)<br>Gay Salina<br>Gaylord Bonnie<br>Gear John M<br>Gerard Tully<br>Goodyear Mildred<br>Gordon Dan (C)<br>Gordon Karline<br>Grazers The (C) | M Macomber Forrest (C)                                                                                                                                                                                                                                                                         | Rafael Dave<br>Rainer Robert (C)<br>Redding Rose<br>Reeves Billy (C)<br>Rely Ted<br>Rivers Walter (C)<br>Robinson B W<br>Rogers Wilson<br>Rosar P C                                                                                                                                                                     | Vane Denton                                                                                                                                                 |
| Haberland Mr                                                                                                                                             |                                                                                                                                                                                                                                                                                                | Warren Unice<br>Watkins Mr Wm<br>Webb Helen (C)<br>Weston Sam<br>Whitney & Young (C)<br>Wilhelm F C<br>Williams Bernard<br>Wilson Mrs Addie<br>Wilson The<br>Wilson Lillian<br>Wood Ralton Trio<br>Wright Ed (C)                                                                                                        | Y<br>Yeakle & Burt<br>Yoodall Will                                                                                                                          |
|                                                                                                                                                          |                                                                                                                                                                                                                                                                                                | Z<br>Zura Valarice Miss                                                                                                                                                                                                                                                                                                 |                                                                                                                                                             |

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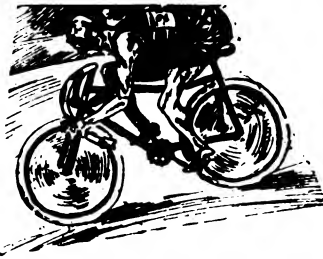
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The Three Rascals opened up in Birmingham this week and done the usual trick. Cleaned up. (Geo. Hall, the "Yankee Feller" is following us this week, and he's even talking Ragtime. His latest is a Ragtime Monologue. Think this is the latest in Ragtime stuff.

Was called the other day for saying "I've got you, Steve"; said it was not proper—that we should say: "Mr. Stevenson, I have you in my possession." Bing!! Right out on his "Konk."

They have certainly got Ragtime on the brain in Birmingham this week. There are from three to five American acts landing every week. And haven't heard anything about the English acts being out of work.

MerryXmasly yours,

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