

The Billboard



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DECEMBER, 28, 1912
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Julia Marlowe

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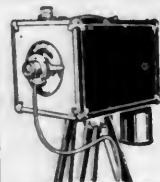
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The Billboard

America's Leading Amusement Weekly



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Saturday, December 28, 1912.

A HAPPY NEW YEAR!

"Time rolls his ceaseless course."—Scott.

The old gentleman with flowing beard and scythe, rusty with the blood of a million years, stands just outside the border, motioning for 1912 to join the great crowd which has gone before. And when the hoary form passes the line, a smiling babe will be born, which we will call 1913. For a week or two thereafter, we will be regaled with the quaint sayings of poets, humorous writers will tell of New Year's resolutions, and for a week or two, poor little 1913 will be the subject of much discussion in the newspapers. Old jokes will be rehabilitated so that tradition may be fulfilled, tons of letter paper will be rumbled up and cast into the waste paper basket by absent-minded people who unconsciously continue to write "1912," and the saloon keepers will complain of poor business for a few days. Very soon, however, all things will right themselves, and we will go on as we did before. Shows will open and shows will close. Theaters will be built, and reformers will continue to preach against the immorality of the stage. While the theatrical managers are boasting of "great" business, or deploring a converse condition, the blue-birds will be getting ready for summer, so that before we realize how the bald old deceiver "Time" is capering, our eyes will be greeted with full-sheet posters, announcing the coming of the circus. Thus and so will it be.

The year passing has been much like other years in all respects. Some branches of the amusement business have prospered largely; others with variable degrees, but considering that it was presidential year—usually a bugaboo for amusement people as well as merchants and business men—the season was a fairly good one for all concerned. It was a good year for The Billboard. A splendid year. The big business which last season warranted the erection of our own six-story plant, into which we moved in March, was even bettered in 1912. Our circulation has had a steady, material increase, and our friends are greater in number. We thank you all, readers and advertisers. We thank our correspondents for their loyalty, we thank our contemporaries for gratuitous advertising given us, and, in fact, we thank everybody who has contributed to our support. To all we wish "A Very Happy and Prosperous New Year."

THE DRAMA, THE THEATER, AND THE PRELATES.

Last Thursday the Associated Press sent out the following dispatch, and it was carried with scare heads by all papers subscribing to that service:

"New York, December 18.—Elimination of the divorce problem and the 'triangle plot' from the drama as a step to improving morality of the stage was suggested by Cardinal Farley and other members of the National Catholic Theater Movement, at the home of the Cardinal today.

"Several of the present Broadway plays were described as having descended to 'as low a depth as possible without making it necessary to call in the police.'

"Cardinal Farley discussed the 'evil influence of the modern stage,' and said parents must hurry a movement toward creating a sentiment against bad plays.

"In the kind of plays we attack we must pick out the so-called problem plays,' he said. 'The patently vulgar plays are bad enough, but those that deal in the sex problem are the most dangerous. They weaken the teachings of childhood, they put evil in the minds of the young, and they lessen the sanctity of marriage vows. Many of the divorces in this country are, in my opinion, due to ideas gathered by young persons from problem plays.

"The theater in ages when the miracle and mystery plays had the vogue, was a place of instruction and beneficial amusement. We should return to that kind."

"Committees were appointed to further the movement."

Cardinal Gibbons, in his Christmas issue, carried by the same papers, saves us the trouble of commenting on Cardinal Farley's meddlesome move.

Cardinal Gibbons pooh-poohes it, and, in truth, pooh-pooh is all that it deserves. The following is an excerpt from his message:

"Of the movement reported to have been inaugurated in New York a few days ago, to purify the stage, the Cardinal said:

"No such organization can render the stage what it should be. Such reforms are only brought about very gradually. Unfortunately we can not legislate people into being good; but I believe we are steadily marching forward,

and that every fase of life in America is bound, sooner or later, to improve.

"Attempts to reform conditions suddenly are useless, and these efforts to reform the stage are being made constantly with the same result."

THEATRICALS, SPORTS AND THE DAILY PAPER.

Now comes the man who believes the daily newspapers give too much space to sports and too little to theatricals. We reprint an editorial which recently made its appearance in a New York journal:

"The theater, and doings of the theatrical world, appeals to fully nine-tenths of the people in any city. Baseball, prize fights, etc., interest not over one-third of the number who follow theatricals. Yet, the daily and Sunday newspapers all over the country devote a full page, and often more, to sports. I have searched the pages of newspapers year after year, and am unable to find a solitary paid advertisement for any of the sports, while all theaters advertise both daily and Sunday, in addition to which they pay double in free tickets of admission.

"Sporting editors are the promoters of the fights, which are run in competition to the theater, or paying advertisers. The sporting event has unlimited space, both in sporting and news columns, while the combined theaters have a measly few inches. 'Who's Who' and 'What's What' in the theater world, as well as the present and coming attractions at the local theater, is news, and has an acknowledged news value to any live journal. This fact is conceded by all up-to-date newspapermen. Sporting news also has a news value, but three times as many people are interested in theaters as there are in sports, therefore, why do the sporting events get the most publicity? A newspaper is distinctly a commercial proposition. They print news that will interest their readers, to induce purchasers and advertisers in their columns. News column space should be dealt out in reading notices according to the amount of paid advertising credited, and according to the number of readers interested in that particular class of news."

LABOR UNIONS AND IMMIGRATION.

There are many reasons advanced by the labor unions of the country for the United States placing restrictions on immigration. Many of these reasons are cogent reasons.

To our mind, the educational test is the most important one advanced. The United States Government was founded on the principle of an enlightened citizenship. We would not be departing in any way from our traditions were we to insist that immigrants shall have mastered at least the rudiments of education—say a grammar school education, before they are admitted.

An illiterate is a person, fourteen years of age, or older, unable to read or write any language.

If illiterate immigrants come to us fourteen years and older we are powerless to educate them, for the compulsory education laws apply only to children fourteen years of age and younger.

Even tho the American policy has always been an open-door one to immigrants, we have always reserved the right to exclude certain criminal, pauper, insane and diseased classes.

We reserved this right because these classes might, or would, become a burden to the states.

The greatest of all burdens to any state is the densely ignorant illiterate. Shut him out.

We hope that every member of the profession will line up on the side of the unions, and support their demand for an illiteracy test.

DO IT NOW.

The man who waits until New Year's to cut it out is a bigger fool than the one who waits until well-nigh spring to buy an overcoat, because it will be cheaper then. They both belong to the class that waits until Saturday night to take a bath and get their hair cut.

They are waiters. No, that is a libel on the factotum of the beaneries, for many of the latter are gifted with horse sense.

The other fellow—the fellow who waits, will get his. The fool-killer and his club are coming—and everything comes to him who waits.

Cut it while the cutting is good, and that is always early in the fight with booze. Cut booze before he gets you groggy!

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THE AMUSEMENT WEEK IN NEW YORK

TWO NEW PLAYS FAIL TO PLEASE

Much Heralded English Play, Chains, Proves a Distinct Disappointment—The Question, Initial Attempt of New Producing Company, Declared Impossible—Annie Russell Revives The Rivals

CHAINS, a play in four acts, of modern conditions, by Elizabeth Baker. Adapted to American conditions by Porter Emerson Browne. Produced for the first time in America under the direction of Charles Frohman, at the Criterion Theater, New York, December 16, 1912.

THE CAST:

- Ruth Wilson Olive Wyndham
- Richard Wilson Shelly Hull
- Jackson Tennant Clifford Bruce
- Betty Mason Desmond Kelly
- Perry Mason Edwin Neander
- Charley Mason Clinton Preston
- Morton Laue Edward Fielding
- Sybil Frost Ruth Boyce
- Howard Dunn Bernard Merfield
- P. J. Mason Robert Fisher
- Miranda Mason Mrs. Thomas Whiffen

New York, Dec. 17 (Special to The Billboard).—Many good plays have come to this country from London, but the latest arrival is by far the worst thing that New York has seen for a good long time. **Chains**, a play dealing with modern everyday conditions of life, originally written by Elizabeth Baker, and adapted to American conditions by Porter Emerson Browne, was given its American premiere at the Criterion Theater here yesterday afternoon. **Chains** was received with such a loud roar of applause in London that great things were expected of it in this country, but unfortunately there is many a slip 'twixt the cup and the lip. In this case, **Chains** failed to arouse even a semblance of enthusiasm in this country. It may possibly be the fault of the adaptation, but it is hard to tell why it made such a pronounced hit in London and then failed to score here.

There are several faults to **Chains**. In the first place, there is very little or no action. Nothing is done whatever. The characters are continually talking about doing something, something very radical, but nothing ever happens. The play is the story of a poor fifteen-dollar-per-week clerk, who is dissatisfied with his lot. He sees absolutely no chance to get ahead in the game under present conditions. South America looks good to him, as the saying goes. It is far away, and he wants to get as far away as possible from his present surroundings. His wife, however, a poor little narrow-minded creature, thinks that his love for her has cooled, and that that is his reason for wishing to pull out and leave her to her own resources. She can not see that any present sacrifice would be decidedly worth while if it resulted in the future betterment of their conditions. Our hero is encouraged in his resolve by his sister-in-law who is also tired of her hum-drum existence. It is finally decided that he will depart without letting his wife know anything about his plans, and then when he has succeeded in establishing himself on a firmer basis, he intends to send for her. But his plans miscarry. On the very morning on which he is to depart, his wife blushing informs him of a very vital secret, which then "chained" tight to her, and no chance will he ever have of getting along in the world. But it is most peculiar that now he sees opportunities in his office work which were not apparent before. Of course there is the added incentive to work the best he knows how in his present circumstances, and he possibly realizes that his opportunity lies right where he is rather than in some far-away country of which he knows absolutely nothing except what he has heard. Thus the play ends. The plot is fairly well conceived, and it must have been well worked out in the original play, but in the American adaptation, **Chains** is a good deal of a failure. The audience fails to appreciate the sacrifices that are constantly being made by the hero of the play to keep peace in the family. There are some very amusing sayings in the piece that somewhat relieve the monotony of the whole, and without them there is no doubt that the audience would have gone to sleep and snored ever more loudly than did one of the characters in the play. Shelly Hull played Richard Wilson fairly well in spite of the purposelessness of the character. It was hard to realize that the character he portrayed could have any ambition, much less the resolve and stick-to-it-iveness necessary to carry out his purpose. It seemed almost that he was considerably relieved that he did not have to go out into the cold and gloomy world to make a place for himself and his family. Olive Wyndham played the "hero's" wife very charmingly, and she was at her best when she informed her hubby of the all-important secret. Mrs. Thomas Whiffen, who sang the song, *Abide With Me*, accomplished that feat with her usual charm that won for her a good round of applause. Edwin Neander was the "slang-slugging" youth of modern life, and his work was very well done indeed, although it was at times considerably overdone. The rest of the cast performed their duty in a mediocre manner, and consequently do not deserve any special mention. The critics agree almost unanimously as to the failure of **Chains** at its first American performance, as will be shown by the following extracts:

The World: "If anything that the stage could present would put a damper on the joyous spirit of the holidays, it would be necessary to go no further to find it than the Criterion Theater, where **Chains** clanked dismally yesterday afternoon and seemed its depressing influence over its first audience."

The Press: "Chains, tho lacking in plot, with barely a thread of a story and without much action, is a page out of the book of everyday life. It is well acted by an excellent company of players."

The Tribune: "A play that requests the serious attention of an audience during four acts given over to the solution of a problem, only to throw its problem out on the rubbish heap during the last minute or so of the action, is

initial attempt at producing theatrical plays last night at Daly's Theater here, when **The Question** was given its New York premiere. The new play is a dramatization by Sherman Dix, based on one of Forrest Halsey's stories, as the program gravely informed the audience. New York sincerely hopes that Forrest Halsey has no more stories of this sort up his sleeve to spring on New York theatergoers in an unguarded moment. It would be unfortunate. **The Question** has for its theme the old-time, worn-out and frayed-at-the-ends liquor question. The question at the beginning of the story is whether or not a Virginia town—it makes little difference what town in particular is named—shall go dry or not. A very philanthropic and high-minded brewer is devoting himself to easing the pain and misery he has caused thru the sale of his product.

He falls in love with the girl of the story, whose brother is a violent anti-liquor man. He is so violent that he actually threatens to burn the brewer. Nevertheless, the girl finally marries the brewer and goes to the North with him. There they get along famously for several months, perhaps years; then the heroine drops of her self as life and takes to drink herself. She drinks and drinks again, but still the whiskey that she drinks seems to have no effect on her whatever. She goes to spend the evening with a former swain who happens to be in town at the time. Here her husband follows her and in his turn threatens bodily harm to her escort. Then it is that he is brought to the full realization of

before the public of New York. Whether or not the public on the road will stand for **The Question** remains to be seen.

From the following clippings the reader may get an idea of what the critics think of **The Question**:

The American: "The **Question** was impossible all the way thru."

The Tribune: "The better part of kindness, with regard to the players might be not to connect their names with the piece at all."

The Tribune: "What happened at Daly's thereafter we do not know. Nor are we prepared to admit the worst with what happened on-stage. But if ever there was a play which justified a hurried exit to the nearest place where soft beverages are sold **The Question** is that play."

ANNIE RUSSELL REVIVES THE RIVALS.

THE RIVALS, a comedy in four acts, by Richard Brinsley Sheridan. Produced by Annie Russell and her Old English Comedy Company at the Thirty-ninth Street Theater, New York, December 16, 1912.

New York, Dec. 17 (Special to The Billboard).—Annie Russell's usual enthusiastic audience welcomed her and her Old English Comedy Company at the Thirty-ninth Street Theater here last night, in her revival of Richard Brinsley Sheridan's comedy, **The Rivals**. The production of **The Rivals** is characterized by the usual simplicity and charm of the revivals of Annie Russell and her excellent company of old English players. It is true, nevertheless, that the members of the cast were not entirely familiar with their lines—they seemed not to have put much study into their work to get the best possible results, and consequently there was at times during the play evidence of hesitation and lack of confidence in what the actors were going to say next. Still, in spite of these faults, **The Rivals** went very well and was received with lots of enthusiasm by an audience that seemed to thoroughly enjoy the latest revival in spite of its many faults.

Miss Russell, who impersonated Lydia Languish for the first time, played her part with that charm and ease of manner for which she is noted. George Glidens played Bob Acres, and his work was so well done that one would imagine that he lived in the play of the play rather than in the year 1912, when things have changed so much for the better or worse—as you please. He was perhaps the best in the entire cast with the exception of Miss Russell herself. **The Rivals** was very well staged and the settings were very modest and yet most appropriate for the piece. Others in the cast were: Frank Holtzer, Fred Bernman, W. M. Linton, J. Sawyer, T. E. Fallon, Flossie Paget, Henrietta Goodwin and Mary Murlilo.

FRECKLES PRODUCED.

FRECKLES—A dramatization in three acts, of Gene Stratton-Porter's novel of the same name by Nell Twomey. Produced by A. G. Delamater. First New York performance at the Grand Opera House, December 16, 1912.

THE CAST.

- Freckles Milton Nobles, Jr.
- McLean William F. Canfield
- Duncan Smith Davies
- Black Jack Robert A. Wessel
- Wesscher L. E. Walter
- Lord O'More John Miles
- Man of Affairs Frank Harper
- Angel Ruth Gray
- The Birdwoman Mabel Agnew
- Mrs. Duncan May Trell
- Sears Arthur Newberry
- Watkins Waldo Sanderson

New York, Dec. 19 (Special to The Billboard).—So great has been the success of A. G. Delamater's production of **Freckles**, made at the Grand Opera House last Monday night, that the management is planning to send out no less than eight road companies in the near future.

Freckles is a dramatization of Gene Stratton-Porter's novel by Nell Twomey. Milton Nobles, Jr., who is featured as **Freckles**, "who gnarls the limberlost timber leases and dreams of angels," scored a distinct hit. The other members of the company were exceedingly capable in their various parts. The production was well staged and the management of the Grand Opera House reports one of the biggest week's business of the year.

THE FOLLIES LEAVING.

New York, Dec. 21 (Special to The Billboard).—The final performance of **The Follies** in this city will be given January 4. The company will immediately commence a tour of the principal cities, first playing an engagement at the Colonial Theater, Boston.

THE ZIEGFELDS MAKE UP.

New York, Dec. 21 (Special to The Billboard).—Florenz Ziegfeld, whose wife, Anna Held, the actress, was granted an interlocutory decree of divorce six months ago, announced last night that there had been a reconciliation. Although the divorce would probably be made absolute on Thursday, he said it was likely that he would be remarried to Miss Held early in the new year. Miss Held is at present in France.

UP AND DOWN BROADWAY.

Jane Cowl and Florence Nash, who have leading parts in **Within the Law** at the Ethel Theatre, are studying their parts in **Yiddish**. They will appear with **Yiddish** actors in a performance in one of the theaters on the Bowery.

Faola Marshall has been engaged to replace Catherine Tower as Helen Morris in **Within the Law** at the Ethel Theatre, when Miss Tower appears with another production of the play on the road.

George M. Cohan and his company celebrated the one hundredth performance of **Brooklyn Jones** at the Grand Theater, December 17.

Additions to the cast of **Under 18**, which is to be presented shortly at the Harris Theater, are Alan Braska and Eric Blind. Others in the

(Continued on page 50.)

CLARA PALMER



Miss Palmer has been added to the cast of **The Man With Three Wives**, the new operetta by Frans Lehár, which the Shuberts are to produce in the near future.

not one that calls for serious consideration afterward."

The American: "Robert Fisher gave a good imitation of snoring, a pastime with which we all sympathized intensely. Pain would we have emulated his example. Strange things come from London. **Chains** is the strangest so far."

THE QUESTION FAILS TO PLEASE.

THE QUESTION—A dramatization by Sherman Dix, based on one of the stories by Forrest Halsey. Produced by the Wallston Producing Company. First performance on any stage at Daly's Theater, New York City, December 19, 1912.

THE CAST.

- Colonel Chilton Carter Thornton G. W. Wilson
- Curtis Thornton Richard Sterling
- Chauncey Thornton Ellen Mortimer
- Luella Thornton Helen Gillingsworth
- Elvira Olive May
- Burdette Stuart Otola Nesmond
- "Maony" Theo Margaret Lee
- Burton Carpenter Edwin A. Den
- Preston Warren Robert T. Halme
- Edie Ernest Joy
- Peters Charles Dow

New York, Dec. 20 (Special to The Billboard).—The Wallston Producing Co. staged its

all the evil and woe he has caused thru his manufacture of the vile stuff, horrible diet he finds out that punishment is bound to come to him for his evil doing. Then and there he resolves to do the right thing and give up his business for the better things in life; to allocate in what measure he can the money and trouble he has caused by the manufacture of the stuff.

Thus the story ends. There is absolutely nothing in the story that has not been said over and over again, what with the play, Ten Nights in a Barroom and others of like character. It is the old, old story of what drink will eventually do if allowed to take its unbridled course.

The cast was far better than the play and their work was well done, as far as could be with the play, such as it was. George Wilson was a very fine character actor, impersonating the character of the old Southern Colonel so in reality that the audience was really charmed. Edwin Arden was the brewing mill anti-liquorist, who made his money from the profits of the distilling of his business and then tried to make amends for his work by spending some of his good money for the betterment of the race in general. He seemed to have a hard time of it. The rest of the cast struggled with all their might and might to make the play possible, but alas, it was all in vain for **The Question** is almost sure to make a sudden exit

THE AMUSEMENT WEEK IN CHICAGO

THE ENCHANTRESS AND ANATOL

Delight Audiences in Chicago Premieres at Illinois and Fine Arts Theaters Respectively—Patience, Second Offering of Gilbert & Sullivan Co., Duplicates Success Scored By First Week's Offering

THE ENCHANTRESS, a romantic opera in two acts. The score by Victor Herbert; the libretto by Harry B. Smith and Mme. de Grouac. Produced by Joseph M. Galten. First Chicago performance, December 13, 1912, at the Illinois Theater.

THE CAST:

- Vivien Savary, an opera singer... Kitty Gordon
Mamoutte... Hattie Arnold
Marion Love, an American heiress... Mayne Gehrue
Princess Diana... Ida Fitzhugh
Princess Stellina... Helen Goff
Princess Stephanie... Venita Fitzhugh
Princess Popsy... Edith Featherstone
Princess Florida... Marie Stone
Princess Hortense... Ethel Kary
Prince Ivan of Zergovia... Harold H. Forde
Troutie, head of the secret service... Harold H. G. Pop, the prince's tutor... Ernest Torrence
Mioch, Regent of Zergovia... Harrison Brockbank
Ozir, minister of war... Arthur Forrest
A servant... C. W. Moore
Mina, maid of Vivien... Katherine Wiltshir

The play consists of a sequence of episodes, there being five in all, and each representing somewhat in form a single act. The character of Anatol (Mr. Barrymore) is continually falling in and out of love, is never clear of the last affair before he is entwined with a new one, and altho these predicaments afford many amusing situations for the audience, they do not seem to teach Anatol a thing. He becomes conceited, regarding himself as the goal for the ambitions

Chicago, Ill., Dec. 19, 1912 (Special to The Billboard).—Victor Herbert, the well-known composer, is before the eyes of Chicagoans once again with his new comic opera at the Illinois entitled The Enchantress, employing as the stellar attraction, Kitty Gordon, the English woman, whose beauty resembles to a great degree, the title of the play. The book and lyrics by Fred DeGressac and Harry B. Smith, set with music by the competent composer have easily proven to Chicagoans that it is without doubt worthy of the long run in New York which has characterized its career and that it should enjoy the same success in the "Zephyr city."

It is, to be sure, comic opera in its true sense and with Mr. Herbert wielding the big stick in the orchestra pit, this lavishly portrayed and beautifully costumed production pleased the first nighters and all others who happened to be there immensely. Yet added to this, Mr. Herbert responded to the reception with a little talk, the content of which praised Chicago over New York, and thus pleased that much more.

Miss Gordon's appearance and ability are both extremely intense and she is the more capable leader of a capable cast and chorus. And there is really quite a plot. Miss Gordon in the part of Vivien Savary, an opera singer, entrances a king, but that is not so surprising as she would have little difficulty in entrancing the gods themselves. However, the King can not marry her, believing her not to be of royal blood, unless he gives up his throne, there being a law to that effect. This he decides to do, nevertheless, but keeps the singer in ignorance of the facts until she finds out through another source and then she decides she won't marry him on account of his treachery toward her and adds insult to injury by making love to the prince minister. In the meantime, some one is kind enough to come forth with facts proving that the opera singer is of royal blood and thus all hindrance are swept away and the marriage takes place. Happy Finis.

THE AFFAIRS OF ANATOL DELIGHTS.

THE AFFAIRS OF ANATOL, a cycle of episodes, by Arthur Schnitzler, paraphrased in English by Granville Barker, and presented at the Fine Arts Theater, December 17, 1912. The cast and order of episodes follow:

THE CAST:

- Anatol... John Barrymore
Max (his friend)... Oswald Yorke

I.

"ASK ME NO QUESTIONS."

- Hilda... Katherine Harris

II.

"AN EPISODE."

- Bianca... Gail Kane

III.

"THE FAREWELL SUPPER."

- Mimi... Doris Keane

IV.

"A CHRISTMAS PRESENT."

- Gabrielle... Katherine Emmet

V.

"THE WEDDING MORNING."

- Loua... Isabella Lee

Chicago, Dec. 21 (Special to The Billboard).—With Mr. Barrymore, well-known through his success in the Stoddard Underotta and the Fortune Hunter, playing in the title role, back to a good advantage with a capable cast, the brilliant comedy presented at the Fine Arts Theater last week pleased intensely. Chicagoans have been eager to witness Mr. Barrymore, Miss Doris Keane and The Affairs of Anatol since its production in The Little Theater, in New York, altho it was played here three weeks ago by the Maurice Browne Players. The present company has brought here by Winthrop Ames, the New York manager.

Popular comedienne, who is appearing with Carter De Haven in the new musical farce, Exceeding the Speed Limit, at Cohen's Grand Opera House

of all of the young ladies, and at the same time always doubting their loyalty to him. And thus the affairs of the lover progress and decline, with him, always falling in love anew, until finally he finds himself interlocked between two of his feminine admirers at the same time. Just as he is counselling with a friend regarding the easiest way to discard the one of them—which happens to be Mimi, a ballet girl, who should appear but the girl herself who informs him that she is thru with him, and has been in love with another for a long time. To say Anatol was surprised is putting it mildly, for such proceedings were quite new to him. We might add right here that the character of the ballet girl is most charmingly portrayed by Miss Doris Keane. The rest of the play is devoted to Anatol trying to retire gracefully from his numerous episodes, altho not without difficulty.

The Chicago critics favor the offering and praise the cast: Amy Leslie, in the Daily News, says: "John Barrymore plays Anatol with complete sincerity, and his own irresistible charm carries him over many treacherous gaps where his talent and technical ability fall short of the demand." Evening Post: "Strive it to say that in book and acted form it diverts and amuses with its digs both at Philistinism and propriety. It portrays the comic side of being in love biasedly if

not wisely or properly. The presentation is chiefly to be considered now. Mr. Ames' production is marked by tasteful setting, good stage-direction and pleasing acting."

Chicago Journal: "The company that has come from Winthrop Ames' Little Theater down East, is one-seventh John Barrymore, as much Oswald Yorke, and five-sevenths attractively young women. Tribune: "However, the purpose of this semi-column being news, more or less, it will be put down that Anatol is a bright evening for the super-widesome."

PATIENCE AT GARRICK.

PATIENCE or BUNTHORNE'S BRIDE, a comic opera, by Sir W. S. Gilbert and Sir Arthur Sullivan.

THE CAST:

- Reginald Bunthorne... De Wolf Hopper
Archibald Grosvenor... George J. MacFarlane
Colonel Calverley... Arthur Cunningham
Major Murgatroyd... Eugene Cowles
Lieut. the Duke of Dunstable... Arthur Abridge
The Attorney... Harry Smith
Patience... Blanche Duffield
The Lady Angela... Viola Gillette
The Lady Sappho... Louise Barthele
The Lady Ella... Grace Lyons
The Lady Jauze... Kate Condon

Chicago, Dec. 20 (Special to The Billboard).—The second of Gilbert and Sullivan's opera revivals, consisting this time of Patience or

ELIZABETH MURRAY



Popular comedienne, who is appearing with Carter De Haven in the new musical farce, Exceeding the Speed Limit, at Cohen's Grand Opera House

Bunthorne's Bride, was given at the Garrick last week, meeting with a storm of applause and approval, as did the Pirates of Penzance the week previous. Miss Blanche Duffield, taking the part of Patience, with her clear, sweet voice, stands out pre-eminently in the cast, and was greeted with a royal almost riotous reception on the premiere night. De Wolfe Hopper accepts the role of the great Bunthorne with great favor, while with the assistance of Eugene Cowles, Kate Condon and others in the cast, the melodies which many years ago won such strong support, were given anew with a vim and vigor that was amazing. To prove somewhat the latter assertion, was the incessant applause with which the audience supplied the performers, demanding again and again for encores of songs and choruses.

In Patience there are decidedly more lavish settings and costumes than during the first week of the Revivals, and if anything a greater chance to display the voices of both chorus and principals to their advantage. The majority of the Chicago critics agree in their praise of the show.

Walter Johnson, of the Ellis Theater, under the Hamburger regime, is taking a vacation, E. D. Hopson, of the Laughey, acting in this capacity until his return.

WITH THE CHICAGO BILLPOSTERS.

Chicago, Dec. 21 (Special to The Billboard).—The agreement between the "loop" theaters in Chicago and No. 1 Local of the Billposters, expired December 8, and at a meeting of theater managers, held December 16, it was decided not to renew the contract, thereby dispensing with the services of thirty-five billers. The expired contract called for the employment of at least two men at each house.

Tom Cahill, president of Local No. 1, met with a serious accident last week, which will keep him in bed for some time. He was riding in one of McVicker's Theater bill wagons, when the horses ran away and threw him out. He is suffering with a fracture of the elbow and several painful bruises about the body.

The election of officers for the coming year for Local No. 1 will be held December 22. L. I. (Cap.) Montagne, recently advertising agent for Luna Park and the Marvin Theater, is now stage director at the Great Northern Hippodrome.

Claude Hinckley, circus agent, who has been out of the field since the closing of the Forepaugh-Sells Show, is at present managing the outside work of the American Posting Service. Bert Loveridge, formerly twenty-four hour man with the Ringling Brothers, is inspecting plants for the Associated Billposters.

Harry Gismere, who was on the Ringling excursion car last season, was taken seriously ill with ptomaine poisoning while in Florida, but has recovered sufficiently to be able to return to his home in this city.

CITY INSPECTORS BLAMED.

Chicago, Dec. 20 (Special to The Billboard).—The committee which has been investigating the falling in of the roof of the Home Theater, in order to establish the blame upon some one that the case may be made an example of to prevent such disasters in the future, have decided that the responsibility of the case rests upon the city officials who inspected the theater upon construction. It has been proven that the construction of the roof was not per designs, being made out of much heavier material than that specified, but it should have been checked by the building inspecting committee at the time instead of passed over. The architect, F. E. Davidson, reports that the owners of the theater knew of the dangerous condition of the building a month before the collapse occurred.

TO WED ACTRESS.

Chicago, Dec. 20 (Special to The Billboard).—Announcement of the wedding between Ewing Riley, of South Bend, Ind., and Jessie Carter, an actress, has been made. Mr. Riley is the grandson of Peter Studebaker and the son of Nelson J. Riley, an executive head of the Studebaker corporation, that owns the Studebaker Theater, while Miss Carter is a St. Louis girl, who has been playing stock repertoire in South Bend, where the romance started.

DELGARIAN IMPORTING CAMELS.

Chicago, Dec. 20 (Special to The Billboard).—Ba Ra Delgarian received a letter today from his partner, Mike Zinney, advising that five camels have been purchased from Hassan Benali. These ships of the desert are being imported direct from Algeria, for the Delgarian Zinney Carnival production of Streets of Cairo, to be exploited next season.

KOHL AND CASTLE SUED.

Chicago, Dec. 20 (Special to The Billboard).—The Kohl and Castle Amusement Company were made the defendants in a suit for \$15,000 last week, filed by Mrs. Mary Baunster. The latter was the wardrobe woman at the Chicago opera, and claims she was injured when she fell over a box behind the scenes.

MANAGERS REDUCE EXPENSES.

Chicago, Dec. 18 (Special to The Billboard).—Action taken by ten of the downtown theater managers last week resulted in the dismissal of a total of thirty-five billposters from their positions. This means that all of the billposters for the Olympic Power's, Colonial, Studebaker, Illinois, Blackstone, Auditorium, Majestic, Columbia and the Chicago Opera House have been released in order to reduce expenses, which these members of the Chicago Theater Managers' Association claim are too much at this time of the year. They discontinued window blitting, card tacking and other forms of independent billposting.

RIALTO NOTES.

Miss Mayne Gehrue, who is well known as one of the famous Yama Yama girls of a few years ago, is at present playing in the city, at the Illinois Theater, in The Enchantress, doing a specialty dance number, and doing it very well.

Commencing Monday, January 8, Klav and Erlanger will present Elsie Ferguson at the Blackstone Theater for a four weeks' engagement. Miss Ferguson will appear in the Cosmo Gordon Lennox adaptation of Callaver and de Piers' comedy, Priouze, by arrangement with Charles Frohman.

Rudolph E. Magnus, who, as an actor, will be remembered for his production of Evergreen, has been for some time past preparing himself to take up the profession of his mother, Florence R. Magnus, a voice teacher of international reputation. Besides assisting his mother with her teaching, Mr. Magnus has now his own class of vocal students in the Fine Arts Building Studio, and another in the suburb of Hinsdale.

Tabaret shows opened at the Hotel Planters last week quite favorably.

The Chicago Political Equality Club last week arranged a benefit performance of The Blindness of Virtue, given at the Studebaker Theater. The

(Continued on page 50.)

A complete list of Chicago Attractions will be found on page 50.

A MUSEMENT EVENTS OF THE

NEW PLAYS IN NEW THEATERS

Peg o' My Heart Given New York Premiere at New Cort Theater—Racketty-Packetty Opens Children's Theater—Margaret Anglin and May Irwin in New Plays—The Conspiracy, Frivolous Geraldine and The Drone Produced

PEG O' MY HEART SCORES.

PEG O' MY HEART—A comedy of youth in three acts by J. Hartley Manners. Produced by Oliver Morosco under the personal direction of the author. New York premiere at the new Cort Theater. December 20, 1912.

THE CAST.

- Mrs. Clibchester...Emille Melville
Footman...Peter Bassett
Ethel, Mrs. Clibchester's daughter...
Alaric, Mrs. Clibchester's son...
Christian Brent...
Peg...
Montgomery Hawkes, solicitor...
Maid...
Jerry...
The Scenes of the Comedy.
Act I.—The Coming of Peg.
Act II.—The Rebellion of Peg.
Act III.—Peg O' My Heart.

New York, Dec. 21 (Special to The Billboard).—New York last night, witnessed three events important in the theatrical world; the beginning of a promising career of a new star in the theatrical firmament, Laurette Taylor; the opening of the new Cort Theater, a beautiful, in fact the most beautiful of all New York's little theaters, and last but not least the metropolitan premiere of a new play, a very delightful and interesting little thing, Peg O' My Heart, by J. Hartley Manners.

The story of the play is the old, old story often given on the stage, but it is a considerable relief from the stuff that attempts to teach us something, to break us of some horrible habit we have acquired or about to acquire, unless something very radical is done to save us from ruin. Peg O' My Heart is the story of a poor little girl under the care of English relatives who undertake her education solely for the pay they will receive for it and not thru any love they bear the child.

The Sun: "The general performance was admirable and Mr. Morosco deserved the honor of appearing before the curtain after the second act."

The Tribune: "There was a charm about everything last night at the new Cort Theater—the play, the players, the speeches, the entire affair—and a great deal of charm in the star herself."

The American: "It was evidently written merely to fit the star, Miss Laurette Taylor, a very charming and a very clever girl. In fact, it was really a monolog for Miss Laurette Taylor, and the other eight characters were just feelers. These unfortunate eight she jolted, bullied, insulted, laughed at, cornered and ridiculed. It really was awfully nice for Miss Laurette Taylor, and it must be confessed that she did it well."

Burns Mantle in Evening Mail: "I have seen approximately eighty new plays so far this season, and from not more than half a dozen of them have I got as much real enjoyment as I got last night from Peg O' My Heart, and Miss Taylor's performance of the heroine. I say it without shame. Even with some pride."

CHILDREN'S THEATER OPENS.

RACKETTY-PACKETTY HOUSE—A play for the children in a prolog and three acts by Mrs. Frances Hodgson Burnett. Produced by George C. Tyler for first time on any stage at the Children's Theater, New York, December 21, 1912.

the gift of W. K. Vanderbilt and Mr. Tyler as a Christmas present to the children of New York, opened its doors to a very enthusiastic audience yesterday afternoon. The Children's Theater is located on the top of Century Theater and is very capacious, capable of holding about 800 tiny souls. Racketty-Packetty House, a children's play written by Mrs. Frances Hodgson Burnett, especially for the opening of this little playhouse was given its first performance. This play is of the sort that would please children and it certainly did at its premiere. It is almost superfluous to attempt a just criticism of the piece here, because the tots that composed the audience last night do not care a fig for what may be said of the play. They only know that it was delightful and that they were tickled to death with it. That's enough. So long as everybody was pleased, who cares whether or not the play was of proper stage construction etcetera. The piece was acted for the most part by youthful actors and actresses. Master Gabriel, as Peter Piper, carried the dramatic burden of the afternoon with such great enthusiasm for his work that he made a hit with the audience at once, and one could see all the little girls in the theater stantly going crazy with joy and pleasure at the performance. Baby Remond, as Lady Paty, played her part very well and shows the making of a great actress if she decides to go on with her stage work. The rest of the little thespians who played in the piece were all very good and deserved the

the couple. They accordingly kidnap another woman's child and elating it as their own return to their home town to receive their fortune. The baby's foster mother becomes attached to the child and it is with great difficulty that she can be compelled to acknowledge that the baby is not her own and to give it up. Miss Anilin is the wife in the story and William Howard is the young husband and convict. The play went fairly well considering that this was its first presentation and it is possible that The Child may be quite a success when the rough corners have been worn off.

MAY IRWIN IN NEW PLAY.

WIDOW BY PROXY—A new play by Catherine Cushing. Produced by May Irwin and her company at the Baker Theater, Dover, N. J., December 20, 1912.

Dover, N. J., Dec. 21 (Special to The Billboard).—May Irwin, last night at the Baker Theater here, gave the first performance of her new starring vehicle, Widow by Proxy. The new play was written by Catherine Cushing, who wrote The Real Thing. Many of those who saw the new play were of the opinion that this is the best play of any that Miss Irwin has ever appeared in. The cast included Clara Blandick, Orlando Daly, Lynn Pratt, Arthur Bower, Bora Goldin, waite, Helena Weathersby, Frances Gault and Joseph Woodburn.

THE CONSPIRACY.

THE CONSPIRACY—A play by John Roberts. Produced by Charles Frohman for the first time on any stage at Atlantic City, N. J., December 10, 1912.

Atlantic City, N. J., Dec. 20 (Special to The Billboard).—The Conspiracy, a new play, by John Roberts, dealing with life in the New York tenements, was given its premiere here last night under the direction of Charles Frohman. The first night of the new play was notable in that the play made a decided hit from the very beginning. The author, John Roberts, is a hitherto unknown playwright, who turned out to be a New York newspaper man and magazine contributor. The cast includes John Emerson, Francis Byrne, Guy Nichols, C. Kraus, W. I. Romaine, Warren Cook, Edward Wade, Wm. L. Kane, Lawrence Eddinger, Patay McCoy, Georgia Malford, Boyd Agon, Willet Barrett, John Williams, Warren Cook, Jane Grey, Ann Leonard, Helena Rapoport and Julia Blanc.

FRIVOLOUS GERALDINE.

FRIVOLOUS GERALDINE—A musical comedy. Book and lyrics by Theodore Stemple. Music by Joseph E. Howard. Produced for the first time on any stage in Indianapolis, Ind., December 20, 1912.

Indianapolis, Ind., Dec. 21 (Special to The Billboard).—A distinguished Hoosier audience witnessed the premiere here last night of the new musical comedy, Frivolous Geraldine. The book and lyrics are by Theodore Stemple, the son of the vice president of the Fletcher American National Bank of this city. Gov. Thomas H. Marshall, vice president elect, Mrs. Benjamin Harrison, Mr. and Mrs. C. A. Huskwalter, and other distinguished men and women occupied boxes at the premiere. The new comedy was a success from the very beginning and the author was called out at the end of the first act. He gave the bulk of the credit to the composers of the piece, the chorus and the management who he said had worked exceedingly hard to make the piece a success.

THE DRONE.

THE DRONE, a comedy by Hetherford Mayne. Produced under the direction of Wm. A. Brady at the Reliance Theater, Washington, D. C., December 16, 1912.

Washington, D. C., Dec. 17 (Special to The Billboard).—William A. Brady presented Hetherford Mayne's comedy The Drone for the first time on any American stage at the Reliance Theater here last night, with a cast of Irish players brought to this country especially to produce this play. The play is thereby Irish and is very well presented. The Drone served to introduce to the theatrical public in this country Whitford Kane, a character artist, who scored a marked success in his initial performance. The Drone will be seen in New York early in January.

UNIQUE EXHIBITION CLOSES.

New York, Dec. 19 (Special to The Billboard).—Tonight sees the curtain fall down on a unique exhibition that will go down as the first and possibly the greatest of its kind in this country. It will undoubtedly have hosts of imitations. In fact, it is likely that the promoters of the county will fall over themselves in their eagerness to emulate the wonderful success of this show, which success was almost wholly due to the tremendous exhibition and the clever ideas of Felix A. Lacks, who, by its means and thru the support evoked from the merchants and firms of New York City has made possible the erection of the new Bronx Hospital.

Ten thousand dollars was needed for this charity. None could see the exact way to raise this sum until the advent of Mr. Lacks, who proposed a benefit at the Grand Central Palace. It was objected that industrial and other shows had not always paid their way and that as this was in the nature of a charity rather than an advertising scheme, it was necessary to be guaranteed of results. These results Mr. Lacks guaranteed and in addition gave them rather than mere premiums that ranged all the way from a two thousand dollar Pullman automobile to house bits in Jersey and the Bronx. The scheme has worked to such a practical end that on one night of the show the gate showed over twenty thousand paid admissions. At

BESSIE DE VOIE



Miss De Voie is appearing this season in the title role in Harry Askin's production of Louisiana Lou, the Burdard-Donaghey musical comedy success. Next season she will again appear, under Mr. Askin's management, in a new play that Frederick Donaghey is writing for her.

THE CAST.

- Old Nurse...Maud Granger
Queen Crosspatch...Alma Lyaloth Hungerford
Little Green Workers—
May Westcott, The Turner Twins, Gladys Bradley, The Rogers Twins, Alice Green, Pauline Morae and Harriet E. Mendenhall
Cynthia...Madeline Reynolds
New Nurse...Marie Pickett
John and James, J. N. O'Brien and J. E. Crane
Peter Piper...Master Gabriel
Dr. Gustadus...William H. Pratt
Peg...Annez Scelbury
Meg...Helen Millington
Kilbanskoeg...Maxine Saxe
Hollis...Lella Cantu
Lady Patricia Vere de Vere...Baby Remond
Footman...Patrick L. Buse
Ladies of Tidyshire...Alma Sashy
Lord Rupert...Dolores Marie Clark
Lord Hubert...Hugh Finney
Lord Francis...Kludon Brown
Lady Muriel...Mab Ben
Lady Doris...Baby Edna Wallace Hopper
Ladies in Waiting—
Blanche Ellise and Josephine Bernard

New York, Dec. 23 (Special to The Billboard).—The Children's Theater, the only one of its kind in this country if not in the world, and

hearty applause they received from the tiny audience. New York children are to be considered fortunate in their new acquisition and all of them should feel everlasting grateful to Mr. Tyler and Mr. Vanderbilt for the delightful Christmas present. Mr. Tyler and Mr. Vanderbilt have every cause to feel gratified over the success of their work and efforts in giving to New York children something that has long been needed and has never till now been supplied.

MARGARET ANGLIN IN NEW PLAY.

THE CHILD, a melodrama in three acts, by Elizabeth A. McFadden. Produced for the first time on any stage at the Greenwall Theater, Fort Worth, Texas, December 18, 1912.

Fort Worth, Tex., Dec. 19 (Special to The Billboard).—Elizabeth McFadden's melodrama in three acts, The Child, with Margaret Anglin in the leading role, was given its first presentation here last night at the Greenwall Theater. The story deals with the efforts of a young couple to defeat a will, by which a large fortune is bequeathed to the eldest child of the couple, provided it is born within ten months of the date on the will. The young husband is sentenced to prison shortly before the writing of the will. The baby is not born to

WEEK THRUOUT AMERICA

time has the attendance fallen below five thousand and the sum required for the hospital is assured.

All the booths at the show were tastefully decorated. Music was furnished afternoon and evening by the Fidelity orchestra of Boston under the direction of Caroline H. Nichols.

This orchestra was organized in 1890 and has played thousands of concerts since that time in theaters, parks, lyceums and expositions throughout the United States and Canada.

Under the stage management of H. F. Baldwin, who aided Mr. Lacks throughout the promotion work and who was formerly general agent with Young Bros. Shows and other organizations, many performers gave their services gratis for the aid of the fund.

Miss Helen Ne Mar, the young emotional actress, danced and entertained with impromptu work outside her regular line, Mike Fertig & Co. from Vola Garden, Miss Margaret Scott, soprano, Prof. Nick Goldman, ragtime pianist, Lena Sherwin, of Stanley's cabaret, Misses May Marron and Ethel Jacob, of Stanley's music house, Holand and Arlington of Remick's Dive Marron, of the vaudeville team of Marron and Hines, Ted Edwards and quartet from Harriet, the Gibson Sisters and many others worked assiduously at various times and were rewarded with applause and the satisfaction of a good deed well done.

The exhibits were all of a high grade. Our old friends of the Tip Top Toy Co. were there with two booths and did a land office business in addition to having donated a very handsome sum to the exposition. Jerry Baehr was in charge of affairs at those booths and Mr. Kaempfer, manager of the company, had very little to do but swell his chest and look proud at the noise their rare exhibit of Teddy Bears and stuffed toys was creating.

The exhibits were not of New York houses alone. Many of the national concerns and advertisers were represented and it is a certain fact that whatever their space cost them in merchandise it was amply repaid to them by the real solid advertising they received.

N. S. disinterested. Three-in-one oil, the London Feather Co. and many other large national distributors had booths on the floor. Felix A. Lacks has shown cause to be congratulated on the successful issue of a unique idea. It is bound to be widely copied where ever like conditions obtain.

CORPORATION TO CONTROL THEATERS.

Detroit, Mich., Dec. 19 (Special to The Billboard).—A new corporation to control vaudeville theaters in ten cities will soon be launched by Col. W. S. Hutterfield. The proposition is to sell stock in small blocks in the towns where the houses are to be operated. The theaters to be taken over by this new syndicate are located in Detroit, Kalamazoo, Battle Creek, Jackson, Flint, Port Huron, Saginaw, and Bay City, Mich.; Milwaukee, Wis., and Rockford, Ill. The above Michigan towns are known to performers as the Hutterfield time.

NEW PITTSBURGH HOUSE READY.

Pittsburg, Pa., Dec. 21 (Special to The Billboard).—It was a feast for the gods, which was spread on the festal board on the stage on the new Kenyon Opera House, Penn avenue and Sandusky street last Friday night—the courtesy of Manager Kenyon to the newspaper and theatrical folk of Pittsburg. The banquet was presided by a general inspection of the new house—which a horde of workers were still laboring upon, to prepare for the opening date on the 23d. The guests numbered about seventy-five people.

Former Director of Public Safety Edward G. Lang was toastmaster. Impromptu speeches were delivered by almost every one present. Charles M. Hegg, dramatic editor of the Pittsburg Gazette Times, delivered a characteristic speech, in which he pointed out the evil or goal of which the new theater is capable.

The opening bill is a most remarkable one and marks the entrance into Pittsburg of the consolidated bookings. The bill is as follows: there being 12 acts, the quality of the house being continuous. Thomas Jefferson Company in Hip Van Winkle, Billy Van, the Four Maria, acrobatic act, Julie McCree, Comedy Co., in The Man From Denver, Lasky's Five Hoboes, Wulfe, Peizer & White, Von Cello, novelty act, Grand & Watson, singing and dancing act, instead, heavy lifting novelty, Purdin & Wright, sister team, Chester & Chester, singing and Kymour Sisters.

Hereafter the consolidated company will do the booking for both the Pittsburg and North side houses, the latter running only three shows per diem.

RUMORED BIG OFFER REFUSED.

Pittsburg, Pa., Dec. 19 (Special to The Billboard).—From reliable sources comes the information that the Nixon, Lasey and Nirdlinger (consolidated) bookings, of this city, and Kenyon's Theater on the Northside, a check for \$50,000 for his interests in the two houses. The deal, however, did not go through, the offer, so it is said, being too low, according to the views held by Mr. Kenyon.

It was exclusively related in The Billboard several weeks ago that the New York Philadelphia interests were anxious to get into the Pittsburg vaudeville book, and that at least two new houses were contemplated by the same interests. Developments, however, may result in the Eastern interests buying out local leases and thereby doing away with the original intention of building new houses.

When Mr. Kenyon was asked if a check for \$50,000 was tendered him for his holdings, he refused to either affirm or deny the report. He admitted, however, that there was a conference with the Eastern people, and that a considerable amount of money had been spent on the

17th for telephone charges between Pittsburg and the East concerning the deal, but more than this Mr. Kenyon refused to comment. An effort was made to see local representatives of the Eastern interests to get their side of the story, but without avail.

CATHOLICS DISCUSS THE STAGE.

New York, Dec. 19 (Special to The Billboard).—Cardinal Farley and other members of the National Catholic Theater movement, at the home of the Cardinal yesterday, suggested the elimination of the divorce problem and the "triangle plot" from the drama so as to improve the morality of the stage. Several of the present Broadway plays were described as having descended to "a low depth as possible without making it necessary to call in the police." Cardinal Farley decried the "evil influence of the modern stage," and said parents must hurry a movement toward creating a sentiment against bad plays.

JULIA SANDERSON REHEARSING.

New York, Dec. 19 (Special to The Billboard).—Julia Sanderson closed with The Siren Company, in Lexington, Ky., December 13, in order to begin rehearsals of The Sunshine Girl in which she will star. Carroll McCombs, who has been in the company of Billie Burke, has succeeded Miss Sanderson.

J. W. JACOBS ON A VACATION.

New York, Dec. 23 (Special to The Billboard).—J. W. Jacobs, general manager of the Shubert Theatrical Company, left his office last Wednesday for a vacation, which will probably be several weeks in duration. Mr. Jacobs, who has not been very well for some months, has been ordered by his physicians to take a complete rest.

ANTI-PASS RESOLUTION FAILS.

Pittsburg, Pa., Dec. 20 (Special to The Billboard).—Contrary to expectations, the Pittsburg Publishers' Association, so report has it this week, did not succeed in putting thru a resolution which had for its purpose the doing away of all free theaters tickets, and the abolishment of all press matter for theaters except that which is paid for.

As the story is told, such a resolution was up for consideration, as was exclusively reported in The Billboard but that two papers, the Pittsburg Leader and the Pittsburg Dispatch, could not see its way clear to vote for the measure. It is also said that no resolution presented before the association can become operative unless it has the affirmative vote of every member.

None of the theatrical managers has been informed officially of the intent of the association, although the house managers do say that to kill the graft game on tickets so far as

London just the moment of the great showman's death, and was immediately entrusted with the conduct and management of all the establishments that the sad happening left without a head.

The New York office of The Billboard have just been presented with a copy of a manifestation of the energy and foresight of Harry Tudor in the shape of the Frank Bostock Jungle Annual, a 16-page issue, in two-color cover, filled with real Xmas literature and advertising.

And a Xmas issue made to be sold—mind you—at "only a ha' penny," to be sure, but not gratis. Bearing the date of Sheffield, December 25—which the same is "Christmas Day" in every Christian country, and I wonder what Sheffield thinks of this ebullition of Yankee enterprise?

Page three, of this unique organ, carries a reproduction of the photographs of over twenty of the "Jungle Folk," including Harry E. Tudor himself as he lived, attired in kilts, and playing with baby hands a kettle drum, he being; then the smartest young man of six months old that ever left the shores of Merrie England.

Harry Tudor, of this year, states that to mark the size of the "Jungle Show," it is merely necessary to say that of lions alone they possess over 100. Also that they are doing a tremendous business.

Here's to "Arry!" May his shadow, prosperity and charity never grow less!

GEORGE M. COHAN A COUNTRY MAN.

New York, Dec. 21 (Special to The Billboard).—Rumor has it that after next season, George M. Cohan will retire from the stage and become a model country gentleman. A big real estate firm is negotiating for the purchase of an extensively plied of unimproved land in Rhode Island, Mr. Cohan's native state, upon which he intends building a beautiful home, the plans of which have already been accepted.

While the property desired by Mr. Cohan is not in Providence City proper, it is said to be near enuf or rather far enuf away to satisfy the prospective purchaser.

J. CHEEVER GOODWIN DIES.

New York, Dec. 19 (Special to The Billboard).—J. Cheever Goodwin, author or adapter of about forty light opera and musical librettos, died yesterday morning at his home on Thirty-eighth street, after an illness of four years. Hardening of the arteries caused his death. He was sixty years old.

Mr. Goodwin collaborated with E. E. Rice in writing Evangeline and for about twenty years he and Rice worked together. Among the best known of Goodwin's pieces are Waag, in which DeWolf Hopper starred; Dr. Syntax, also written for Hopper and Lost, Strayed and Stolen, which had a great success in London. Mr. Goodwin wrote several plays in which Francis Wilson starred, among them being The Merry Monarch, The Lion Tamer and The Monks of Malabar.

JAKE WELLS SERIOUSLY ILL.

Richmond, Va., Dec. 19 (Special to The Billboard).—Jake Wells, the well-known theatrical manager of the South, is critically ill at Murphy's Hotel, in this city. Mr. Wells came to this city, Monday, with one of his tabloid musical comedy organizations, which he has just started on the Wells circuit. He contracted a severe cold, which is threatened to go into pneumonia. His wife, brother and business associates have been summoned to his bedside.

RALPH POST DIES.

New York, Dec. 20 (Special to The Billboard).—Word has been received by friends of Ralph Post, the vaudeville actor, that he died December 18 in an asylum near San Francisco. Post was formerly of Post & Russell, an old-time variety team. Several weeks ago he showed symptoms of a mental disorder and was taken to an asylum. His wife was with him when he died.

INCORPORATION OF AUTHORS' LEAGUE.

Albany, N. Y., Dec. 19 (Special to The Billboard).—The Authors' League of America was incorporated yesterday, to protect the rights and property of all authors. The main office is in New York City. The directors include Rupert Hughes, Rex Beach, Gelett Burgess, Arthur C. Train, Augustus Thomas, Gertrude Allerton and Ellen Glasgow, of New York; Ellis P. Butler, Flushing; Carolyn Wells, Railway, N. J.; Milton Royle, Darien, Conn.; Hamlin Garland, Chicago; Jessie Lynch Williams, Princeton; Robert Grant, Boston; Winston Churchill, Windsor, Vt., and Will Payne, Paw. Paw, Mich.

CHRISTMAS BENEFIT GREAT SUCCESS.

New York, Dec. 23 (Special to The Billboard).—The Annual Christmas Fund Benefit performance, under the auspices of the New York Americana, was given last night at the Hippodrome. An excellent bill was provided, many of the leading artists now playing in New York participating. This year's benefit broke all records for receipts, the total from admissions, programs, privileges, etc., reaching the \$10,000 mark.

PARTNER OF BUFFALO BILL DIES.

New York, Dec. 23 (Special to The Billboard).—Word has just reached New York of the death yesterday of Col. Daniel Burna Dyer, friend and business associate of Col. Coix, at his unique home at Clarendon, Mo. Col. Burna was 63 years of age. He was interested in the Cody Arizona Coper Mines, and leaves an estate estimated at \$500,000.

MISS TAYLOR AND MANNERS MARRIED.

New York, Dec. 23 (Special to The Billboard).—The report that Laurette Taylor, who has risen rapidly in the favor of New York theatergoers, and who made her debut as a star in J. Hart's Manners' play, Peg O' My Heart, at the new Cort Theater, and Mr. Manners were married secretly some time ago, has been confirmed, according to statements made yesterday by mutual friends.

FULLER MELLISH AS JULIUS CAESAR



Mr. Mellish's portrayal of the title role in William Faversham's revival of Julius Caesar is considered the best work of his long career.

LUKENS ANNUAL ACT A HIT.

New York, Dec. 21 (Special to The Billboard).—The Lukens annual act, an act consisting of a mixed group of lions, panthers and panthers, have been making quite a hit at the Haystack Theater, Brooklyn, and at the 118th Street house here this week and last, and a deal of praise has been bestowed upon both act and trainer, who is Miss De Varro, well known in the circus and carnival field. Miss De Varro was formerly with Rollins and later with Jos. G. Ferral, and is a clever performer with wild animals. The act goes from here to Philadelphia, after which it is booked for a Southern tour.

BARFIELD VISITS NEW YORK.

New York, Dec. 22 (Special to The Billboard).—C. B. Barfield, of the Metropolitan Shows, who has been in New York for the last two weeks, called at The Billboard office on Saturday. Mr. Barfield reports the engagement of Jos. Thonet, of Brooklyn, as general agent of the shows, and Prof. Antonio Tassafine and his concert band for the coming season.

Mr. Barfield returned to his home in Cuthbert, Ga., where he will spend the holidays. The Metropolitan shows will open up with a practically all new equipment about March 1, in Southern Georgia. The season just closed was one of the most successful on record.

large advertisers are concerned would be a welcomed innovation. There the matter stands. The publishers are not saying anything about the scheme, and the house managers are standing pat.

HARRY LAUDER ARRIVES.

New York, Dec. 22 (Special to The Billboard).—Harry Lauder, the Scotch comedian, arrived yesterday on the Lusitania.

ROSE NAYNON CRITICALLY ILL.

Ft. Wayne, Ind., Dec. 22 (Special to The Billboard).—Rose Naynon, of Naynon's Birds, is lying critically ill at the Hope Hospital, having undergone a very severe operation. Her recovery is doubtful. While no financial assistance is necessary, Miss Naynon would be pleased to hear from her friends. Address care Hope Hospital, or Clyde Phillips, General Theater, Ft. Wayne, Ind.

BOSTOCK'S ENGLISH JUNGLE.

New York, Dec. 20 (Special to The Billboard).—"By their works shall ye know them." Harry Tudor, known of old as the capable lieutenant of Frank C. Bostock, in his enterprises at Comy Island and elsewhere, happened opportunely in

BURLESQUE NEWS OF THE WEEK

SYNDICATE SECURES THEATER SITE

Realty Company, With Which Max Spiegel, Well-Known Burlesque Producer, Is Connected, Will Erect Large House in Metropolitan Theatrical District To Play High-Class Vaudevil or Burlesque

New York, Dec. 20 (Special to The Billboard).—The latest announcement from Max Spiegel offices tells of a new theatrical deal which has recently been put thru by the Mitchell H. Mark Realty Company, of which concern Spiegel is the secretary. The deal, which is one of the most important real estate propositions of the season, will mean the demolition of the old Brewster carriage factory on the north side of West Forty-second Street, a few doors from Broadway. Here, a large theater and office building will be erected. The theater will have a seating capacity of about 3,000 people, and will have its main entrance on Broadway, with the main lobby thru the Commercial Building. The lessees will take possession on January 1, when the work of tearing down the old factory will commence. The policy of the theater has not yet been decided, although it has been stated that it will be devoted to high-class vaudevil or burlesque. The officers of the syndicate of theatrical promoters who have effected the deal are: Mitchell H. Mark, of Buffalo, president; Moe Mark, of Lynn, Mass., vice-president; Eugene Falk, of Buffalo, treasurer, and Max Spiegel, secretary. Max Spiegel is the head of the firm of Max Spiegel, the well-known burlesque producer and owner of the College Girls, the Winuinz Widows, the Mollie Williams' Show, now on the Columbia Amusement Company's circuit, and a company of the Winning Widows, which is playing as a musical comedy thru the South and Southwest. Mr. Spiegel has made rapid headway in the theatrical field, and is thought by some to be the coming man in New York theatricals.

MIDDLETON WANTS TO SHOW SUNDAYS.

Buffalo, N. Y., Dec. 21 (Special to The Billboard).—Manager M. T. Middleton, of the Garden here, has published an article in his weekly paper, asking the pertinent question: "Why shouldn't my next weeks' attraction open on Sunday?" He says: "I have been running regular Jewish shows every Sunday night without interference, including grand opera, musical comedies, farce comedies and 'Yiddish' burlesque. What difference to the law does a language make? The vaudevil houses at all prices have been running vaudevil performances, with scenery, make-up and costumes, while the movies have been showing melodrama, tragedies and every other form of play on the calendar, including Sapho. Why shouldn't I open with clean burlesque? While I would prefer to have my Sundays for rest, as would all theatrical people, yet if moving picture managers are allowed to rake in the shekels on Sunday, with their small expense and huge profits, why shouldn't the theater, with its enormous weekly expense, be permitted to get some of the Sunday money? What's fair for the goose is fair for the gander. Let's even things up once and for all times."

THE BERMAN SHOW CELEBRATES.

New York, Dec. 21 (Special to The Billboard).—Jack Slinger, owner of the Behman Show, is mailing a handsome Christmas card to his friends with the good wishes of Lew Kelly and The Behman Show. The calendar bears a neat picture of Lew Kelly and is a token that is sure to be preserved by the recipients. The Behman Show is at Chas. H. Waldron's Casino, Boston, this week and a big Christmas banquet is being arranged, the feature of which will be a mammoth Christmas tree which will be loaded with gifts from Mr. Slinger to the members of his company.

TIERNEY FOUR FOR VAUDEVIL.

New York, Dec. 19 (Special to The Billboard).—The Tierney Four, the quartet of singers, dancers and musicians with the Jardin De Paris Girls (Western Wheel) closed their engagement of 20 weeks at the Empire, Newark on Saturday next. The act will return to van der.

CHORUS GIRLS CLOSE WITH SHOW.

Newark, N. J., Dec. 21 (Special to The Billboard).—Anna Myers, Hazel Moore, Lillian Harris and Estee Riller all chorus girls with Morris Wainstock, Jardin de Paris Girls (Western Wheel) closed with the show at the Empire, Brooklyn, on Saturday night.

PRESS AGENT GETS RESULTS.

Pittsburg, Pa., Dec. 16 (Special to The Billboard).—The burlesque agent has forever complained that it was an utter impossibility for him to "land" anything beyond the ordinary and almost advance and odd-week "stuff" in the newspaper offices in the cities where there are "wheel" theaters and yet we find that there are some agents, who by perseverance and sheer determination manage to get into the presence of such authors and secure articles as the famous Charles M. Dreyer, of the Pittsburg Gazette Times, who even took the trouble to write and cause to be printed the following generous item: A visit last week from one of the few burlesque advance agents induces a foreword of the attention at the Gayety this week.—The Golden Crook. This particular 'advance man' is an enterprising, modest young fellow, who believes in the future of burlesque and isn't afraid to make promises for the special brand of it

which he represents. 'If the Golden Crook isn't funny, pretty and entertaining without a single obscene line or situation,' says this enthusiastic young man, 'I'll eat my hat.' That is quite a fearsome challenge when we consider some of the burlesque exhibits one sees. Every once in a while we read of a stern censorship by the heads of the burlesque business which promises a thorough cleaning up of all the road shows. When one runs across a song like the one a girl pulled off at the Gayety last week there

FRANKIE BAILEY



An old Weber-Fields favorite, now heading the female contingent with Charles H. Waldron's Trocadero (Eastern Wheel).

is naturally some doubt felt as to the sincerity of those promises. One such song told in the public prints does more to set burlesque back a mark in the public estimation than all the mere traditional fear of it by those people who might enjoy it if they dared to take a chance. I am told that the song writers are to blame for the degradation of the producers and players of burlesque. Some of these composers let vulgarity take the place of brains, and the present crusade against them in The Billboard and other variety publications ought to be fought to the finish. However, I am going to take Agent Frank Smith's word for The Golden Crook, and sincerely hope so since a young man will not be compelled to make a dinner of his headgear. The above item goes to prove that there is something to be gained by a visit to the newspaper offices and a weekly round of the dramatic editors' offices, provided that the proper material is carried, in by no means wasted effort.

CRUSOE GIRLS IN NEW YORK.

New York, Dec. 22 (Special to The Billboard).—Charlie Robinson's Crusoe Girls opened to a big audience at the Columbia here today. The show is one of the best offerings Charlie Robinson has ever given to Eastern Wheel audiences.

THE KNICKERBOCKERS FIXING.

Brooklyn, N. Y., Dec. 21 (Special to The Billboard).—The Louie Robie's Knickerbockers are fixing up here and many changes are to be made in the book and principals with the show. George Totten Smith, who has made somewhat of a reputation as a writer of burlesque vehicles, is busy with the show and Irvin Walton has been engaged to help out with the comedy which is sadly lacking in certain spots. Irvin Walton, who made a big hit with Charles H. Arnold's Fads and Follies, a few seasons ago, has lately been in vaudevil where his 57 varieties have created quite a mild sensation.

FIRST MIDNIGHT SHOW AT EMPIRE.

Brooklyn, N. Y., Dec. 21 (Special to The Billboard).—For the very first time in the history of the house, there is to be a midnight show at the Empire Theater here, this to take place on New Year's eve. The Empire is one of the Brooklyn stands of the Empire Circuit (Western Wheel).

BANQUET FOR GAY MASQUERADERS.

Baltimore, Md., Dec. 21 (Special to The Billboard).—The Gay Masqueraders opened for a week's engagement at the Gayety here today. The manager, Moe Messing, is sending out invitations to the members of the company and the executive staff of the theater to attend a special midnight banquet, which is to be held on Christmas night.

LOUIE ROBIE MAKES CHANGES.

New York, Dec. 21 (Special to The Billboard).—Several of the principals with the Louie Robie's Knickerbockers are closing here this week. Those are Cecil Summers, Gertrude Lynch, Goff Phillips and George Armstrong. New people have been engaged, including Irvin Walton, George Hanks and Thomas H. Morrissey. A new lady principal will also join the show at Paterson next week, but the management has not yet selected the suitable performer.

SPOKES IN THE WHEELS.

Christmas is here again and with it the joys and sorrows of yuletide. For the burlesque performer, the manager, the agent, the chorus girl and the house employee it means but little difference from any other period of the year unless it be the extra expense of Christmas presents to those that we scarcely dare neglect as well as the cost of a little extra luxury that most of us feel like indulging in during the annual holiday season. "Peace on Earth and Good Will Toward Men" is the slogan that we have all been taught and altho the theme is excellent it is sometimes a difficult one to live up to, especially for the actor on the road whose chief reminder of Christmas is the memory of half-sleep and the unwelcome complimentary recollections from the innumerable theatrical newspaper representatives whose cheery "A Merry Christmas" is only the advance smile of a worrying demand for an ad. Christmas trees and Christmas parties are all extra expense, either direct or indirect, while the cost of Christmas presents for this one and that one are all drains on the purse, not to mention the hundred and one other ways in which the dime and dollars disappear. A Christmas benefit here and a theatrical employees' concert, ball or banquet there, and the traveling burlesque is cleaned to the last penny. It is Christmas time, so what matter! It comes but once a year, so let it at least bring good cheer. We are at least thankful that we are alive and able to earn the wherewith to spend, so like the rest of the world let us greet all comers with the eternal, "A Merry Christmas and a Happy New Year."

From both burlesque wheels and from all sections we are receiving complimentary letters, praising our big Christmas number which has brought forth more praise from our burlesque readers than any previous issue. It was a great number and those who missed it have missed a literary treat. The Billboard is fast becoming the standard news messenger of burlesque and it is edifying to its editors to note the interest which burlesquers are taking in this department. We have, are still and always will endeavor to keep the burlesque section of The Billboard up to the highest possible standard and we are heartily thankful for the co-operation of our readers on both burlesque circuits.

Sam Howe opened to a big matinee at the Columbia on Monday, and the critics all seemed to like the show.

We are all glad to have as famous and as talented a performer as Frankie Bailey with us in burlesque and we feel sure that Miss Bailey will learn to like the business in spite of the two-day. Our warmest wishes, Frankie! When the writer reviewed the Hlee and Cody Show, The Beauty Trust, in this column two or three seasons ago, quite a little mention was made of a good looking and sprightly little chorister whose work stood out above the rest of the line-up and for whom we predicted rapid advancement. It came, and came soon, and we now find her making good in a soubrette role with the Max Spiegel's College Girls.

Big doings at Johnny Palmer's Burlesque Club every night after the show. Ella Golden, the well-known solo dancer with the Golden Troupe of Imperial Russian dancers, is not alone a dancer but a really clever little soubrette. She reads her lines nicely and with effect, she sings prettily, and last but not least she is possessed of a rare beauty with eyes that are dreams of the Orient.

Our old friend Harry Shoppel is still making good with the Mollie Williams Company and is getting some pleasing news notices all along the line. Harry's first real success in burlesque was with the Al Reeves show some six seasons ago, when with Marty Ward he was the hit of the old in one of the funniest talking acts I ever had the pleasure of laughing at.

The executive staff at the Empire, Newark, includes several well known and popular old-timers in the burlesque game. They are: Frank Abbott, house manager, with whom most of us are acquainted; Harry Armer, treasurer; Harry Healy, assistant treasurer; John Lacey, superintendent and ticket taker; P. B. Matlis, stage manager; J. S. Glickman, leader; Harry Hatfield, electrician, and Garry Van-Dermast, property man.

No word from Frank Livingston since he left the bright lights of Old Broadway. I guess he's too busy telling the natives of the coming of the Iron Tons to write to even his oldest and dearest friends.

What a state of affairs! Mandle going one way and Frank coming another and not a chance of their meeting until the very close of the season. Alas, even sweethearts must part in burlesque.

Harry Armer, the fiddler with the Sam Howe Show, is getting fatter than ever, and few of his friends were able to recognize him when he struck the Great White Way with the Love Makers the other day. The Love Makers are at the Star, Brooklyn, this week.

Mike Gillen, formerly house agent at the Gayety, Newark, is now identified with the Newark billposting plant in the capacity of superintendent, with routes which cover the entire state of New Jersey. Mike is quite a popular billposter and is a prominent officer of the Newark lodge of the T. M. A.

While speaking of the house staff at the Miller's Empire, Newark, I failed to mention Louis Franks, the hustling advertising agent

(Continued on page 45.)

CLARA SCHUMANN, WHERE ARE YOU!

New York, Dec. 20 (Special to The Billboard).—Equilibras have been received here as to the whereabouts of Clara Schumann, who was with Max Spiegel's Winning Widows during the earlier part of the present season. Miss Schumann is a chorister, and was formerly with Morning, Noon and Night, and last season with the College Girls. If this should meet her eye, she will oblige by sending her address to the burlesque department, The Billboard, New York.

BURLESQUE AT OLD GAYETY, ALBANY.

Albany, N. Y., Dec. 20 (Special to The Billboard).—The old Gayety here, which recently changed its name to the Lyric has returned to the former name and is again playing independent and stock burlesque attractions.

The show billed here for next week is Jack Satters' Mouth Longe Girls, which is billed to remain here two weeks with two changes of show. Jack Satter is well known on the overnight stands as a burlesque manager who carries a real show and with the extensive billing that he is getting here two good weeks are looked for.

ADDITIONAL BURLESQUE NEWS AND SPOKES IN THE WHEELS ON PAGES 45 AND 47.

Critical Song Reviews and Music News

IN PUBLISHERS' ROW

Many Changes To Mark Inauguration of Season of 1913—House-Cleaning Time With Music Publishers Means a Survival of the Fittest—What's What and Who's Who in Music

New York, Dec. 18 (Special to The Billboard).—The way popular music catalogs are shifting on their axis during these days...

The music season is a picturesque allegory. In the springtime, rebellious writers institute firms of their own, full of promise and vigor...

The recent shifts were so unexpected and so important that they seem almost panoramic. Will Tracey found the task of introducing 'I'll Be Welcome in My Home Town'...

Other important deals include the Crown Music Company's purchase of the bankrupt J. Fred Helf Company catalog...

The Wood Music Company, publishers of 'I Wonder Where My Old Girl Is Tonight,' have moved into the office previously tenanted by Jeff Branen...

Joe W. Stern has assumed the selling agency of the New York Sheet Music Clearing House's catalog and are vigorously boosting some of the best-known numbers embraced therein...

Smith & Browne is one of the younger concerns, that, in all probability, will be found doing business on the map of 1913. The remarkable success of 'Somebody's Coming To Town'...

OUTSIDE OPINION

Music Editor:—Your generous offer, mentioned in your issue of October 5, concerning the copyright of songs, is noted...

(REPLY) Your point is not well taken. You certainly had the right to waive renewal...

TO PRODUCE SEVENTH CHORD.

New York, Dec. 20 (Special to The Billboard).—A music drama, by Asher Miller, entitled, 'The Seventh Chord,' will be given an early presentation...

MUSICAL COMEDY NOTES.

The following players are with the Palace Musical Comedy Company: Robert Greer, Art Jackson, Hazel Campbell, Helen Douglas...

WHAT'S WHAT IN MUSIC.

Herman Snyder, better known as the Crown Music Company, is still buying catalogs. Homer Howard is not only completely recovered from his recent illness...

INTERESTING INTERVIEWS—No. 3.

We waited impatiently while our artist tipped the boy who carried his easel, as we knew Phil Kornheiser's time is ever valuable, and that a date for 11 A. M. did not mean 11:01 A. M.

Phil's office contained a miscellaneous aggregation of things musical, including a piano, a desk, two chairs (one of which belonged to the desk)—but no Phil.

"They call this my private office, but it's a d— it's a lie. Might as well have a private office in a madhouse. Believe me, that bunch outside use it more than I do."

We told him he had comprehensively talked about everything, excepting what we wanted to know, while we nudged our artist to quit flirting with Miss Flannigan...

Kornheiser looked bored. You have seen pictures of Napoleon at Waterloo. Perhaps you witnessed the execution of a medieval monarch.

"What do I think of obscene songs?" cried the stocky little professional manager. "Why don't you ask me what I think of all songs. Well, don't ask me, I'll tell you."

During the speech, the little orator flung his arms and feet in the air so much that we glanced at the work of our artist to see how much Phil was retained in the picture of Kornheiser.

"That's enough thank you," we cried, seizing our artist by the hair and dragging him and his easel from the room and down the stairs.

"What are you trying to do?" he cried feebly, as we choked part of the easel down his mouth.

"You blooming idiot, look what you've done," we shouted, pointing at the well-nigh completed drawing fluttering in the breeze.

"Why, what's the matter with it?" asked our confused artist. "It's a good picture of Kornheiser, isn't it?"

"Yes, the body is," we replied when we regained our breath. "Put look at the face. You've drawn a dandy likeness of Miss May Flannigan."

Joseph W. Stern announce that they have "discovered" Otto Motzan, the well-known European composer. This should prove welcome news to the unemployed melodists...

Joe Nathan, the eminent composer, makes his headquarters at Feist's, but takes lunch almost anywhere.

Joe Morris announces that he will move his New York office shortly after the first of the year. He is going to buy another catalog and change headquarters.

The O'Farrell Trio is booked solid over the W. V. M. A. Circuit.

SONG REVIEWS

SONG SERVICE.

Recognized performers, who find difficulty in securing just the kind of song or songs required, will, upon communicating with The Billboard, be placed in immediate touch with the publisher or publishers in a position to supply the material desired.

SWEETEST MEMORY.—Words and music by Fred Ingmire. A difficult song to criticize because there is no way of ascertaining just what standard is sought by the writer...

the melodic base. This makes the entire song savor of forced contractions. The verses are entirely too long and fewer lines would express the simple sentiment far more effectively.

SHIELL DO THE SAME TO YOU.—Charles Roy Cox tried to put an idea into verse form and succeeded to a certain extent only. The idea was: If you steal a girl from another fellow, beware! For somebody will surely steal her from you in much the same manner.

GOOD BYE, I'M GOIN' TO CAROLINE.—Words by Gene Felt, music by Frank Sellwell. Still another Southern song. This type seems to threaten the music market in much the same way that the loving dance conceptions did a few seasons ago.

(Continued on page 41.)

MANAGERS WHO MANAGE—NO. 8.

Leo Wood is just the kind of a man you'd expect Will Rossiter to choose for his Eastern office. An untiring worker, the possessor of a modest, retiring disposition, he is simply the Eastern reflection of the greatest individual in the Western field of music publishing endeavor.



Leo Wood started his career as an office boy. He filled this unimportant position for Charles K. Harris in 1897, remained with the concern for ten more or less eventful years, and, after a brief connection with the American Music Company, secured executive experience as manager for the Gus Edwards Music Publishing Company, and E. A. Mills' Chicago office.

VAUDEVIL AND BURLESQUE NEWS OF

Fifth Avenue Theater

Address, 28th St. and Broadway; Gus McCusa, Manager and Gen. Press Rep.; F. F. Proctor, Jr., and Gus McCusa, Booking Rep.; Booked thru United Booking Office; 11-piece Orchestra; Ward Johnston, Leader; Rehearsal 10 A. M. Mondays; Stage Manager, Sam Shirk.

New York, Dec. 18 (Special to The Billboard).—Almost every act at Proctor's Fifth Avenue this week is new to metropolitan audiences, and whoever did the picking was in an exceptionally lucky way, or else had some inside information. Generally when a bill is made up of acts, the

MRS. CURTIS BURNLEY



The society entertainer whose debut promises well for future engagements.

majority of which are new to New York, there will be found one or two hitters, or in any event one or two that under the most charitable judgment can only be designated as fair. That is not the case this week. From La Cunda, who starts the show right, on down to the closing act, they are all good.

Mike Bernard is not new to New York, nor is Maurie Burkhardt, but as a team, this is the first time that they have been on view around here. Mike still retains his undoubted mastery of the piano, and has no trouble in keeping the audience in a happy frame of mind with his diversified playing. Maurie Burkhardt is putting over character numbers in a manner equal to his usual form, and the combination, Bernard and Burkhardt, should be in demand wherever good two-men acts are desired.

Lida McMillan and company are seen in The Late Mr. Allen, a sketch that is not the best suited to this clever woman's talents. However, if she doesn't show up to her best advantage the showing is sufficiently imposing to make managers use her as a feature act on the very best bills, and the act gets over in really splendid shape, all things considered.

Dolce Dainert is a French woman, or at least she sings the bigger portion of her songs in French, and her English has an accent strong in favor of French, who rather startled the Fifth Avenue audience by the extreme décolleté cut of her gown. There was a sort of gas heard when she was first seen, but the audience soon settled down to hear Miss Dainert deliver her songs in a clear and pleasing soprano voice, bearing all the earmarks of rigid cultivation. Miss Dainert is extremely good to look upon, and her act will attract favorable attention on any bill.

Hert Levey nor his material is new to New Yorkers, but Levey is a general favorite, and his act is so far away from the average newspaper cartoonist's that it is vaudeville strength, aside from the newspaper end. Levey changes his whistling tune and the remarks that he writes on the slide. Outside of that, he is offering the same act that has often before met with the approval of metropolitan audiences.

La Grandall, who opened the show, proved to be one of the prettiest little wire walkers seen in New York. The lady is an accomplished worker in her line, and gave the bill the novelty start that everyone likes.

Hufford and Bell are a pair of blackface comedians who bill themselves The Cuddid Parson and the Minstrel. While new to the metropolis, it is easy to see that the pair are regular performers, and they have a class of talk that is second to none used by any blackface set. Both possess singing voices of more than the average quality and they use them with good effect.

The surprise of the evening came with the offering of William Weston and company. The piece is billed as The Attorney, and the setting is laid in an attorney's office. The offering opens up like a comedy sketch, and this idea is carried out for quite a little time. Suddenly one of the five members of the cast, in a dramatic voice, said: "Draw the deed," and behold the act developed into a novelty musical offering that would succeed as a straight act. Coupled with the surprise and the histrionic ability of the cast is the fact that all are good musicians. It is headline material for the big small-time, and worthy of a feature position on any bill.

Harry Fox and the Millership Sisters are Harry Fox and the Millership Sisters, and to vaudeville

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Keith's Union Square

Address, 56 E. 14th St.; Elmer F. Rogers, Manager and General Press Rep.; Edw. V. Darling, Booking Rep.; Booked thru United Booking Office; 6-piece Orchestra; Ernest Thornell, Leader; Rehearsal 10 A. M. Mondays; Stage Manager, Frank P. Smith.

New York, Dec. 19 (Special to The Billboard).—The Union Square this week boasts of a show of general excellence, without, however, any big name to attract the crowds to the box office. To be sure, there are names, but none of stellar quality.

Ella Bradna and Fred Derrick were placed in the closing position on the bill, and the strangest part of the thing lay in the fact that not a single person left the house until the turn was completed. Bradna and Derrick, coming direct from the Barnum Circus to vaudeville, are earning themselves an enviable reputation, which will stand them in good vaudeville stead in future winters when the big show is in winter quarters. Miss Bradna is a most accomplished bareback rider, as is Derrick, and together they are giving the patrons of the Union Square a brand of entertainment well worth while.

Oiga Petrova, who leaped into vaudeville prominence over-ought while playing at the Fifth Avenue Theater, is back in the East, after a tour of the Western United Booking Office theaters. Miss Petrova has retained the best bits of her first offering, supplementing them with new

Hammerstein's Victoria

Address 42d St. and 7th Ave.; Aaron Kessler, Manager; Abe Levy, Press Rep.; Aaron Kessler, Booking Rep.; Booked thru United Booking Office; 11-piece Orchestra; George May, Leader; Rehearsal 10 A. M. Monday; Stage Manager, Mike Simons.

New York, Dec. 16 (Special to The Billboard).—Maybe Chung Ling Foo is the magnet that is drawing the crowds to the box-office, maybe it is Lillian Lorraine and then again maybe it is the all-round good show. In any event Hammerstein's Victoria is playing to capacity so Mr. Hammerstein should worry as to whether or not any one particular headliner is it.

Chung Ling Foo is held over for his second week with the same routine of work seen during his first week's engagement. There is undoubted drawing power, to the Chinaman's name, and it is understood that William Hammerstein has protected himself to a certain extent in his contract with the Oriental by agreeing to pay a percentage of the gross at the Victoria in lieu of the amount named in the original contract. If Chung Ling Foo can draw this arrangement will undoubtedly redound more to his benefit than the original agreement and if he doesn't, Hammerstein doesn't stand to lose so much in cash on the contract.

Lillian Lorraine is the headliner with Chung Ling Foo relegated to the second position for

FRED WATSON



Of Watson and Santos, a man and woman singing team, now in great demand with the two-day managers.

material that has strengthened the offering to no small degree. Opening in a very handsome tailored affair, with furs, Miss Petrova offered her own lyrics to the tune of the My Hero song from the Chocolate Soldier, and sang the number to show to the best advantage the marvelous range of her singing voice. The Fourteenth Streeters were generous with their applause for the entire offering, as well as each number individually, and it is a safe assertion that Petrova will draw some money into the box office on her next trip to the Union Square Theater.

James Thornton has been in the vaudeville game some little time, and it is a natural condition that in almost any audience in any town there will be friends of the monologist. This week is no exception, the applause tendered Thornton on his entrance was equal to that which many acts would be heartily satisfied to hear at the closing of their number. Thornton is telling the stories he told at Hammerstein's when last reviewed in these columns, and is telling them in a manner that brings the laughs, either up or downtown.

Leonard and Louis, billed as the modern athletes, look like a pair of college boys earning a little extra money by putting their gymnasium training to vaudeville use. Both are good-looking chaps, working in long ironers and white shirts. There is routine in a bit out of the ordinary, and it is handled nicely and with little apparent effort. A straight offering and a dandy one for the opening position on any bill.

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Colonial Theater

Address, 62d St. and Broadway; Ralph Edwards, Manager; Walter Kingsley, General Press Rep.; Edw. V. Darling, Booking Rep.; Booked thru United Booking Office; 8-piece Orchestra; Julius Lenzberg, Leader; Rehearsal, 10 A. M., Monday; Stage Manager, Bud Burke.

New York, Dec. 19 (Special to The Billboard).—Up at Mr. Ivelth's Colonial they are starting the show a half hour earlier than usual in order to give time for the extra number of acts put on for the second week of the Holiday Vaudeville Festival.

Promptly at 1:45 Julius Lenzberg picked up his baton and started the overture. This ran for four minutes, after which Lynch and Zeller, a pair of very clever club jugglers, started the regular program of vaudeville acts, scoring nicely with their well-thought-out and work routine of club handling.

Dorothy Newton is a pretty little Miss and following Lynch & Zeller she was warmly applauded for her banjo playing. McDevitt, Kelley and Lucey have got their act into such shape that there are almost a dozen laughs for every minute the trio occupy the stage. The Piano Movers and the Actresses, as they style their vehicle, in of ample scope to best show the singing talents of the young lady and the comedy methods of the two men.

Gus Edwards' Kid Kabaret, was the headline attraction. Edwards was at his best when staging the Kid Kabaret and in consequence the vaudeville musical comedy is replete with catchy and well-staged numbers.

Courty and LeMaire's experience on the small time hasn't, in anyway, hurt their big time value and the pair came in for many a laugh with their latest offering, a combination of what long stage experience has taught this pair, in sure-fire material. The scene is laid in the office of a doctor and the comedy revolves around the efforts of LeMaire to get Courty to sacrifice a limb for the sake of the insurance money which would then become due. The audience voted them as funny as anything they had seen and heard at the Colonial for a long time.

The Four Athletes is a title for four very comely and graceful young women whose gymnastic feats were met with much applause. The act is well staged for an act of the kind and makes a dandy number for an early position on any big bill.

Following the ten minute intermission and the music of Julius Lenzberg's Harmonists, Linden Beckwith started the festivities all over again. Miss Beckwith is singing the songs best suited to her voice and she made each and every one of the numbers score on its own account. Her costumes are in the best of taste, and taken all in all the charming singer is in every way worthy of the very generous applause tendered her.

Joe Jackson cleaned up. That's all there is to it. He poked his head around the scenery. That portion of the audience, who saw him, started laughing and the second time he showed his head the entire house got him and from then on they laughed themselves sick at the antics of the cleverest pantomime comedian seen in vaudeville. Jackson is a wonder. His magnetism is such that the entire audience are for him the minute he shows his toothless grin. His work will either kill or cure a nervous man with the chances most strongly for the latter.

Eddie Leonard and Mabel Russell, working in white face, were the surprise of the bill. Every one knew what to expect with Leonard in black face but there were few present who had ever seen the comedian and singer appear in natural color. The couple are offering an act that if anything is better than the blackface turn. At least it is equally as good and that is saying a lot, for the old act was one of the big standard offerings of the two-day theaters. A number of the old favorite songs have been retained and they were offered as only this pair can sing them. Leonard's dance, always a big hit in the blackface days, proved no exception to the usual, and it is safe to say that the managers and public will cheerfully accept Miss Russell and Mr. Leonard in either white.

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GRACE LA RUE



In Breaking the Record, now playing in and around New York for B. F. Keith.

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VAUDEVIL AND BURLESQUE NEWS

Palace Music Hall

Address, 127 N. Clark Street; Chas. Kohl, Jr., President; Mort H. Slager, Manager; Martin Beck, Booking Agent; 11-piece Orchestra, Eugene W. yas, Musical Director; Rehearsal, 9:30 A. M., Monday; Phil Howard, Carpenter.

Chicago, Dec. 20 (Special to The Billboard).—Never before, at any time this season, did the Palace Music Hall present so excellent and entertaining a program as holds its boards this week. Quality, quantity, variety, originality and comedy is there with capital Q, V, O and C, respectively. Fun seems to be lurking in

WINONA WINTER



Appearing at the Palace Music Hall last week.

almost every recess of the building—and that kind of fun which is developed from all variation of vaudeville, farce, burlesque, comedy, acrobaticism, pantomime and music. The fest of fun flaunts in fervent fluffa with the appearance of the Van Brothers Joe and Ernie, is aided and abetted by Billy Gould and Belle Ashlyn who commit themselves like peers in their line: is further fanned in world fame by Edmond Hayes and Company in their satire, The Piano Movers, is felicitously fostered by the fashionable feminine Winona Winter, who furnishes fetching contrast to Fields, the funny, silent, humorist and finished by the featured, formidable, fan-famed Rube Marquard and his fairy-like and forceful partner, Blossom Seelye, and finally flagged into its finale by the Bradshaw Brothers, than whom there is no better tumbler act on the stage.

In the initiatory position, the Two Clairmonts cavorted their well-earned pranks on the revolving, swinging and stable-held ladder. The ideas followed out are new, their execution clean, the comedy injected by the clown character above harsh criticism—hence, it had better be conceded that this team well deserved its Orpheum booking.

The Van Brothers argued back and forth in position No. 2 as to whether "Jimmie could come in, the value of Chinese money, a quarter debt" and several other very humorous, nonsensicalities that carried the house. The pair certainly know how to band out the laughs, and understand the rendition of solo or joint rendition on the saxophone. They were actually called out after their numbers had been flashed off and act No. 3 announced. Favorites that they are does not excuse two faults—the loose accompaniment dealt out by the zither soloist and the finger-winded condition of one of the saxaphones. Both these faults could easily be remedied and the Van boys will certainly be the first to remove them. They started the chuckles, giggles and more raucous laughter.

The next act, that of the Stewart Slaters and Escots, was one that appealed not to the taste of laughter, if such could be termed a "taste;" on the contrary, it aimed to be aesthetic. Dainty dancing, supple prancing and grace held full sway. The cracker card game as pantomimed by two of the escorts was delightfully original, although Bert Williams needn't worry. Although one of the boys was disagreeably offensive, it nevertheless had nothing to do with the dexterous and finished footwork of the sextette. A good act that would still go better were the girls not to attempt singing.

Billy Gould came next and with him Bell Ashlyn. Both are great, either are sufficient—when combined you get a double pleasure. To describe the many angles to their number would be like writing the sketch—no two things are alike. They commence by masking during a song, that is Billie masks, so does Belle—that is she masks her face, but unmaska her shapely limbs. In the remainder of the act she unmaska her limbs in unmaska her festoonomy. Gould pulls some very clever puns and stories, while his partner anecdota in always interrupting to foist some clever work onto the anecdota and by this time a capillary audience in all for inherent cleverness, this pair top the bill.

The curtain's place only to reveal Edmond Hayes & Co. who present The Piano Movers in full stage in the following spot. The very appearance of the two male members of the

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Majestic

Address, West Monroe Street, between State and Dearborn; Lyman B. Glaver, Manager; Martha Beck, Booking Representative; Book through the U. S. O.; 11-piece Orchestra; Charles Fisher, Leader; Rehearsal, 9:30 A. M., Monday; Stage Manager, Abe Jacobs.

Chicago, Dec. 16 (Special to The Billboard).—There is music in the air and lots of it at the Majestic this week and although there seemed an evident relapse in the audience after the Bernhardt crowds of the past two weeks, still there was an obvious amount of enthusiasm displayed for all of the numbers. The bill is one of the longest that has been staged at the Majestic for some time, but it is all interesting and is plenty strong enough to be entertaining throughout the entire time taken up.

Seven minutes of comedy trampolin acting by the Bounding Pattersons, a little light on the comedy, however, start the many peopled program with a dash that is kept up the entire number. About the only comedy displayed is a bit in the makeup, but the comedy feature of the act is forgotten in the ability displayed on the bars by all three of the participants. The boys do little if any stalling and one of them is continually springing something new

KATHRYN OSTERMAN



In A Persian Garden, at the Majestic Theatre, last week.

in the line of somersaults, ending up with forty-six continuous flips by one of the gentlemen. A fair hand in fact, a good hand was extended for the efforts, considering the style of the act and its position.

The Blue Grass Boys or probably known as the Bowman Brothers, hold second place on the program. These boys are also known to a lot of us as belonging to the Eastern Wheel burlesque field, where their endeavors always made a strong number in the olio. The number consists of a bunch of patter, conducted mostly as a monologue, however, by the black face comedian of the two, and which improves greatly as it progresses; a serious recitation, title unknown, rendered in fair style by the other half of the act, followed by making up in black face on the stage by the same party and singing one of Eddie Leonard's popular songs and lastly a double by the two of them in black makeup, which was accepted as being good enough to deserve an encore. The encore consisted of a certain melody which deserves a mediocre percentage as a laugh producer. The boys have got some good stuff they put over, including the steamboat imitation, and all in all, it forms a good number for second place on the bill.

Frank North is with us again, with a new partner, however, but nevertheless Frank himself is back, so that is saving enough to know that the third position is well taken care of with his sketch, Back to Wellington. For those who are unacquainted with the act, we will give a brief summary. The scene portrays a small town picture with Frank North as one of the villagers. In fact, he is even foreman of the town mill, receiving the large compensation of seven dollars a week for performing said duties. An old friend of his and a well-

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Wilson Avenue

Address, Wilson and Evanston Avenues; M. Lisalzi, Manager; Edward Hayman, Booking Representative; Book through Western Vaudeville Managers' Association; 5-piece Orchestra; Geo. Steinhaus, Director; Rehearsal, 11 A. M., Monday and Thursday; Wm. Stuart, Stage Mgr.

Chicago, Dec. 20 (Special to The Billboard).—Kring!—right in the start, just like that, the show at the Wilson lands the "punch." The Four Riders, Europe's Representative Athletes, are responsible for one of the best gymnastic offerings that the reviewer has ever seen. The quartet is composed of two ladies and two gentlemen. None of the company is gigantic in size, which makes their remarkable feats of strength the more startling. The act is worked in full stage with a beautiful royal purple velvet drop and sides, ornamented with gold monograms. The majority of their stunts are new and decidedly original. There's not a dull moment in the entire offering and stalling is a delightfully unknown word to this clever four. Their pyramid building equilibrium feats are actually a revelation. This act might well be awarded in the highest of the big bills and is bound to be appreciated by the most discriminating audiences.

Willard Theater

Address, Fifty-first Street and Calumet Ave.; J. G. Burch, House Manager; Booking Representative, Ernie Hayman; Book through Western Vaudeville Managers' Association; 5-piece Orchestra; P. Swainson, Musical Director; Rehearsal, 11 A. M., Mondays and Thursdays.

Chicago, Dec. 18 (Special to The Billboard).—The main attraction at the Willard for the week of December 16 is Mike Donlin and Tom Lewis, headlining the program for the entire week, the boys appeared at the Willard all of last week in the same position and so their appearance was eagerly accepted by the South sidera at the Fifty-first street house. They have got an interesting act, Mr. Lewis, being the comedian of the two, and getting a large number of laughs, while Mike Donlin gives him able assistance and pulls a bunch of baseball Hugo that pleases the "fans." It is hardly necessary to review the act in detail as a further review of the number may be found in the Wilson Ave. Theater column, in the Dec. 21st issue of The Billboard. The time, however, is devoted mostly to a bunch of fairly good patter, at least it is stuff that is not misdeed with age or decrepit with age, also a few ridiculous imitations by Tom Lewis that cannot help but be a laugh producer as they are so overdrawn, followed by the reading of a few baseball letters by Mike Donlin, which he received from various amateurs during his career and lastly an imitation of ventriloquism, Mr. Lewis taking the part of the dummy. The number went good at Tuesday night's show and the boys received a cordial reception.

For the first seven minutes on the bill, Carletta, The Human Dragon, entertains with his unusually dexterous contortions. Carletta is a well-known act and has been seen a number of times on bigger time, thus his appearance at the Willard created a good impression and goes to prove somewhat the policy of the ordinary theater managements in securing acts from bigger time. The scene opens showing a very pretty set and Carletta encased in the form of a dragon, it being made much more realistic by the electrical effects used in the mouth of the dragon. After winding in and out of the tree, the gentleman discards his make-up and goes through a series of "seeing is believing" contortions, picking up a hankerchief from seemingly impossible angles and twisting and writhing in and out at the same time of a chair built for this purpose. The number is of the kind that does not appeal to a great many people. However, he received a fair hand, enough to show that his ability along this line was appreciated.

The next number in the second position is a great disappointment, at least to the reviewer. The program announces it as Haney and Long, the well-drest singing and dancing pair; the dancing part is alright but the rest is impossible and it would in all probabilities be to the advantage of the performers, either to cut the other part out of the program or else brush it up a great deal, if such a thing is possible. As for their clothes, the gentleman appears in two different costumes of the most hideous cut and color, and as a kindly suggestion, we would advise him to cut off a few trimmings or make them more conservative in some other manner in order to carry out the part of the program which announces them as being well dressed. The young lady presents no better taste and there is room for the same improvement. The latter also sings a song of long ago entitled That Italian Serenade but we won't discuss that for the talent displayed narrows down to their dancing and this they do very well indeed and for which they received a fair hand. In fact, their dancing deserves to be commended, but it is nearly spoiled by the rest of their endeavors which are pretty hard to forget.

Paul Kleist and Co. present somewhat of a novel number in their offering The Land of Dreams, but it is the kind that should present much more amusement for the children than

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HARRY THOMPSON



The Tammany Judge, appearing the last half of last week at the Willard Theater.

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OF THE WEEK IN CHICAGO

Empress Theater

Address, 63d and Cottage Grove Ave.; W. H. Sawyer, Manager; Chris Brown, Booking Representative; Book thru Sullivan & Cassidie; Five-piece Orchestra, Prof. Phil A. Laffay, Director; Rehearsals, 11 A. M.; Sundays: Stage Manager, Mr. Masdole.

Chicago, Dec. 17 (Special to The Billboard).—Good fun and scintillating music from beginning to end are the characteristics of this week's bill at the South side house. With every act right from the beginning containing clean talented comedy, there is nothing to complain of whatsoever as regards the

MONDA GLENDOWER.



Of the team of Glendower and Manlon.

matter of entertainment. Geo. Stone and Sada Wander start things off with the best opener that this S. and C. house has witnessed for some time, and in the future, these two entertainers with their dozen minutes of songs patter and dances (quoting the program) deserve a better position on the bill than what they have for this week. Their skit goes by the name of The Beauty Shop and they introduce quite a novel set showing the inside of the shop through a screen drop, the young lady of the act going through the process of man-curling the gentleman's fingers, while they spring a bunch of floofs on married life that has any number of good points. But their ability does not stop here, for George sings a couple of songs including the ever popular On the Mississippi, to the tune of Miss Wander's accompaniment on the piano, both being fairly capable. Their endeavors were appreciated by a good hand. Several changes of costumes are also introduced.

For spot C we have Rita Redfield, the juvenile character impersonator, offering a series of character studies that pleased might well. For an opener, she appears dressed in white with a red rose fastened to her bodice, singing a song, the title unknown, but containing something about Father and Mother. But that is neither here nor there, for Miss Redfield's ability is better displayed in her following numbers, the next one being a pajama song entitled Sleep, which is further carried out by showing a special drop and Rita dressed in pajamas ready for bed. She renders the song in exceptionally cute juvenile style and exhibits considerable amount of talent in this number. The last song, however, is the cream of them all, and the one by which Rita is very well known, entitled The Black Sheep of the Family, in which she impersonates a bed-ridden, everybody-bleks-on-me schoolboy. The song is exceptionally well presented and as a result receives a good hand.

William Holiday and Robert Carlin present one of the best laugh makers that has appeared at the Empress for some time. The scene is entitled The Battle of Ray Inn, by Edward Galt-cher and contrives a ship scene, the two comedians being officers on board. There is no plot or connection, but just a bunch of inebriated extremely comical quips and puns, and the most ridiculous of situations, so much so in fact, that it is funny from start to finish with scarcely a moment of lagging. The patter is not of the brilliant sort, to be sure, that is the kind of stuff that has made Mr. Willie Cobles, for example what he is, but it is through the absurdity and humorous bitles presented that so much fun is involved. Both comedians conduct themselves decidedly well in the parts and succeed in bringing out the full value of the lines. John Snow, the next of Bill Fording comes in every once in a while with a few such announcements as you hear in melodrama. Mr. Lord, The Carriage Awaits Without, but his work is very light and there is no chance to display any talent that might be concealed.

Alberta Moore and Myrtle Young, two mighty clever girls, also well known, nearly succeed in creating the honors of the show. Their own patter song and dance number with Who's Little Darling, Are You, which by the way is a good opener, and follow up with some good stanzas and songs that all seemed to please. A number of changes of costumes are introduced and several beautiful dances, through Miss Moore was greatly handicapped by a recently obtained ankle, in spite of which, she got

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Gt. Northern Hippodrome

Address, Jackson Blvd. and Dearborn St.; Manager, A. H. Talbot; Booking Representative, J. F. McGrail; Book thru Metropolitan Booking Office; Two-shift Orchestra, 6 pieces each; Director, Mr. Henshell; Rehearsals, 9:30 Monday Mornings.

Chicago, Dec. 19 (Special to The Billboard).—Well, what did you do last night? Oh, I dropped into the new Hippodrome last night upon Jackson and Dearborn and saw a mighty fine show for the money. Surprising what a good bill they offer for the paltry sum of 10, 20 or 30 cents. The audience seemed to appreciate the fact, too, for the well-filled house responded to everything with a vim and vigor that surprised even the performers themselves at their graciousness. Everything seemed to please some and parts of the bill pleased everyone and this has been true since the opening of the house under its new policy; consequently the house under the new management is deserving of the same cordial patronage that has distinguished its past.

There are old acts and new acts and also there is a lacking of song and dance artists, such a thing is only characteristic of a hippodrome, and what it lacks in this respect is

Empire Theater

Address, 673 W. Madison Street; Mr. Ferretto, House Manager; Western Wheel Booking; Seven-piece Orchestra, George Grasshoffer, Director; Rehearsals, Sunday, 11 A. M.; Phil Rizio, Stage Manager.

Chicago, Dec. 19 (Special to The Billboard).—To remark that you are getting your money's worth at this week's show at the Empire is the least you can say about it, for you get every bit of that and a whole lot more. Pat White and Carl Henry are these with the show High Life in Burlesque, presenting a farce in two acts called Casey in Society and The Union Men, besides an olio of three good numbers. Pat White as the Irish, and Carl Henry as the German comedian both deserve to be accredited with their good work, and to those two persons goes the credit for making the show more or less of a live one from start to finish. They are backed up by a fairly strong cast, however, which also comes in for their share of glory, to say nothing of the work of the sixteen ladies in the chorus. The latter, as a body, work hard and very well together, besides constituting one of the best singing choruses on the Western Wheel of burlesque. To be sure, they are not

EGBERT VAN ALSTYNE AND LOOS BROTHERS



The hit of last week's bill at the Wilson Avenue Theatre.

made up easily in others. Billy Van is also there this week and Billy is a well-known, old-time favorite, but as a word to the wise, it is a good thing that Billy has already established his reputation to a great degree for his present offering is decidedly lacking in a great many points. His monologue is far from being brilliant and all of his patter is greatly overdrawn and exaggerated in order to put it over with the necessary comedy. He sings a couple of songs one of them being, "something about a cold December night," but despite what the reviewer thinks of him, the number was accorded easily the best hand of the six acts which worked the same shift, and he was applauded long after he had reached his little two by six in the basement. In fact it is not so much that Billy's present offering is bad, but it is not up to the standard of stuff that he has been known to advance. Mr. Van upon completing his work at the Hippodrome, will make a tour of a few weeks time in the outlying theaters under the regime of Alfred Hamlinger.

Selbert's Animals are another attraction of this week's program and a good one it is in its line. The constitution of the act consists of four glossy coated, well-groomed shetlands, seven dogs and one monkey, who all add their share in some way or another to the success of the act. They do everything in the line of formations, dance, play sleep and all without any great amount of coaxing much to the delight of the enthusiastic audience. It is a good animal act and deserves a high percentage in the columns of such attractions.

For the third number we may as well discuss Chito and Anotoko for order and confusion is mostly a matter of indifference in a continuous

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Star and Garter

Address, Madison and Halsted Streets; E. Dick Ryder, Manager; Book thru Columbia Amusement Company; 12-piece Orchestra, Emil Richter, Musical Director; Rehearsal, 12 A. M.; Sunday: Mr. Brown, Stage Manager.

Chicago, Dec. 18 (Special to The Billboard).—Who's who and what's what at the Star and Garter this week? Well, Pete Curley is there for one and that must mean a lot to most of us, for Pete is pretty well established in the burlesque field of comedians. He is backed up to a pretty fair advantage by a two-act musical comedy entitled Dugan the Deputy, offered by the Burlesque Operating Company who present their chorus styled the Dazzlers. The reviewer scarcely thinks that they dazzled very many, however, at least he escaped, but nevertheless they are not a mediocre appearing bunch of duffers and work hard through the entire show, although their brains, in working together could easily be improved, for no two of them seemed to be doing exactly the same thing at the same time. They are well costumed, as well as the principals and this fact deserves special attention for the suits and uniforms used in the show were noticeably clean and well pressed, excepting, of course, those which are purposely mused for the sake of comedy.

The show is decidedly lacking in the way of voices as shown by the extremely few encores which were accorded the many musical numbers. In fact, there are as many as fourteen interpositions in the first act and seven in the latter half, but only a very few were called back for a second rendering, the supply of them being Two Little Cuckas which brought about four encores, the Godnight Sextette, and My Little Baby Bumble Bee, besides a few single specialties by Miss Leona Butler, including The End of the World, and My Hero. Miss Butler has only joined the show this week and will later work into one of the principals, which will be rather a good investment for the management, in so much as she will add greatly to the list of voices.

Another good redeeming feature of the attraction is the fact that the action is continually on the go and there are very few moments of unentertaining standing, to be sure there are plenty of nonsensical situations, but this is what burlesque represents, and the more ridiculous the situations the more the fun, so long as they are well enacted. It is this feature of burlesque that has established a large part of its clientele and not always the rights as a great many people presume.

Besides Pete Curley, who accepts the leading role of the comedian in a very effective way, he is assisted very well by Ben Pierce, who takes the part of the inevitable German in burlesque. Ben has somewhat of a pleading voice which he adds to a couple of the musical numbers and follows with a bit of clever dancing. Charles Raymond, Johnnie Walker and Alf. P. James, the latter two in the parts of two Colonels from North and South Carolina, and Fred Reese all handle themselves well but their work is not at all heavy and scarcely deserves to be criticized. Nan Engleton, Kate Prior, Kate Mitchell are others who handle the feebleness roles of the show in a modest manner although they are not exactly what you would call brilliant stars in the burlesque heavens, however, they pleased and that is enough.

The poules and show girls taking part are as follows: May Gilmore, Garnet Merriman, Ruby Merriman, Maude Rose, Selma Seymour, Mae Lyon, Mabelle Mabius, Nellie Lawrence, Bonita Lopez, May Deuver, Edith Flenner, Betty Wright, Jeauette Lewis, Blanche Coleman, Vera Lawrence and Adele Alden.

PUCK PICKS MORGAN'S MASTERPIECE.

Harry Puck, formerly of that well-known vaudeville team, the Two Pucks, announces from New York that his new act is nearly ready and is especially notable because in it he will introduce for the first time on any stage Carey Morgan's brand new song hit entitled On a Rainy Day. Morgan has a long string of song hits to his credit but in On a Rainy Day he believes that he has exceeded all past achievements. Harry Puck is of the same opinion.

SCHNEE AND FISH



A clever pair at the Great Northern Hippodrome last week.

(Continued on page 16).

MOTION PICTURE NEWS OF THE

MUTUAL WITHDRAWAL SATISFACTORY TO ALL

Manufacturers Confirm Report of Mutual Film Corporation Withdrawal From Film Supply Company, and Express Satisfaction Over Move Which Will Work to Betterment of All Parties Concerned

New York, Dec. 21 (Special to The Billboard).—The withdrawal of the Mutual Film Corporation from the Film Supply Company has practically created a third faction in the independent ranks of the film business...

The Film Supply Company lost no time in securing new brands to take the place of the receding American, Reliance, Thanhouser and Majestic brands which form the manufacturing end of the Mutual Corporation...

The most salient feature of the Mutual Company's new policy will be the adoption of the method of screen examinations of films which the company purchases from outside manufacturers.

In speaking of plans for the future, Herbert Blache, president of the Film Supply Company said: "There is little comment to make save that the Film Supply Company will continue along the same lines and policies it has pursued since its inception. We want to assure the exhibitors who have been using our program, that the withdrawal of certain brands of film from our program gives us no material concern...

The members of the Mutual Company persist in their method of having little to say regarding the effect of their move upon the market, confining in their praise of the Mutual Service and claiming the withdrawal from the Film Supply Company was made in the interest of quality and the welfare of the exhibitor.

When questioned as to the reason for the withdrawal of the Mutual Film Corporation from the Film Supply Co., Vice-president H. E. Aitken said:

"The Mutual Film Corporation is the only company in America which is purely an exchange proposition and is not dominated or controlled by manufacturers. It is in a position to demand of those who desire to sell their films that the subjects shall be of a clean character, the photography perfect, the settings artistic and the acting of a high class."

"The first duty of the Mutual Film Corporation is to the exhibitor, from a commercial standpoint, and it is necessary to secure the best program in its power, regardless of distributing agencies."

"This will result in no change in our program, for if any manufacturer should refuse to deal with us on the basis of quality—which is hardly probable if they have the quality—we are in a position to supply brands in substitution thereof on a moment's notice."

"The standing order proposition favors the manufacturer of inferior films only, and does not benefit the maker of the superior article. It has proven detrimental to the exchange and the exhibitor, for it requires a notice of several weeks to cancel a subject, and if the unsatisfactoriness of a subject is not discovered within such time the order cannot be cancelled. The Mutual Film Corporation will inspect every reel before it places an order."

"This is practically establishing an open market, and will give to the exhibitor using the Mutual Service an ideal program."

"The Mutual Film Corporation will also issue its own Weekly, which will be snappy and in-

teresting, and the best that can possibly be made.

"The policy of the Mutual Film Corporation will make it unnecessary for high class manufacturers to enter into distributing agencies or combinations, as we shall only be too pleased to encourage good producers."

The Thanhouser, American, Reliance, Majestic and Lanch Companies have already withdrawn

creased quality will bring increased sales, every producer will have an incentive to put forth his best efforts, and will hesitate in submitting a reel which is not up to the standard."

S. S. Hutchinson, president of the American Film Mfg. Co., stated that he welcomed the new regime, which would no doubt prove beneficial to the American Company. "We have enlarged our California properties, have increased our stock company, added new directors and have brought our photography to perfection. We are willing to submit our films upon a basis of quality, and taking into consideration all points that go to make up high-class films we are confident that the "Flying A" brand can stand upon its own merits, regardless of any distributing agency."

AUTHOR SUES PATHE FRERES.

New York, Dec. 23 (Special to The Billboard).—Another case of the playwright against the motion picture manufacturer was brought into court here today, when Edgar Wilson Nye, a well-known playwright and composer, commenced proceedings against Messrs. Pathe Freres, for an alleged infringement of the copyright laws and in which it is charged that the moving picture people have produced and presented a drama written and owned by the plaintiff and entitled "Stung." It is claimed that the Pathe people have produced the play in its entirety and have publicly exhibited it all over the

WARREN KERRIGAN



Popular leading man of the "Flying A"

from the Film Supply Company, and the Kay-Bee, Broncho and Keystone have never been members thereof."

C. O. Bauman, on behalf of the Kay-Bee, Broncho and Keystone Companies, said: "The action of the Mutual Film Corporation is the only sane one for the preservation of the business. My companies are willing to submit their films upon a quality basis, and in fact have been doing so for some time. I will leave it to the exhibitor if this competitive element has not brought our product to the front rank."

C. J. Hite, for the Thanhouser Company, said: "I am pleased at the action of the Mutual Film Corporation, and believe it is only right that the same rules of purchase should apply to the film business as any other. The Thanhouser Company is not afraid to enter the ranks in a competition for quality, and has faith in the ability of the Mutual Film Corporation to formulate its program on a high basis. It means increased prosperity for the Thanhouser Company for I recognize the fact that an exhibitor must not only have good Thanhousers but also an adequate supply of accompanying films. I look for increased quality all thru the program."

J. V. Ritchey, for the Reliance Company, expressed himself as thoroughly satisfied with the new arrangement. "We are in position to compete for a market with any other maker, and have expended large amounts to bring our company to this point. With the knowledge that in-

country under the title of Cupid's Stolen Arrows, thus depreciating the value of the production by showing it in the cheaper vaudeville houses throughout the country. The case was brought up in the U. S. District Court for the Southern District of New York, and damages for \$50,000 are asked. The attorney for the plaintiff is A. K. Hicky, a theatrical lawyer of the Fitzgerald Building.

WILLAT RETURNS FROM WEST.

New York, Dec. 10 (Special to The Billboard).—"Doc" Willat is again in New York having returned from California last week and is busily engaged at the plant of the New York Motion Picture Company on West 39th Street. "Doc" has been on the scene of the producing end of Kay-Bee, Broncho and Keystone films arranging new studies. He returns to take general charge of the laboratories and plant in New York.

SHOWED PICTURES ON SUNDAY.

Springfield, O., Dec. 23 (Special to The Billboard).—Yesterday was the first time in the history of the city that the motion picture theaters were open for business on a Sunday and were not ordered closed by the authorities.

NEW YORK EXHIBITORS MEET.

New York, Dec. 21 (Special to The Billboard).—The second meeting of the exhibitors of New York City brought about by the attack of the New York World on the undesirable picture house took place this week at 184 Eldridge Street in the East Side.

The meeting was called for 11 o'clock at night and took place at 12. For two hours the attendants to the meeting, which were mostly East Side exhibitors, discussed the desirability of adopting the reforms suggested by the World, Samuel Trigger, president of the Exhibitors' League, addressed the meeting. Nothing in the way of an organized effort was made toward remedying the evils existing.

Mr. Trigger called the attention of the body to the fact that unless the conditions were remedied by the exhibitors themselves laws would be enacted to accomplish the same result and these would probably be aimed at the exhibitors.

EXCHANGEMEN IN NEW YORK.

New York, Dec. 21 (Special to The Billboard).—Three members of the newly formed Independent Exchange Company were in New York during the present week and visited the Film Supply Company. William Oldknow, president of the organization, from Atlanta; F. E. Bailey, of Rutte, Mont., and George Grumelacher, of Seattle, were the visiting exchangers. They remained in town during the course of the week and departed today for their home towns. Mr. Oldknow sticks to the organization's former statement that it is not the plan of the company to discontinue the use of the Universal program. In commenting upon the plans of the company he said: "Our organization has been formed with the sole idea of the general improvement of the exchange business and all concerned."

The next meeting is planned to be held in New York, on or about January 6.

ASSEMBLYMEN PLAN CENSOR BILLS.

Albany, N. Y., Dec. 21 (Special to The Billboard).—While calling at the executive chamber today, Assemblyman Louis A. Cuvillier, of New York, stated that he had prepared a bill to be introduced in the Legislature for the purpose of amending the law as to the admission of children under the age of 10 years to moving picture shows and theaters without their parents or guardians.

The amendment will provide that all moving picture shows or theaters must have a separate source set apart exclusively for children and provide a matron, who shall be licensed by the Board of Health, to have charge of the children.

Still another bill prepared by Assemblyman Cuvillier will create a board composed of three members who shall approve of the moving pictures which shall be exhibited in moving picture houses and theaters. The Mayor will have the authority to appoint the Board of Censors, who shall receive such compensation as the local authorities may provide.

LOS ANGELES REEL CLUB.

Los Angeles, Cal., Dec. 18 (Special to The Billboard).—The Los Angeles Reel Club is all under way with a charter membership of 48, representing 29 companies in operation in this city. The club will be incorporated within the next few days and then will be a permanent organization.

The temporary officers are: President, Fred Mace; secretary, George H. Melford, and treasurer, Charles Gysin.

The committee on organization is Fred Mace, George H. Melford, P. C. Hartigan, Frank E. Wood, Joseph D. Grassie, Thomas H. Nash and Frank Montgomery.

STEEL MAKING IN FILMS.

New York, Dec. 20 (Special to The Billboard).—The making of steel as seen at the Bethlehem Steel Works at Bethlehem, Pa., has been made the subject of a 1,500-foot film production by the New Era Motion Picture Company. The steel making process is one of the most educational pictures taken by this new company, which plans to handle educational film exclusively. The film has been purchased by a manufacturer making regular releases and will shortly be released by him with his other films.

THEATER FIRE THREATENS TOWN.

Mayaville, Mo., Dec. 21 (Special to The Billboard).—Confagration caused by an overheated film taking fire in a picture show threatened for some time to destroy this whole town. The water supply had been cut off, and within a short time after the fire started, one side of the principal square lay in ruins. Earl Cuniff, the manager of the picture theater, was probably fatally burned in rescuing his mother from the burning theater.

GAUNTIER COMPANY INCORPORATED.

Albany, N. Y., Dec. 21 (Special to The Billboard).—The Gene Gauntier Feature Players, Inc., of New York City, was incorporated with the Secretary of State today for the purpose of producing and exhibiting plays and operas, and to start in the motion picture business. The incorporators are Gene Gauntier, Sidney Olcott and John J. Clark, of New York.

MANY KILLED AND INJURED IN PANIC.

Branasela, Belgium, Dec. 22.—The burning of a moving picture film caused a panic during a cinematograph performance tonight at Bannasela near Meudon. Twenty persons were killed and 20 injured.

FREULER IN NEW YORK.

New York, Dec. 18 (Special to The Billboard).—F. R. Freuler, general manager of the Mutual Film Corporation, spent yesterday and today in New York, making a flying trip from Chicago on general business for the Mutual Company. Mr. Freuler arrived yesterday morning and returned tonight to his home city.

WEEK THRUOUT AMERICA

NIP MANUFACTURING CO.

Chicago, Dec. 20 (Special to The Billboard).—The current week witness the introduction of a new motion picture equipment manufacturing concern to Chicago...

FEATURE EXCHANGE OPENED.

New York, Dec. 16 (Special to The Billboard).—The Star Feature Film Company began business this week with three big feature films...

Joe E. Coufal, manager of the Novelty Slide Company, is general manager of the Star Company...

In addition to poster and herald advertising the Star Company is furnishing the new electrical fronts which are the latest novelty in advertising features...

GENERAL FILM ELECTS HEAD.

New York, Dec. 16 (Special to The Billboard).—Frank L. Dyer, former general manager of the Edison Company, was elected president of the General Film Company...

WISCONSIN THEATER OPENS.

Chicago, Dec. 20 (Special to The Billboard).—R. H. Hissa opened a new theater at Marinette, Wis., Saturday, December 14th...

AMERICAN TO MOVE OFFICES.

Chicago, Dec. 18 (Special to The Billboard).—The American Film Manufacturing Co., which since inception has had a suite on the fifth floor...

APPOINTS PURCHASING AGENT.

New York, Dec. 18 (Special to The Billboard).—The Mutual Film Corporation has appointed W. M. Simmons of Chicago, purchasing agent for all the goods the Mutuals buy...

Supply men and equipment men, formerly selling to the branch offices of the Mutual Company should now communicate with, or see, Mr. Simmons at the New York office...

THANHOUSER COMPANY TO THE COAST.

New Rochelle, N. Y., Dec. 20 (Special to The Billboard).—The Thanhouser Company of this city have erected a studio in Los Angeles and on December 14 a company of players started for the Western tour...

Among those who left were: Miss Florence LaRade, Miss Jean Dare Barnell, William Ross H. William Garwood, Riley Chamberlain and Fred Vroom...

AMUSEMENT CO. SELLS OUT.

St. Louis Mo., Dec. 20 (Special to The Billboard).—The property of the Colonial Amusement Company on the north side of Delmar Ave. has been sold to the Monarch Amusement Company...

MOVING PICTURE NOTES.

Suit was filed in the Common Pleas Court, Cincinnati, December 18, by Frank W. and John J. Huss against Isaac Frankel, Thomas A. Holly Edwin P. Bernard, asking for an accounting of a receiver for the Sun Theater on West Fifth Avenue...

The Motion Picture Exhibitors' League, Local No. 6, of Buffalo, N. Y., is in a thriving condition. The league is affiliated with the state and national organizations...

Hartford, Conn., is to have another new theater seating 1,200 people. The Crown Theater, as the new house will be called, will be one of the finest in the state...

It is announced by the Piedmont Amusement Co., of Charlotte, N. C., that the opening of the New Piedmont Theater will take place on Christmas Day...

Peter Petrowski, of South Milwaukee, Wis., has completed a new moving picture theater in that city, which will open this week...

W. C. Brimmer, manager of the Milwaukee Film Exchange, which markets the Universal

FOLKS ORDINANCE PASSED BY ALDERMEN

Bill Presenting Legislation Favorable to the Interests of Motion Picture Exhibitors Awaits Signature of Mayor Gaynor To Become a Law—New York Film Company Scores Victory

New York, Dec. 17 (Special to The Billboard).—The long-talked-of Folks Ordinance for the regulation of motion picture theaters in New York City was passed by the Board of Aldermen yesterday afternoon...

The ordinance provided for many betterments in the construction and operation of picture-theaters of the city and allows the exhibitors

of motion picture legislation. The exhibitors are all in favor of its passage into law and have worked hard to see it progress.

MIRACLE HELD AT CUSTOMS HOUSE.

New York, Dec. 18 (Special to The Billboard).—A settlement in the matter of the detention of Miracle printed at the New York Customs House was obtained in Washington today by the New York Film Company...

On Monday, December 10, A. H. Woods, succeeded in having several prints of the Miracle held at the New York Customs House on the ground that he had the American copyright to the production...

H. G. Schultz, of the New York Film Company, went to Washington today and exhibited the company's American copyright on the film production. Woods holds the copyright on the dramatic production...

The Miracle is being shown at five or six different places in the United States, but no attempt is being made to stop these exhibitions. The decision by Customs Official Halstedt practically settles the question of American rights on the film unless Woods takes further action...

INDIANA EXHIBITORS' CONVENTION.

Indianapolis, Ind., Dec. 21 (Special to The Billboard).—At the second annual convention of the Indiana Motion Picture Exhibitors' League, held at the Dennison hotel this week...

STAGE SOCIETY TO GIVE FULL PLAY.

New York, Dec. 19 (Special to The Billboard).—The Stage Society of New York, an organization which obtained a great deal of public notice by the presentation of three one-act plays last Sunday...

It has also been learned that the organization will make an attempt to have the law in reference to Sunday performances of plays amended or interpreted so that a production like theirs, where the public is not admitted, but attendance is by invitation only, may be held lawfully on Sunday.

It is planned by the society to give eight or ten productions this season.

HAMMERSTEIN WINS SUIT.

New York, Dec. 18 (Special to The Billboard).—Oscar Hammerstein won a verdict of \$29,624 by default yesterday against Florentino Constantino, the lyric tenor. Damages were awarded by a jury in the Supreme Court after Hammerstein had testified that the tenor broke his contract with Hammerstein...

JOE WEBER PRODUCING ONE.

New York, Dec. 20 (Special to The Billboard).—Joe Weber has decided to produce a play by Joseph Byron Totten, called AIBI Bill, the premiere of which is to take place at Weber's Theater, December 30.

Tom Siddelo and Company are playing the Unlaid Time with their spectacular novelty act, Phantasmagoria. They have been booked up to April 1, by H. Bart McElroy and after the close of their contracts, Mr. Siddelo will begin work on an entirely new act for next season.

THE VERSATILE BENHAMS



Harry Benham, of Thanhouser Company, and family—of Harry Benham and family, of Thanhouser Company, you might say, for they are the versatile Benhams; each one can do some sort of part in the Thanhouser pictures, and does. Harry is capable at leads, Mrs. Benham at ingenues, Leland in "kid" parts, and Dorothy in baby bits.

program, reports most encouraging business from the Wisconsin markets. He will deserve all he gets, as Bill is an untiring plunger.

A ticket seller and door tender at a motion picture theater at 883 Avenue B, New York City, were fined \$50 each in the Court of Special Sessions, December 19, for admitting a minor, unaccompanied, to the theater.

Francis X. Bushman, popular leading man of the Essanay Film Co., has been invited by the Cleveland chapter of the Motion Picture Exhibitors' League to lead the grand-march of their ball to be held Tuesday, January 14. Bushman will be there to stay over a day or two thereby breaking his jump from Chicago eastward to New York where he takes up a feature position and leading role for a prominent Eastern picture manufacturer.

Edward Dwan is constructing a new theater in Aberdeen, Wash., which will cost approximately \$5,000. The new house will show only motion pictures.

Miss Eleanor Blanchard, of the Essanay Company, is spending the holidays with her folks in New York.

wider scope in action. The principal feature of the ordinance is the provision for a seating capacity of 600 under a picture house license. The present maximum seating capacity allowable under such a license is 300. Many other provisions are contained in the bill such as the elimination of vandul, the supervision of the license bureau in a stricter sense than at present and the appointment of a censorship board to be drawn from the Board of Education.

The last feature, the censorship board, was the subject of much discussion by the Aldermen before the bill was passed. It seems that censorship is not wanted by either the exhibitors or by the civic organizations. Ralph Folks, father of the ordinance, provided for no censorship board, this feature having been added by one of the Aldermen before the bill was passed upon.

The making of a law out of the ordinance is now up to Mayor Gaynor. No opinion was forthcoming from this official, and the Aldermen were divided as to their faith in the Mayor's favoring the ordinance.

The bill is the first effectually one and all-embracing one passed by the New York Board of Aldermen and marks a long step in the progress

Songs Publishers Are Boosting

JUST AN OLD TIME SONG.

Words by TLL CALLAHAN Music by PAUL HAYE

Value Lento (with feeling)

Just an old time song Of the long
ago. Bringing to mind such an old
face. Of the friends I used to know. Just an old
time song. But I'll hear it my whole life long.
It was "Just a song at twilight" Just an
old time song. Just an old

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Copyright 1912 by Ashby Stauffer & Co., Chicago, Ill.

When they Play "THE RIVER SHANNON" (I'M IN IRELAND ONCE MORE.)

REPRISAL With expression EUGENE ELLSWORTH

When they play the "Riv-er Shan-non" I'm in
Ireland now more. And I want to see my sweet-heart as I
left her on the shore. Where the Riv-er Shan-non flows, and the
three-headed Shan-non grows. When they play the Riv-er Shan-non I'm in
Ireland now more. When they play the Riv-er Shan-non I'm in

Copyright 1912 by Gene Ellsworth, 165 N. Clark St., Chicago, Ill.

Copyright 1912 by Gene Ellsworth, 165 N. Clark St., Chicago, Ill.

Play That We Are Sweethearts

Words by HARRY GARDNER Music by HARLOW B. DYERLY

CHORUS

play that we are sweet-hearts, play that we are true. Just
daisies
tell me that you love me, love me everheart do. It is
easy to de-ceive me darling make be-lieve. Play that
we are sweet-hearts, darling I love you. That's just you

Copyright 1912 by Harry B. Gardner

Publishers—Freeze-Out Music Co., Loganport, Ind.

That Curious Rag.

Words and Music by Wm. R. CLAY

For it is a rag I see you see it is a rag
I'm going to play it with my band I'm going to play it
I'm going to play it with my band I'm going to play it
I'm going to play it with my band I'm going to play it
I'm going to play it with my band I'm going to play it

Copyright 1912 by Wm. R. Clay, New York

Publishers—Rowe Music Pub. Co., Annapolis, Pa.

I Wonder What Would Happen If The Moon Would Tell?

Words by FRED C. BORGGE Music by BERTIE C. RANDALL

CHORUS

won-der what would hap-pen if the moon would tell? I
won-der what would ev-ry-od-y do?
won-der if he'd tell a-bout a cer-tain shad-y cell? I
won-der if he'd tell if I loved you?
won-der if he'd watch ex-act-ly lov-ers too? I
won-der if he'd tell if we would soon? Well I just don't care if he

Copyright 1912 by Fred C. Borgge, New York

Publisher—Chas. I. Davis, 418 Euclid Ave., Cleveland, Ohio.

I Loved You The First Time I Met You

Words by JOS MITTENTHAL Music by JOS M. DALEY

Refrain

You are to me like the sun shine That changes the night to
day.
You are to me like a rose that blooms in the
spring.
I'm glad to see you and I'm glad to see you
I'm glad to see you and I'm glad to see you
I'm glad to see you and I'm glad to see you
I'm glad to see you and I'm glad to see you

Copyright 1912 by Jos M. Daley, Boston, Mass.

Publisher—Jos. M. Daley, 665 Washington St., Boston, Mass.

When ordering professional copies,
say you saw it in The Billboard.

American Cities

Foreign Amusement News

LONDON NEWS LETTER

BIRMINGHAM, ALA.

Joseph E. Young, representing Josiah Pearce & Sons of New Orleans, is in the city with the Sarah Bernhardt four-reel film Queen Elizabeth...

TORONTO, ONT., CAN.

Miss Percy Maxwell is trying to secure a theater for a permanent stock company here to be kept open all the year round.

DETROIT, MICH.

Margaret Weidman, a local singer of some note, was engaged as understudy to Bessie Abbott and Anna Hassert, during the recent engagement of the De Koven Opera Co. here in Robin Hood.

VANCOUVER, B. C.

Work on the new theater, being erected by E. R. Ricketts to house road attractions, has been commenced. The site is the corner of Pender and Burrard Streets.

Norval Bappte and Miss Isabel Butler, the famous fancy ice skaters, were the attraction at the Arena during the past week.

CINCINNATI, OHIO.

One of the successes of last season, The Rose Maid, paid a visit to the Grand last week. Altogether considered one of the dulciest weeks in theatricals—the week before Christmas—the attendance was very good for the entire week's engagement.

THE THREE WAYNES



A trio making good on Western time, offering a spectacular pantomime, A Street Fiddler's Dream.

as the man servant, were exceptionally good. Others in the cast were: Mary Mallon, Preston Crewe, Warren Munsell, Wilson Day, Vida Croley Sidney and Jean Newton.

The chief novelty this week at the Coliseum is a sketch, Carlos. It is written by G. P. Huntley and Harry Grattan, and both appear in it.

For the new review at the Hippodrome to be produced on December 23, Louis Hirsch has written a new Wedding Glide, to be sung by Miss Shirley Kellogg, who made such a great success in America with a similar type of song and melody.

line, showing battle in reality, an achievement which has only recently become possible. Of three new turns of importance tried at the Tivoli on Monday night, one only can be described as a winner.

NOTES OF THE ROAD.

Barton Shipley, the musical artist, has taken for a partner, Miss Josephine B. Adamson, a lyric soprano. Miss Adamson studied in Europe and possesses a voice of great sweetness and power.

(Continued on page 42).

Youngstown, Ohio, where he has accepted a position with W. E. Genno, of the Interstate Rink Circuit, to manage the roller rink. Zink has recently spent a few weeks in Duluth, Minn., organizing roller hockey teams and before he left to take the management of Mr. Genno's rink, he had been successful in organizing four hockey teams in the city of Duluth. Zink has skated in some of the best races in the country, and is still willing to meet any of the skaters in the business from one mile to a one-hour race. In speaking of races, Zink stated that he had tried hard to get the champion of the Northwest, Frank Bryant, into a race, but was unsuccessful in his many attempts to do so. To show that he meant business he deposited \$50.00 with me to try and find a match between himself and find a match between himself and Bryant, and stipulated that he was willing to meet Bryant in any rink in the country that Bryant selects. Zink talked over many of his experiences in the skating game and from his general makeup seems to be well posted in the game. I have his \$50.00 which he willfully left with me, and if Mr. Bryant wishes to make any kind of an arrangement for a match race, I have been given the authority to close the deal.

RINK MANAGERS' SKATING NOTES.

Minneapolis, Minn.—Bertha Doud Mack, known to every skater in the country who was ever interested in exhibition skating, was a visitor at the Nicollet Rink last week and was entertained by Manager Moore in a very delightful little chat over past experiences on the little wheel. Moore also had the pleasure of entertaining Miss Blinham, of the Jaa. T. Power. Two Little Brides Company, who was formerly one of the skating girls with the Anna Held Company.

Syracuse, N. Y.—Manager Theo. W. Condon, of the Alhambra Roller Rink, is very much interested in the Rink Managers' Association, and wishes to become one of the live members. Manager Condon has a very nice rink at Syracuse, and has always something good for his patrons. They have got the polo game started in good style, and on December 17 a game was played between the Poughkeepsie and the Syracuse team, while on the 19th a game is to be played between Syracuse and Albany. Manager Condon has many nice contests and other popular local attractions arranged for his patrons and the R. M. A. is glad to have a live member with the ability of Condon.

Charleston, W. Va.—Eight buildings were totally destroyed and six others damaged by a fire, which originated in the skating rink at Mount Hope on December 12. The loss was \$65,000.

Minneapolis, Minn.—Word has been received that Jack Bruce, one of the best of the old-time figure skaters, is confined to his bed and is in a very bad way, as a result of a bad cold contracted recently on a skating trip. Mr. Bruce is one of the most enthusiastic ice skaters in this country, and his sickness will be felt by many of his old-time friends, who well know how good a booster for the game he has been for many years. It is hoped that he will recover from his present serious sickness and once more be with us as in the days of yore.

Chicago, Ill.—A. E. Aldrich, proprietor of the Coliseum Rink at Rockford, Ill., and the Nicollet Rink at Minneapolis, stop off in Chicago recently. Mr. Aldrich stated that his rink at Minneapolis, also his Rockford rink, were doing exceptionally good business. Mr. Aldrich stated that he would later on put on some good races at his Minneapolis rink, as the skaters up in the Northern part of the country were speed crazy.

Philadelphia, Pa.—The manager of the Olympic has announced that he will hold one of the greatest 24-hour races that has ever been held in this country, in his rink as soon as arrangements can be completed. In this race some of the best skaters in the United States will compete and among the most noted are Jesse Carey, of Reading, Pa., and Roland Cloni, of Norristown, Pa., will team together. The management would like to hear from all professional speed skaters, who would care to enter this race. We will all help make this a prominent event for the benefit of the professional speed skaters, who do not get many events of this kind.

RITZ FOR THE RACING FUND.

Manager H. M. Ritt, of the Music Hall New Rink Company, at Cincinnati, Ohio, writes as follows: "We are pleased to note in the Christmas number of The Billboard, that additions are still being made to the Racing Fund. The opportunity gives us pleasure to forward with enclosure our mite as collected by some of the boys, employees of my rink. We believe the efforts should be continued stimulating the interest among the rinks in the country, and hope that many will quickly respond in the aid of so worthy an enterprise. Would have taken up this matter sooner, but our business has grown to such proportions, it has taken all our time and attention. We are entering upon the seventh week of our ninth season and the rink is enjoying the best season since the years of the craze, proving conclusively that this most delightful of indoor amusements can be made to last. With regards and sincere wishes that your further efforts be crowned with success, beg to remain, The collection follows: Herman Ritt, 50 cents; C. Kottenbrook; Jim McCandless; Charles Auer; Ralph Towers; Steve Mulroy; Frank Bord; each 25 cents; Joe Sefferina; Herman Rodin; Opal Lucas; each 15 cents; Bonnie Steffen; George Sheerer; Duff Adol; Joe Diegel; Bud Springer; Walter White; Abe Neuper; Leonard Runka; Albert Barkau; A. Esberger; Charles Goldsmith; each 10 cents—Total \$3.75.

Previously announced \$82.93
 Manager Ritt's collection 3.75
 Wm. H. Carpenter, Dexter, Me., manager and exhibition skater .50
 Walter W. Gannun, 10 per cent on last twenty dollars 2.00

Total \$89.20
 Now is the time, boys, to get in the good work for this Racing Fund if you intend to.

MASK CARNIVAL DREW LARGE CROWD.

The Mask Carnival, held in the Winter Garden Rink, Baltimore, December 2, attracted the largest crowd ever seen at an event of this kind in Baltimore. The hall was packed with spectators and the floor was crowded with skaters. Prizes were awarded for the couple doing the best fancy skating, best masked couple, the couple

wearing the best grotesque costume. Dash racing is finding favor with the people who attend the Winter Garden Rink and features of racing will be given all during the present season.

RINK NOTES.

A new rink has been opened at Waterloo, Iowa, and is enjoying good patronage. Waterloo has been without a rink for several weeks since the closing of the old rink, which was located on the second floor of one of the local department stores, and owing to the noise caused by the skates, the proprietor ordered the rink closed. The new rink is under the management of Stella Charica, a well-known professional skater.

For the first time in four years the Temple of The Winged Feet Skating Rink has been successfully opened to the public of Jackson, Tenn. The rink is a part of Highland Park and has been opened each year but without any success at all till this fall. From all appearances the indications are that it will have a very successful season.

The Roll Away Roller Rink opened its doors to the public of Portland, Me., November 30. No expense has been spared to make the new rink one of the finest of its kind in this country. The floor has been entirely resurfaced and several hundred pairs of new skates have been added to the stock. Harry D. Finke, the well known rink manager from New York City, has been put in charge and under his management the Portland rink is expected to make a big hit with the roller-skating public. Finke gained his experience in rink management at the Metropolitan Roller Rink, New York, and at the Brighton Beach Rink.

Henry J. Miller, formerly manager and owner of the Auditorium Rink, Argonia, Ark., and R. C. Harrolle, late manager and trainer of speed skaters at Sans Souci Roller Rink, Chicago, Ill., have closed a deal whereby they are to take over and manage the Bijou Roller Rink at Hot Springs, Ark. The opening date has been set for January 15, 1913. Mr. Harrolle, who is also assistant secretary of the Arkansas State Fair at Hot Springs, is an experienced man in the rink business and a very enthusiastic booster of roller skating, and with the co-operation of Mr. Miller his partner, who is also well known as a rink manager, should make it a success. The Bijou Rink is located in the immediate business district of the city and has a fine floor surface which is large and spacious and is considered one of the best rinks in the South. There will be something attractively going on all the time such as roller races, cotillions, masquerades, basket ball, marathon races, roller polo and in fact everything pleasing to the patrons.

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Wanted—"Vaudeville Cornetist"

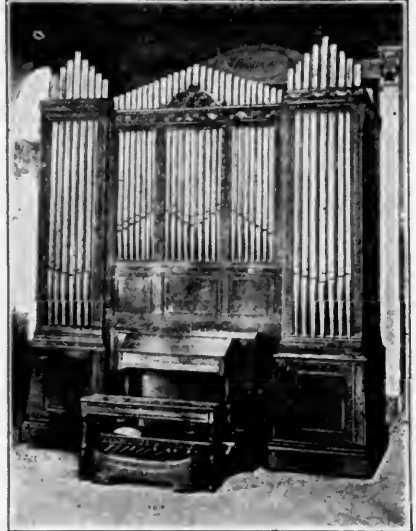
A. F. of M. Must be sober. If not able to play first-class vaudeville with style and snap, don't write. Three shows daily except Sunday. Three acts vaudeville. State lowest in first letter. CODY & HUBBLE, Fairmont, W. Va.

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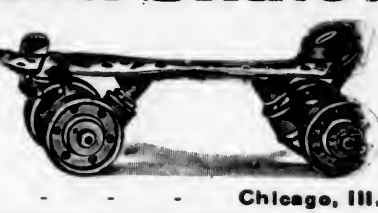


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FILM SYNOPSIS

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GAUMONT.

HOP O' MY THUMB (Juvenile; release Dec. 31; length —).—Hop O' My Thumb is the youngest of a wood-cutter's seven children. With the coming of the famine, the father sues for the children be lost in the forest. Hop overhears the scheme, and fills his pocket with pebbles, which he drops in the forest. Hop leads the children home by the path of pebbles. The parents are pleased, for they have received money. Poverty returns, and again the children are sent to the forest. Hop this time lets fall bread crumbs, but there is no path, the birds having eaten them. Hop climbs a tree. He spies a castle, and guides the children toward it. There a large woman tells them that this is the house of an ogre who eats children. The ogre's wife shelters them. The ogre has an appetite. "Fe, fi, fo, fum, I smell the blood of chickens some," he cries. He finds the Seven Little Peppers. The ogre has seven daughters, who sleep with golden crowns on their heads. The seven boys are put to bed in the same room with the daughters. Hop takes the crowns and puts upon the girls the caps belonging to himself and his brothers and sisters. Hop then puts on the heads of the latter the crowns. The ogre at night gets hungry. He takes his sword and goes into the room where the fourteen children are sleeping. He has been drinking, and by mistake kills his seven daughters. After he had left, Hop and the others escape. In the morning the ogre's wife finds her daughters dead. The ogre discovers what he has done. He dons his seven-league boots and pursues Hop and the fugitives, but to no avail. The ogre falls asleep. Nearby were the children. Hop pulls off the boots and puts them on. The boots have magical qualities and shrink to fit him. Hop runs to the ogre's house and tells his wife that her husband has been captured by suffragists, and to give him money so as to use it as a dipper to bail out the ogre. Hop takes the children home. Much obliged to the boots, Hop becomes a King's Messenger and procures his family political jobs. They can now afford to buy bread and butter in New York hotels.

WHEN HER LOVE GREW COLD (Comedy; release Jan. 2; length —).—Jack Melrose writes to his wife, Tessa, saying that he must leave the city. For reasons of economy, he goes to a boarding house. On arriving he scribbles a note to Tessa, telling of his devotion. Jack has a habit of re-writing his letters. The landlady finds one of the unsent missives. She is also named Tessa, and is a widow. Jack continues his writings to the absent Tessa. The present Tessa receives them. She believes they are directed to her and that bashful Jack has adopted this surreptitious method. Jack's letters are nothing, if not fervent. She confides to a lady friend that she expects him to pop the question soon. The widow's joy is high. Jack is in blissful ignorance. Jack, ready to leave, asks the landlady for his bill. "You shall not go until you ask me to become your wife. Would you so cruelly trifle with the affections of a trusting, lone widow who has only one father, one mother and has just been vaccinated?" she says, and shows Jack the love letters. Jack is locked in his room and told that he can regain his freedom

only by making her his wife. Jack drops a note out of the window, which says: "I sought to slip away because I am ruined. If you know any generous souls who will lend me \$250, lead me to them." The widow consults her friends, who decide that it would be unwise to marry a man who did not have money enough to pay for the license. The widow liberates the captiv and tells him that she knows no one who will help him. The story closes with Jack embracing his wife, Tessa. On the same reel is **Egypt**.

EGYPT (scenic; release Jan. 2; length —).—Views of the land of antiquity, showing ancient engineering works and the wonderful Nile. There are gillipses of the Assouan Dam, the ruins of Thebes, the Colossus of Memnon, two statues representing Amenhotep III, successor to Ramesses II. There is shown the temple of Ramessesum, and temple of Karnac, interesting is the avenue of sphinxes, one and a quarter miles long.

ZIGOTO DRIVES A LOCOMOTIV (Comedy; release Dec. 26; length —).—The employees of a railroad go on a strike and the distracted station master, unable to run his train, engages Zigoto. Zigoto's many arts do not contain that of an engineer, but he goes ahead valiantly. Taking liberties with the lever, he starts at express speed and the locomotive leaves the rails and runs thru the village, toppling over various impediments in its path, leaving a wake of destruction. After doing a good day's damage, Zigoto is confronted by the station master and the repentant employees, who then resume their labors, after having vented their anger upon Zigoto. On the same reel is **The Man With the Pull**, synopsis of which appeared in last issue.

PATENTS COMPANY.

ESSANAY.



REQUITED LOVE (Drama; release Dec. 31; length 1,000 feet).—Lord Darlington is engaged to Ruth, a splendid dancer. She is requested to dance at a social function and complies willingly. During the dance Lord Darlington rushes up to her and stops her. Ruth leaves the ball room with her parents and returns home. Lord Darlington reaching Ruth's home at the same time the family arrive, tells Ruth that he will break his engagement with her if she continues to dance for the amusement of everybody. Ruth, a true American woman, tells him that "were she to lose all the titles in the world, still she would dance." She forsakes society for a professional career. During a performance she sprains her ankle. A doctor rushes to the stage and has her taken to her home where he treats her. His continual calling and treating her finally leads to their falling in love. She finally marries him.

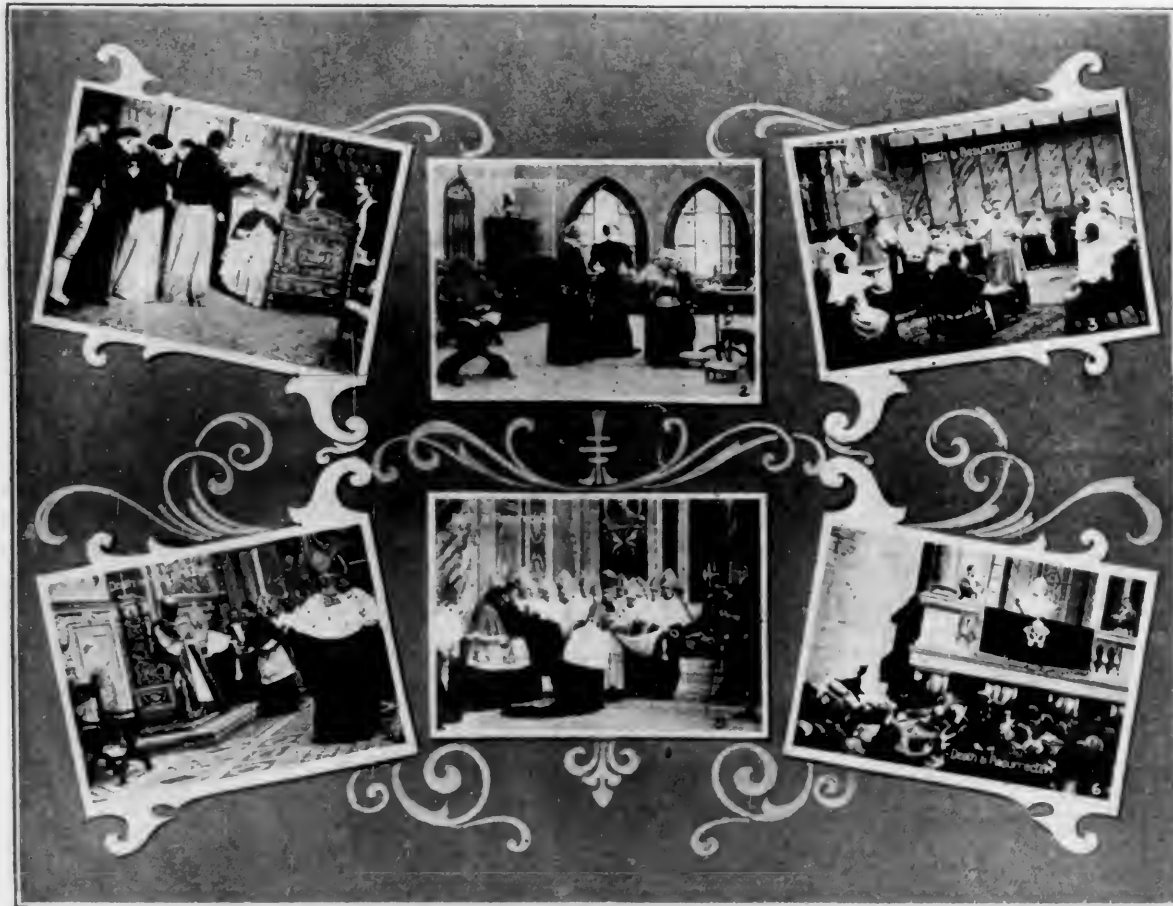
SEEING IS BELIEVING (Comedy; release Jan. 1; length 1,000 feet).—Mortimer Gregg, a blind millionaire, is partaking of his morning repast. His servants help themselves to the best in the house. At the office his clerks take undue advantage and talk among themselves all

day. A few days later Gregg's physician calls at the office, where he is ushered in by a conscientious stenographer, who is the only one of the office force who sympathizes with her employer. Later an examination is made and the doctor gives assurance that Gregg's sight will be restored. After the operation, which proves successful, he requests the doctor to keep secret the fact of his restored sight. The following morning at the breakfast table Gregg sees the butler help himself to the wine. He discharges him. In his room he finds his valet going thru his overcoat and wearing one of his new suits. He, also, is discharged. Gregg is then driven to his office, where the bookkeeper hands him a paper to sign. Reading it over he realizes it is a check made out to the bookkeeper for \$10,000. He signs it and notifies the police. He then enters the outer office and sees his negligent clerks taking advantage of his supposed blindness. The officers arrive and arrest the bookkeeper. The faithful stenographer is then called into his office and rewarded with a proposal of marriage.

THE MINER'S REQUEST (W. drama; release Jan. 2; length 1,000 feet).—Leonie Davis, her sweetheart, Tom, and her father are seated at the breakfast table in a cabin in the West. Davis departs for work at the mine, while Tom strolls to the river bank in search of gold. Davis is met at the mine by a young fellow who presents him with a note from a friend of his in the East, asking him to give the bearer a letter. Davis takes him to his home where he is introduced to Leonie. That afternoon an accident happened at the mine and Davis is injured. The Easterner goes for a doctor. During his absence Leonie's father writes a dying request that she marry Tom one month after his death. The girl tells Tom she does not love him and that she could never marry him. The doctor arrives too late, for Davis is dead. One month later Leonie marries the man she does not love. The same day the Easterner tells her of the great world outside and asks her to run away with him. She consents, Leonie packs her belongings and leaves the house. Walking thru the lane near the river she spies him robbing the gold sluice. She returns to the house, seizes a revolver and demands the stolen gold. She then forces him to leave the country. Realizing now that she had nearly lost a good husband for a thief, she returns to her home and awaits Tom's return.

WHEN SOUL MEETS SOUL (Drama; release Jan. 3; length 1,000 feet).—A sarcophagus is sent to Professor Delaplace by his friend, Arndrew, traveling to Egypt. Arndrew, in a letter, explains that the mummy is in a perfect state of preservation. Delaplace, with an assistant, removes the solid stone cover. Feeling along the wrapping, entwining the body, Prof. Delaplace finds an ancient parchment, which tells of the Princess Charazel vowing to live thru the ages to find her lost lover. Enchanted by the visions the accident sarcophagus brings to his mind, Delaplace sinks back in his chair and falls asleep. The sarcophagus slowly dissolves and Princess Charazel is seen awakening. The scene then again dissolves and we find ourselves in the land of Egypt. Professor Delaplace, transformed into Arames, the lover of Princess Charazel, is seated beside her couch. He tells of his infinite love, and they pledge eternal vows. The call of war takes Arames from her. On his return from battle a feast is given in his honor. Escorting the Princess to the banquet hall the honored Arames seats himself beside her. Becoming infatuated with a young slave girl, Arames showers her with caresses and invites the festivity of the Princess, who swears by the God of Death, Osiris, to die. Realizing

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his mistake Aramese danbae after the fleeing Princess only to find that she has killed herself before the graven image. Delaplace, awakening, goes to the sarcophagus and, kneeling beside it, prays for the soul of the woman he loved back in the dim ages.

BRONCHO BILLY AND THE MAID (W. drama; release Jan. 4; length, 1,000 feet).—Jim Clay, a rough ranchman, kisses his daughter good-bye, and departs for the saloon. Entering the area four of his comrades pursuing a game of cards. Broncho Billy, one of them, wins all the money. Clay exits and waits himself on a barrel outside. Broncho departs from the saloon, meets Clay and together they proceed to the ranchman's home. Broncho is introduced to Clay's daughter who is preparing the noon-day meal. The ranchman and Broncho engage in a game of cards. Broncho detects Davis taking some cards from his boot. A fight ensues in which the ranchman is slung in the head and Broncho in the leg. The daughter rushes into the room to aid her father. Broncho has crawled on his hands and knees he reaches the stable where he manages to climb into an oat bin. The girl, thinking only of her wounded father, seizes a revolver and tracks Broncho by the drops of blood. Finding him in an exhausted condition, she drags him into a store-tellar and washes and bandages his wound. Later, when Broncho has almost recovered, she gives him a revolver and tells him to go. Clay swears vengeance. Seeing Broncho leave the cellar he rushes after him, his daughter, fearful for her father's safety, because of Broncho's quick draw, intercepts and prevents him from being shot. She then tells her father that she loves Broncho. Seeing that it would be madness to bear grievance against Broncho, Clay shakes hands with him and the feud is ended.

EDISON.
AN OLD FASHIONED ELOPEMENT (Comedy; release December 23; length, 1,000 feet).—This comedy is based upon the following ballad from the London periodical, The Gentlewoman, which tells the story in full:

Come all who love a lover true
And listen to my lay,
'Tis of a pair who in despair
Left home and ran away.

But ere they'd gone a many miles
Misfortune did betide,
The horse went lame, so down they came
For they no more could ride.

Now as they waited at an inn
Another horse to find,
The father proud, with curses loud,
Came posting hard behind.

He tore her from her lover's arms
In spite of sobs and tears,
And cast him forth with many an oath
Unfit for tender ears.

But the youth he had a ready wit
So he did not despair,
He proudest gold to the post-boy bold
And whispered low in his ear.

Then he put on the post-boy's breeks
And eke his boots likewise,
And his hat and coat and wrapt his throat
And did himself disguise.

Full soon a river cross the road
And the ford was deep and wide,
And here at last the rigless stuck fast
Ere it reacht the other side.

The lady first with the aid of the horse
Did reach the river's brink,
And there in the wet did the father sit
But they never came back for him.

WHAT KATIE DID (Drama; release Dec. 24; length, 1,000 feet).—Katie Mooney comes home from school and hears the doctor say to her widowed mother that her baby sister must have better air and food or it will not live long. Katie knows that her mother has a hard time making a living, so she determines to help to secure money enough to get the baby what it requires. The doctor when he departs leaves her a newspaper in which she sees an advertisement for messenger girls at a millinery shop. She secures the position. She is to run errands after school hours. On a rainy day she gets acquainted with little Florence Chester, who has become lost. Katie takes her home. She meets her several times afterwards and a friendship springs up between them. At the shop, Katie is imposed upon by the other girls. They play tricks on her. She does not enter into their frolics as the struggle for existence in her home has made her a little, serious, old woman. One day in delivering a parcel she meets Florence accidentally and as they are about to part a boy on skates bowls Katie over. She falls, crushes the hat she is carrying and dislocates her arm. A policeman takes her home. Florence finds out where she lives and brings her mother and father to meet her benefactress and to find out the extent of her injuries. The meeting brings friends for Katie, her mother and her little sister and thru Katie's kind act of taking Florence home when she was lost, brings her that for which she strove.

I LOVE AMONG THE GEYSERS (Comedy; release Dec. 25; length, 1,000 feet).—This film is a scenic comedy, giving the spectator a delightful, laughable trip thru Yellowstone Park with near-sighted Professor Bick, his son, a judge, his two daughters, May and June, and their brother, August, who is fond of ocean literature. We arrive at Gardiner, Mont., and procure a coach for the Yellowstone trip. We stop to glance at the geysers and stand in awe of grandeur of the Grand Canyon while May and June lose their hearts over Professor Bick's son, which causes the Judge to watch the young folks. But when love goes touring there are always some mishaps that prevent laughter to the spectator and not a little of this may be found in the professor's glasses which have a way of losing themselves that the law of gravitation has nothing whatsoever to do with. This serves to aid May and June to spend some time alone with the son of the professor while the professor himself goes tumbling down a mountain while endeavoring to find his lost glasses which are not lost at all. Shortly after the Judge loses his dignity and goes tumbling down after him. All the time May and June are falling in love with the bashful young man and August, the boy, is buried deep in the pages of

(Continued on page 36.)

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Aborn English Grand Opera (B), Milton & Sargent Aborn, mgrs.: Ft. Smith, Ark., 25; Muskogee, Okla., 25; Tulsa 27; Oklahoma City 29-30; Wichita Falls, Tex., 30; Dallas 31-Jan. 2; Ft. Worth 3-4.

Clarke, Della; Augusta, Ga., 25; Millidgeville 25; Cordele 27; Albany 28; Columbia 30; Americus 31; Macon Jan. 1; Sparta 2; Winder 3; Athens 4.

Girl of the Mountains, A. (Wee & Lambert's), Harry Myers, mgr.: Worcester, Mass., 23-25; Springfield 26-28; Danvers, Conn., 30; Arcleto, Ill., 31; Plymouth, Mass., 3; Nashua, N. H., 4.

Mann, Louis, in Elevating A Husband, Werba & Luescher, mgrs.: Chicago, Ill., 23-28; Modern Eve, A. (Mort H. Singer's), Frank B. Shalters, mgr.: Springfield, O., 25; Dayton 26; Columbus 27-28; Toledo 31-Jan. 1.

CONSULT THE OPERA HOUSE DIRECTORY.

Ready Money (No. 2) H. H. Frazee, mgr.: Cleveland, O., 23-28; Canton 30; Akron 31; Youngstown Jan. 1.

Tess of the Storm Country, Jones & Crane, mgrs.: Flandreau, S. D., 25; Lawrence 26; Dell Rapids 27; Madison, Kan., 28; Howard 30; Carthage, Mo., 31.

Syden's Rose, London Belles, W. S. Campbell, mgr.: (Empire) Springfield 23-28; (Empire) Albany 20-28; (Gayety) Brooklyn 30-Jan. 4.

Americans, Ed. E. Daley, mgr.: (Lafayette) Buffalo 23-28; (Columbia) Scranton 30-Jan. 1; (Orpheum) Paterson 2-4.

BURLESQUE

American Beauties, Dave Guran, mgr.: (Empire) Albany 23-28; (Franklin Sq.) Worcester 28-29; (Casino) Boston 30-Jan. 4.

Empire-Western Wheel. Americans, Ed. E. Daley, mgr.: (Lafayette) Buffalo 23-28; (Columbia) Scranton 30-Jan. 1; (Orpheum) Paterson 2-4.

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Smiletta Trio: 8815 Commercial ave., South Chicago, Ill.
Smith & Brown: 1324 St. John ave., Toledo, O.
Smith & Sumner: 6234 Ellis ave., Chicago.
Soanes Family, Musical: 115 Glenwood ave., Buffalo.

Thomson, Harry (Orpheum) Itasca, Wis., 26
28; (Idea) Fond du Lac, 30-Jan. 1; (O. H.)
Oshkosh, 2, 4.
Tibby, Prof. F. N.: 931 National ave., Milwaukee.
Troubadours, The (Empress) Denver; (Empress)
Kansas City, Mo., 30-Jan. 4.
Tusceno Bros. (Orpheum) Oakland, Cal.; (Or
pheum) San Francisco, 30-Jan. 4.
Trumpets, Three (Lyric) Jamestown, N. Y.
Lits. Aerial: Convention Hall, Kansas City, Mo.
Vagga, The: Auburn, N. Y.
Valentine & Bell: 1451 W. 103d st., Chicago.
Valentine & Ray: 233 1/2 5th st., Jersey City, N.
J.
Vaietta & Lamson: 1329 St. Clair ave., Cleve
land.
Valose Bros.: 318 South ave., Bridgeport, Conn.
Van, Jimmie & Myrtle: 1921 Walnut st., Chi
cago.
Van Delle Sisters: 514 W. 135th st., N. Y. C.
Van & Van: 2961 Lincoln ave., Chicago.
Vandeman: 1301 High st., Alameda, Cal.
Vardellas, The: Lovell, Mich.
Variety Comedy Trio: 1515 Barth ave., In
dianapolis.
Varin & Varin: 201 Mills st., Creston, Ia.
Violini: 529 8th st., Brooklyn.
Viola & George: 35 Merritt st., San Francisco.
Vogel & Wandas: 2209 Shenandoah ave., St.
Louis.
Valadous, Les: 71 Garfield st., Central Falls,
R. I.
Valenteines, Three Flying: 1911 W. Montgomery
ave., Phila.
Vanis, Four: 1913 Lincoln ave., Milwaukee.
Vaniloven (Colonial) Dayton, O.; (Keith's) In
dianapolis, 30-Jan. 4.
Van & Pearce (Pantages) Davenport, Ia.; (Ma
jestic) Chicago, 30-Jan. 4.
Violinist, Dancing (Colonial) N. Y. C.; (Or
pheum) Brooklyn, 30-Jan. 4.
Vinton, E. & Co.: Elgin, Ill., 26-28.
Vernon, Dorothy (Greenwall) New Orleans.
Von Bergen, Gretchen: 474 So. 14th st., New
ark, N. J.
Vought & Veight: 419 Fort st. East, Detroit.
Vulson, Chas. B.: 511 East 4th st., Owensboro,
Ky.
Wakahama Troupe: 1227 E. 71st st., Chicago.
Wallace & Beach: 324 Carmen st., Jacksonville,
Fla.
Watson, Six Troupe: 415 Monroe st., Toledo, O.
Walton & Ward: 905 W. Jefferson st., Louisi
ville.
Waizer Bros.: 654 S. Main st., Akron, O.
Wagner & Palmer: 2 E. 30th st., Chicago.
Warren & Francis: Box 645, Cheyenne, Wyo.
Warricks, The: 1132 Sedgwick st., Chicago.
Washer Bros.: Oakland, Ky.
Watson's, Sammy, Farmyard Circus: 333 St.
Paul's ave., Jersey City, N. J.
Weber & Burkhart: South 14th st., Sheboygan,
Wis.
Weber Family, Six: 2455 Burling st., Chicago.
Wells, Lew: 213 Shawmut ave., Grand Rapids,
Mich.
Wernitz Duo, Flying: 4027 Broadway, Cleveland.
Werniz, Hayes & Beatrice: 633 Wooster ave.,
Akron, O.
Wesley, Lynn & Pina: Portsmouth, O.
West & Benton: 31 School st., Buffalo.
West & Benton: 133 W. Cedar st., Kalamazoo,
Mich.
Whitehead, Joe: Freeport, N. Y.
Whitman Bros.: 1335 Chestnut st., Phila.
Whitman, Frank: 133 Greenwich st., Reading,
Pa.
Whitworth & Pearson: 3413 Gorman ave., Cleve
land.
Williams, Frank & Della: Palmyra, N. Y.
Wills & Haass: 2174 64th st., Brooklyn.
Wilson & Rich: 73 Graham ave., Brooklyn.
Wilson & Wise: White Bata, N. Y. C.
Wolf, Moore & Young: Gloucester, N. J.
Wormwood's Monkeys: 554 W. 49th st., N. Y. C.
Waldo Bros.: 1501 Euclid ave., Canton, O.
Ward & Weber: 826 Tasker st., Phila.
Watson, Joe, K.: 214 N. 31st., Phila.
West & Charlton: 1920 Roscoe st., Chicago.
Weicht & Dietrich: 13 Tappan st., Kearney,
N. J.
Washer Bros. (Colonial) Covington, Ky., 26-28.
Watts, Kenneth, & Brother (Orpheum) Leaven
worth, Kan.; (Lyric) Concordia, 30-Jan. 4.
Walker, Geo. B.: Shawnee, Okla.
Wallace & Mack (Empress) Tacoma, Wash.;
(Empress) Portland, Ore., 30-Jan. 4.
Wallace's Jack, Cockatoos (Majestic) Houston,
Tex.; (Plaza) San Antonio, 30-Jan. 4.
Walker, Two Musical: 1524 Brookside ave., In
dianapolis.
Waltz Dream (Empress) Kansas City, Mo.
Watson's, Sammy, Farmyard Circus (Do
minion) Ottawa, Can.; (Orpheum) Montreal,
30-Jan. 4.
Watts, Nat M. (Orpheum) Kansas City, Mo.;
(Orpheum) Omaha, Neb., 30-Jan. 4.
Welch, Mealy & Montrose (Empress) Cincinnati;
(Empress) Chicago, 30-Jan. 4.
Weston, William A. Co. (Poll's) Worcester
Mass.; (Poll's) New Haven Conn., 30-Jan. 4.
Wentworth, Vests & Teddy (Temple) Rochester,
N. Y.; Youngstown, O., 30-Jan. 1; Akron,
2, 4.
Wexton & Leon (Empress) Kansas City, Mo.;
Whitehead, Joe (Alhambra) N. Y. C.; (Or
pheum) Brooklyn, 30-Jan. 4.
Whitelaw, Arthur (Empress) Kansas City, Mo.,
30-Jan. 4.
White's Circus: 602 E. 28th st., Baltimo e.
Williams, Thompson & Copeland (Dominion) Ot
tawa, Can.; (Temple) Hamilton, 30-Jan. 4.
Williams, Lottie, & Co. (Empress) San Fran
cisco; (Clunie) Sacramento, 30-Jan. 4.
Williams & Wilhelm (Empress) Minneapolis;
(Orpheum) Duluth, 30-Jan. 4.
Williams Bros. (Majestic) Sapulpa, Okla.
Willard, The Man Who Grows (Hippodrome)
Liverpool, England.
Wilson & Washington (Hippodrome) Alton, Ill.
Wilson Bros. (Poll's) Bridgeport, Conn.; (Poll's)
Worcester, Mass., 30-Jan. 4.
Wirt's Harmonists (Clunie) Sacramento Cal.;
(Empress) Los Angeles 30-Jan. 4.
Winifred, Miss Bate (Hijou) Saginaw, Mich.
Winkler-Kross Trio (Lyric) Dayton, O.; (Or
pheum) Lima 30-Jan. 4.
Wold, Harold: 722 W. Madison st., Chicago.
Wolter, Anton: Sultan, Wash.
Wood, Johnnie (Falysland) Wash., D. C.
Wolpert & Paulan (Orpheum) New Orleans.
Wood, Ollie: 524 West 142d st., N. Y. C.
Wardley, Ralph (Garlick) Flint Mich.
Walker, Musical (Theatro) Richmond, Va.; (Art.)
Stanton, 30-Jan. 4.
Ward, Florence: 716 Brook ave., Richmond,
Va.
Wardell, Bshy Phyllis: 716 Brook ave., Rich
mond, Va.
Westin, Great (Empress) Cincinnati.
Whitman, Frank (Colonial) N. Y. C.; (Or
pheum) Brooklyn, 30-Jan. 4.

Yacklay & Bunnell: Lancaster, Pa.
Yamaouts Bros.: Winchester, O.
York & King: 5610 Prescott ave., St. Louis.
Young & Nixon Sisters: 1522 N. Lawrence st.,
Phila.
Youngs & Brooks: Martin, Mich.
Young, Ollie, & April (Orpheum) Budapest.
Hungary, Jan. 1-31.
Zanton Bros.: 901 E. 4th st., Canton, O.
Zeno & Mandell: 208 S. State st., Chicago.
Zingsrella, Mlle.: 66 Beaver st., N. Y. C.
Zuhrah & Zelma: 126 Atkins st., Meriden,
Conn.
Zantolias, Aerial: The Dalles, Ore.
Zenita (Hippodrome) St. Louis.
Zenithia, The: 2625 Ellis ave., N. S., Pitts
burg, Pa.
Zerado, Clever Frank: 538 Thomas st., Hilliard,
Wash.
ZeeReil, Frank, & Co. (Savoy) Flint, Mich., 23-
Jan. 4.

Spokane (American) American Theater Co.
Springfield, Mass. (Poll's) Poll Co.
St. Joe, Mo. (Lyric) William Grew Co.
Tacoma, Wash. (Princess) Princess Co.
Toledo, O. (New Auditorium) New Auditorium
Co.
Topeka, Kan. (Majestic) Majestic Co.
Trenton, N. J.: Manhattan Players.
Utica, N. Y. (Majestic) Majestic Co.
Washington, D. C. (Poll's) Poll Co.
Waterbury, Conn. (Jacquet) Poll Co.
West Hoboken, N. J. (New Amsterdam) Ray
mond Whitaker Co.
Wichita, Kan. (Auditorium) Wolfe Co.
Wilkes-Barre, Pa. (Poll's) Poll Co.
Worcester, Mass. (Poll's) Poll Co.
Yonkers, N. Y. (New Warburton) Warburton
Co.
York, Pa. (Mystic Star) Albert Dwight Co.
Zanesville, O. (Weller) Pearl Co.

STOCK & REPERTOIRE

Aubrey Stock Co., No. 1, D. Otto Hiltner, mgr.:
Charlsburg, W. Va., Aug. 5 Jan. 1.
Aubrey Stock Co., No. 2, D. Otto Hiltner, mgr.:
Greensburg, Pa., 30 Jan. 4.
Aubrey Stock Co., No. 3, D. Otto Hiltner, mgr.:
Paducah, Ky., indef.
Brown, Kirk, Co., J. T. Macauley, mgr.: Ring
hampton, N. Y., 16-28.
Breckenkridge Stock Co., Centalla, Ill., 23-28.
Burrett Players, O. G. Munthe, mgr.: (Lyric)
Lima, O., indef.
Bessey, Jack, Co., J. D. Proudlove, mgr.: Racine,
Wis., 23-28.
Barrett, Edward, & Co. (Grand) Clinton, Ind.,
23, indef.
Boyer, Nancy, Co.: Bradford, Pa., 23-28.
Chase-Lister Co. (Northrup) Glenn F. Chase,
mgr.: (Family) Butte, Mont., Nov. 17, indef.
Criterion Dramatic Co., J. C. Fuchs, mgr.:
Athens, Ga., 23-28.
Chauncey-Keffler Co., Fred Chauncey, mgr.:
Olean, N. Y., 16-28; Bradford, Pa., 30 Jan. 4.
Carleton Sisters, Varney & Montmoney, mgrs.:
Parkersburg, W. Va., 23-28; Ashland, Ky., 30-
Jan. 4.
Colonial Stock Co., Cortland Hopkins, mgr.:
Charlottetown, P. E. I., indef.
Chicago Stock Co., Chas. H. Ross-Kam, mgr.:
Washington, Pa., 23-28; Cumberland, Md., 30-
Jan. 4.
Cornell-Price Players, W. E. Cornell, mgr.:
Rochester, Ind., 16-28.
DeVoss, Flora, Co.: Davenport, Ia., 30 Jan. 4.
Earle Stock Co., L. A. Earle, mgr.: Morgantown,
W. Va., 25-Jan. 4.
Fox-King Co., Sid Cox, mgr.: (Lyceum) Ogden,
Ut., 9, indef.
Frax, John E., Players, C.C. Anskings, mgr.:
Sturgis, S. D., 23-28; Deadwood 30-Jan. 4.
Gravce, Helen, Co., N. Appell, mgr.: York, Pa.,
23-28.
Himmelm's Associate Players, Ira E. Earle,
mgr.: Meadville, Pa., 23-28; Batavia, N. Y.,
30-Jan. 4.
Hayes, Lucy, & Associate Players, Lucy M.
Hayes, mgr.: Blue Hill, Neb., 23-28; Edgar
23-28; Chester 30; Republic City, Kan., 31;
Scandia, Jan. 1; Green 2, 4.
Hillman's Ideal Stock Co., F. P. Hillman, mgr.:
Waterville, Kan., 23-28.
Keyes Sisters Co., Chester A. Keyes, mgr.:
(Hart's) Philadelphia, Pa., 23-28.
Knickerbocker Stock Co., Eugene J. Murphy,
mgr.: Frankfort, Ind., 23-28; Crawfordsville
30-Jan. 4.
Keene, Lorraine, & Associate Players, H. I.
Loweley, mgr.: (Empress) Grand Island,
Neb., Oct. 27, indef.
Keene Players, H. I. Laurence, mgr.: (Star)
Sheridan, Wyo., Oct. 27, indef.
Kelly, Sherman, Stock Co., Harry B. Sherman,
mgr.: Watertown, S. D., 23-28; Brookings 30-
Jan. 4.
Long, Frank E., Stock Co., Frank E. Long, mgr.:
Hannibal, Mo., 23-28; Moberly 30-Jan. 4.
Lyon, Jack, Stock Co., Jack Lynn, mgr.: White
hall, N. Y., 23-28; Plattsburg 30 Jan. 4.
LaPorte, Mac, Co., Joe McInroe, mgr.: Ekhart,
Ind., 23-28; Kalamazoo, Mich., 30-Jan. 4.
Msher, Phil, Co.: Rutland, Vt., 23-28.
Morris & Weston Kiassy Players: Tarentum,
Pa., 9, indef.
Murphy's Comedians No. 1, Geo. Wilson, mgr.:
Albuquerque, N. M., indef.
McKeen's Dramatic Co., H. Macpherson, mgr.:
Amherst, Can., indef.
Majestic Stock Co.: (Iris) Tampa, Fla., indef.
Oreicht Stock Co., Christy Oreicht, mgr.: Mad
ison, Minn., 23-28.
Olliver Stock Co., Otis Olliver, mgr.: Rockford,
Ill., indef.
Pearl Stock Co. No. 1, A. A. Webster, mgr.:
Parkersburg, W. Va., Oct. 21, indef.
Pearl Stock Co. No. 2, A. A. Webster, mgr.:
Grafton, W. Va., Oct. 21, indef.
Pickett Stock Co., Willis Pickett, mgr.: Wil
mington, N. C., 25-28; Greensboro 30 Jan. 4.
Reynolds & Ross Players, Billy Ross, mgr.:
(Majestic) Grand Junction, Colo., indef.
Robbins, Miss Bobby, Co., Fred E. Clayton, mgr.:
Greensburg, Ind., 23-28.
Shannon Stock Co., Harry Shannon, mgr.: Sisters
ville, W. Va., 23-28.
Tempest Dramatic Co., J. J. Tempest, mgr.: Mt.
Carmel, Pa., 26-28; Stratton 30-Jan. 4.
VanDyke & Egton Stock Co.: Toledo, O., indef.

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AGENTS: PORTLAND: THE FRAMES, 15; SEASIDE: THE FRAMES, 15; ASTORIA: THE FRAMES, 15; ASTORIA: THE FRAMES, 15; ASTORIA: THE FRAMES, 15.

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Additional Performers' Dates

Bennomonte & Arnold (American) Davenport, Ia., 23-25; (Milnes) Minneapolis, Minn., 30 Jan. 4.

Primrose & Dockatader's Minstrels, Earl Burgess, mgr., St. Louis, Mo., 22-Jan. 4.

BANDS & ORCHESTRAS

DeLaurentis' Military Band, Mary A. Steese, dir. (Casino) (Hink) Baltimore, Md., indef.

MISCELLANEOUS.

American Showboat, W. P. Needham, mgr.: Calhoun, N.Y., indef.

CIRCUS NEWS

NOTES FROM 101 RANCH.

(Continued from page 22.)

advertise that all debts are paid, and ask creditors to present their claims.

CARNIVAL COMPANIES

Ballor & Shoat's Southern Shows: Jennings, La., 23-28.

CIRCUS GOSSIP.

Leon W. Washburn, the one-time circus showman, took his first plunge into the street carnival game last summer with Colonel Francis Ferral, who was one of the first to import ideas to the United States.

Circuses and Wild West Shows

Carlisle's Wild West (Hippodrome) N. Y. C., indef.

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Baller's Minstrel, J. H. J. H. Kansas City, Mo., 22-28.

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Synopses of this Week's productions in this paper

Film Synopses

EDISON.
(Continued from page 25.)

a dime novel. Finally the girls come to the rescue of the two old men and just as the picture is about to close with "and they lived happily ever after" we find that nothing of the kind happens and—well, see it yourself and learn what happens after.

A CLUE TO HER PARENTAGE (Sixth story of What Happened to Mary; drama; release Dec. 27; length, 1,000 feet)—Lieutenant Strakey, Mary's opponent, in "A Letter to the Princess" has been commissioned to go to America, and Madam Jolatsky, who has fallen in love with him, resigns her own appointment in London and follows him, taking the same steamer and becoming a fellow-passenger with Mary. Mary's cabin mate is a young woman who seems to be struck with Mary's appearance and when Mary is looking over the letter which is the only clue to her mysterious birth and parentage, this woman, Nell Benson, sees the writing and succeeds in getting Mary to show her the letter. She then sends a wireless to someone in New York, expressing the belief that she has found "the missing heiress." Lieutenant Strakey seizes upon the word "heiress" and begins attentions to Mary which Nell Benson does not want her to accept. Besides this Madam Jolatsky warns Mary not to flirt with Strakey. Mary desires to play the game to the end and leads Strakey on. Madam Jolatsky slips a bracelet into Mary's trunk just before the steamer lands in New York. This is found by the custom's official and Mary, unable to explain, is arrested. At this juncture Nell Benson appears with a gentleman whose name creates a stir with the officials and who takes charge of the case. He takes Mary into a mansion, informs her that this will be her home henceforth. He refuses to tell her more about her family except to point to a portrait which he tells her is that of her mother. The wanderer has found a home and a memory of a mother.

HE SWORE OFF SMOKING (Comedy; release Dec. 28; length, 525 feet)—On January 1 Mr. Jones "swears off" smoking. Next day he starts for business feeling happy, but somehow things don't seem to go well at the office, and he feels for a cigar. At luncheon the man opposite him lights a cigar after his meal and poor Jones beats a hasty retreat from the tempting odor. The afternoon proves a bad one for his office force and he starts for home early. At the station a friend offers him a smoke. He arrives at his home in an unenviable state of mind. He doesn't kiss the children but goes to his room to change clothes without taking off his hat. He tears his collar, drops his watch and breaks it and sits down on his lat. At dinner the soup burns him and he leaves the table hurriedly. His wife sends for cigars and one is put in his mouth. His protests grow more feeble and the last scene shows us a happy family reunion. On the same reel is How a Horseshoe Unset a Happy Family.

HOW A HORSESHOE UNSET A HAPPY FAMILY (Comedy; release Dec. 28; length, 475 feet)—Mrs. Murphy, in an unenviable state of mind, has a horse which she believes is good luck and brings it home, but her husband insists that a horseshoe has always been bad luck to him. When a telegram arrives from his mother-in-law stating that she is coming for a visit, Mrs. Murphy exclaims "this is good luck." This starts a quarrel which ends in Mrs. Murphy having her way. She hangs the horseshoe on the wall and in doing so it falls and breaks a mirror. This means seven years of bad luck to Mr. Murphy and he throws the horseshoe out of the window. It steams a man on the head. He finds the thrower of the horseshoe and a punning match ensues, in which Murphy gets the worst of it. When Murphy's mother-in-law arrives she presents him with a "good luck" horseshoe, unsealed and trimmed with ribbons. Murphy goes into convulsions. The scene ends in a laughable tumult.

THE CRIME OF CARELESSNESS (Drama; release Dec. 30; length, 1,000 feet)—Mr. Waters, owner of a woolen mill, is careless about having the fire exits kept clear. The factory inspector listens to Mr. Waters' promise to right matters and does not report the case. Tom Watts, an employe, breaks the rule which prohibits smoking. Tom Watts and Hilda Fox, another employe, are lovers. With the wedding but one day off, Tom carelessly throws a lighted match into some rubbish in the basement of the mill. The fire gains headway so rapidly that Tom is barely able to escape up the blazing stairway. Meanwhile the smoke has penetrated to all parts of the mill, the employes are panic stricken and rush for the exits, only to find them locked or cluttered with boxes and bales. Tom comes upon a crowd of them at one of these doors, and grabbing an axe, cuts a way for them thru a partition. Upon escaping to the street he finds that Hilda is still in the mill. Tom finds the unconscious Hilda and carries her to the street, where he acknowledges his blame in setting the mill afire. The employes nearly mob him and he is driven out of town. His name is heralded among other mill owners and he is unable to secure work. This, added to the fact that Hilda was crippled in the fire, drives him to contemplating suicide from which he is prevented by the arrival of Hilda with a letter from Waters in which he acknowledges his own blame as well as Tom's and invites Tom to return to the mill.

FOR THEIR (Drama; release Dec. 31; length, 1,000 feet)—John Hart, a counterfeiter, is arrested in a restaurant, while dining with his daughter, Mary. He excuses himself and leaves a note and money, to be delivered to her by

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(Continued on page 39.)

LIST OF FILMS AND THEIR RELEASE DATES

Film supply co.—release days. Monday—American, Comet, Itala. Tuesday—Gaumont, Majestic, Thanhouser. Wednesday—Gaumont Weekly, Itellance, Solax.

27—Pat and the Milliner (comedy) (split reel) 445. 27—A New Use for the Bike (comedy) (split reel) 458. MAJESTIC. November—26—Stocking Her Future Mother-in-law (comedy).

10—Picturesque Italian Scenes (col.) (scenic) (split reel) 650. 10—The "Lion Tamer" (comedy) (split reel) 350. 14—Trapping the Conspirators (drama) 1010. 17—As Fate Will (drama) 1000. 21—The Tivoli Hills and the Falls of Anio (scenic) (split reel) 430.

9—Conway, the Kerry Dancer (dancing) (split reel) 125. 11—Toll Gate Raiders (drama) 1000. 13—The Mummy and the Cowpunchers (comedy) (split reel) 1000. 13—Strange Places and Quaint People in New York (scenic) (split reel) 1000.

Film Synopses

EDISON.

(Continued from page 36.)

Jimmy, the waiter. When Hart is released he seeks Mary in the restaurant where Jimmy works. Mary is there with her husband, Jack Hanley, who has defied his father's will by marrying Mary who had become the elder Hanley's stenographer. Hart does not disclose his identity. Things had gone poorly with Mary and Jack, but Jimmy made their orders suspicious by strategy. Hart returned to his counterfeiting—and still, the secret service man, was sent to find him. Meanwhile old Hanley had relented somewhat and had a private detective looking for his son and daughter-in-law. Hart in disguise frequented the restaurant where Jack and Mary ate and tried to find a way of relieving their financial distress, but without success. Still goes to the restaurant for the counterfeiter. The detective failed to penetrate Hart's disguise, but Jimmy had not, and warned Hart to go. Hart, while lighting a cigar, used the mannerism of the engraver unconsciously rubbing the steel shavings from between his fingers. When he had gone still followed, but Hart escaped thru a ruse. Old Hanley, having located Jack and Mary, gives them a splendid dinner, and rewards Jimmy. Jimmy bids Hart and persuades him to go to the country with him.

FEATURE FILM COMPANIES.

FEATURE FILM SALES CO., LTD.

HATED (Drama; releas Dec. 16; length, 141 feet).—Lulu, the gypsy, and his wife, meet at a cafe their friend Carl, the bear tamer. Carl is infatuated with Marietta, the gypsy's wife, and the gypsy is suspicious. One year later both parties are giving an exhibition in the same city, and they meet again. While intoxicated Carl opens the bear's cage, and the bear escapes, and many lives are endangered. But everything ends well when Carl is saved. This picture includes a sensational scene showing a fight between the bear and a snake.

TRACK BY WIRELESS (Drama; releas Dec. 18; length, 141 feet).—A story of the infatuation of a society woman, Kate Holborn, for a crook, Jack Morton, his vocation being unknown to her. She buys his photo. Later he refrains from robbing her of a necklace. The police, being on his trail, find him and Kate at the balloon grounds. She throws herself between the police and her lover, while he rushes to the balloon, which is just rising, throws himself into the basket and sails aloft. Later he dispatches a carrier pigeon with a message to Kate. Some months later he attends, in disguise, a party she is giving, and reveals his identity to her. The police trail him to his home. He escapes and flies to Kate. Together they take a horse from the stables and ride away, the police in pursuit, in a motor car. The couple succeed in boarding a steamer, taking the horse with them. But the police dash to the wireless and flash a message to the captain of the steamer. Upon the captain's approach Jack mounts the horse and jumps overboard, followed by Kate. They reach shore on horseback, but Jack persuades Kate to remain behind, foreseeing, as he does, his finish. Then the horse and rider are pursued to a steep precipice, and as the police draw nearer they disappear over the edge and the police find the lifeless bodies below.

THE GROTTO OF TORTURE (Drama; releas Dec. 21; length, 141 feet).—Captain Kennedy, commander of a steamer, visits a foreign country and falls in love with Kail, a native girl. She leaves the "holy fire" and goes to him. He sends his elephant for her conveyance, and they elope and are married and live happily. One year later the priest discovers their whereabouts and, disguised as a fakir, goes to Kail's home. She receives a note afterward declaring her sins can never be forgiven. At an evening party at the captain's house their child is carried off by a leonard. The distracted mother follows. One scene in the film depicts the mother begging the priest to restore her child. Finally the elephant aids the captain on his wife's trail and she is recovered.

M. & F. FEATURE FILM CO.

SHIPWRECK IN ICEBERGS (Three reels; 3,000 feet).—This film shows passengers boarding a ship at Southampton. We see the vessel getting underway amidst stral and waving of handkerchiefs. The life on deck is shown. The outlook is seen in his basket in the mast. On the officers' bridge we see the captain. The Marconi station is shown in detail. Sooty-faced men do their work untiringly in the engine room. In the next scene we have before us the life and movements of the lower deck at evening, showing also a number of state rooms as well as scenes in the cafe. The next scene again shows the man in the mast. He is becoming restless as they enter the ice fields. He centers his attention on an object directly ahead. It is an iceberg. He reports to the commander in charge. Hardly has the officer received the message when he grasps the telescope which confirms his fears. "Full steam backwards," is his command. The electric signal apparatus is shown in the machine-room and in an instant the machines are reversed. Another scene shows the captain running in haste. He takes full command. The film now portrays the grinding crash of the collision. A crushing hail of ice fragments falls upon the deck. The forward part of the ship's body slowly lurches back on its injured side. The next scene shows the brilliant assembly in the cafe. Furniture and fittings are upset in the state rooms. The ship's carpenter is summoned by the captain for repairs. The captain directs the operator to send distress signals. Soon the bow of the ship begins to stink. People rush to their cabins and excitedly hunt their trinkets and money. There is a hissing sound of escaping steam. Water has reached the boilers and they have exploded. Next is shown the interior of the boiler room. The pressure from the explosion has thrown open the doors of the boilers; flames shoot from those openings. Blocks of ice bulge even on the stokers. The water breaks into the machine room. All rush to the upper deck. The life preservers are handed out; sailors hurry to the life boats; officers and stewards command the ship to be made clear; quickly the boats are lowered. Again and again the captain rushes to the window of the Marconi station to encourage the overtax operator, who bravely stays at his post. Now he is in his waist in water. The second operator begs his

chief to save himself and throw him a life preserver, but he turns him away. At the window of the station stands a man scantily clad with a crying child in his arms. The operator calls him into the station and places on him his own life preserver. The captain gets down from the bridge and comes to thank and praise the operator for his courage and releases him from duty, but he refuses to desert his post. Only the smallest part of the stern

of the ship is now visible. The waves drag the captain from the rear bridge. He struggles with all his strength; he would die on his ship. He sees an exhausted passenger fighting for his life, and grasps the almost frozen form and keeps him above the waves until a boat rescues him. All hands are stretch forth to save the captain, but he refuses their help and points to the sinking ship. Suddenly the last part of the ship sinks from sight.

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MONDAY, DECEMBER 30th.

IMP.—Jones' Wedding Day. Comedy. A thousand feet of laughter, at least ten laughs to each foot.

NESTOR.—Arabella's Ankle. Comedy. It never needed a pretty ankle to complete his painting. The manner in which he secured the desired model and the complications which resulted are extremely comical.

CHAMPION.—The City Boarder—The White Heron. A split reel that will fit in on any program and give utmost satisfaction. The comedy is good, and the educational release gives original views of bird life.

TUESDAY, DECEMBER 31st.

GEM.—Dorothy's Birthday. Drama. An ideal child picture, one that will please the old and delight the young. Brilliantly staged and acted.

101 BISON.—The Redemption of White Hawk. Two-reel drama. Several exciting chapters from the book of early frontier life, thrillingly enacted. A fascinating military release.

ECLAIR.—The Wager. Comedy-drama. An every-day-life sort of story. How a man wagered that he could be arrested without committing a crime, and won his wager.

WEDNESDAY, JANUARY 1st, 1913.

NESTOR.—The Fight for Right. Western drama. A breezy story of the West, in which a "sky-pilot" brings about a regeneration. Fine photography, brilliant production.

FRONTIER.—The Horse Race at Hawley's Ranch. Drama. How a Western girl, disguised as a man, won a horse race and saved her mother's home. It palpitates with excitement from start to finish.

POWERS.—The Wise One. You won't be wise unless you get this comedy. It is full of fun and merriment. Just the kind of comedy that you need to complete a good bill.

THE ANIMATED WEEKLY. The one best bet of the week for popularity and entertainment.

THURSDAY, JANUARY 2nd, 1913.

IMP.—The Bear of Burden. Drama. The strength of a husband's devotion, the weakness of a wife's frivolity and the disgrace wrought by a dishonest broker, form the basis of an emotional King Baggot offering of rare merit.

REX.—The Ride of Jennie McCann. Drama. That patriotic poem, so dear to every American, vividly portrayed by an excellent cast, artistically staged. Not a single detail or thrill left out of this historical event.

ECLAIR.—A Tammany Boarder. Comedy. A laugh-getting burlesque in which a roval Bengal tiger plays the leading role. You will enjoy the antics of the boarding house folks when the tiger gets loose.

FRIDAY, JANUARY 3rd, 1913.

NESTOR.—The Blackmailers. Western Drama. He forged a check to save his sister's life. The misery which followed in later years is most realistically presented. Pleasing Western atmosphere.

POWERS.—Wheels of Fate. Drama. A particularly strong dramatic offering, with intense situations well portrayed and handsomely staged. There is something about it that will linger in your mind forever.

VICTOR.—The Grouch. Comedy. A very unique sort of comedy drama, one that will make a bit with your audience. There is just enough of the true-to-life situations to bring it home to your spectators.

SATURDAY, JANUARY 4th, 1913.

IMP.—What Katy Did—Prize Winners at the Poultry Show. A jolly mix-up of an infatuated youth, an actress, an unsophisticated wife and an angry husband. Exceptionally funny. Along with it an educational industrial.

101 BISON.—A Maid at War. Two reels. Round after round of applause will burst forth from the enthusiastic spectators, as this exciting story of the bravery of the men in gray and the boys in blue is projected. You will marvel at the magnitude of the war scenes, and the brilliancy of the entire production.

MILANO.—A Father's Stratagem. Drama. The ingenious plan of the father to bring about the reconciliation between a foolish, flirting wife and an angry husband. Highly humorous.

SUNDAY, JANUARY 5th, 1913.

REX.—It Doesn't Pay. Drama. The havoc and shame wrought by gambling is vividly portrayed in this dramatic photoplay. A strong picture with a strong moral.

CRYSTAL.—Her Kid Sister—Jones Resurrected. Here's another crackerjack, side-splitting comedy. You will grin, first smile, and then you will just roar with laughter. Do not fail to book it.

ECLAIR.—Gawfish—Willie, King of Janitors. Comedy. How a janitor's child gave a demonstration of what a janitor would really like to do. No end of laughter. Along with it a very interesting educational.

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IN WINTER QUARTERS

CIRCUSES, WILD WESTS & TENT SHOWS.

Arlington & Beckman's Wild West: Lakeside, N. J.; gen. offices Randall Bldg., 136 W. 52d st., New York City.
 Backman's Animal Show: Leavenworth, Kan.
 Bailey's, Mollie A., Show: 1215 Oak st., Houston, Tex.
 Barlow, Ed. P., Dog & Pony Show: South Millford, Ind.
 Barnes, Al. G., Wild Animal Show: Venice, Cal.
 Barnum & Bailey Shows: Bridgeport, Conn.
 Bonheur Bros.' Show: Carmen, Okla.
 Boughton's Billie, Overland Show: Aumbia, Ind.
 Brown & Tommler's Combined Shows: Richmond, Mo.
 Buffalo Bill-Pawnee Bill Shows: Trenton, N. J.; New York offices 1201 Broadway, New York City.
 Campbell Bros.' Shows: Fairbury, Neb.
 Carlin Bros.' Shows: 2116 S. 64th st., Philadelphia, Pa.
 Carlisle's Wild West Show: 27 Lawrence st., New York City.
 Carson, Kit, Buffalo Ranch Shows: Hartsburg, Ill.
 Christie & Leonard's Overland Shows Combined: R. F. D. No. 1, Henderson, N. C.
 Cole Bros.' Show: Lancaster, Mo.
 Colorado Grand Show: Sparta, Ky.
 Circle A. K. Ranch Wild West, Kirch Bros., mgrs.: Moline, Iowa.
 Downie & Wheeler Shows: Oxford, Pa.
 Flake, Dode, Show: Wenewoc, Wis.
 Forepaugh-Sells Bros.' Show: Baraboo, Wis.
 Fowler & Clark's Dog & Pony Show: Fair Grounds, Belleville, Ill.
 Freed, H. W., Show: 905 Grant st., Niles, Mich.
 Gentry Bros.' Show: Bloomington, Ind.
 Gollmar Bros.' Show: Baraboo, Wis.
 Great Lion Show: Mansfield, O.
 Haag, Mighty Show: Box 107, Shreveport, La.
 Hagenbeck-Wallace Show: Peru, Ind.
 Hall, Geo. W., Jr., Show: Evansville, Wis.
 Harris, Chas. N., Circus & Trained Animal Show: Schuylerville, N. Y.
 Heber Bros.' Show: 312 E. 17th ave., Columbus, O.
 Henry, J. E., Show: Stonewall, Okla.
 Horst Hill's Show: Quenemo, Kan.
 Horne's Trained Animal Shows: Kansas City, Mo.
 Horne's Wild Animal Show: San Antonio, Tex.
 Howery's Great London Shows: Montgomery, Ala.
 Hutton, A. E. & Co. Hippodrome: North Vernon, Ind.

Woody's Combined Shows: Afton, Okla.
 Yankee Robinson Show: Grainger, Ia.; gen. offices Des Moines, Ia.
 Young Buffalo Wild West & Col. Cummins' Far East: Peoria, Ill.; gen. offices 69 W. Madison st., Chicago, Ill.
 Yankee American Shows: 1613 S. 14th st., Sheboygan, Wis.

CARNIVAL COMPANIES.

Adams Shows: Anderson, S. C.
 Allman Bros.' American Shows: 928½ E. 12th st., Kansas City, Mo.
 Barkoot, K. G., Shows: P. O. Box 36, Valdosta, Ga.
 Reister's Combined Shows: Williamsport, Pa.
 Barnes J. J., Amusement Co.: 1159 E. 11th st., Chicago, Ill.
 Chicago Greater Shows: 2009 W. Vanuren st., Chicago, Ill.
 Capital City Amusement Co.: 14 W. 6th st., St. Paul, Minn.
 Gilpin, Herbert, Shows: Mulkeytown, Ill.
 Great Patterson Shows: Paola, Kan.
 Great Empire Shows: 39 11th st., Wheeling, W. Va.
 Great Sutton Shows: 2018 Division st., St. Louis, Mo.
 Gross Combined Shows: East Radford, Va.
 Hatch, J. Frank, Shows: Verona, Pa.
 Hoosier Amusement Co.: H. M. Long, mgr.: 1132 Calhoun st., Ft. Wayne, Ind.
 Jones Amusement Co.: Anderson, Ind.
 Jones Show, A. H. Jones, mgr.: Danville, Ky.
 Keystone Amusement Co.: 414 E. Locock st., Pittsburg, Pa.
 Kline, Herbert A., Show: P. O. Box 68, Flint, Mich.
 Landes Bros.' Shows: Abilene, Kan.
 Metropolitan Shows: Americus, Ga.
 Moss Bros.' Shows: Jacksonville, Fla.
 Old Dominion Shows: Funkstown, Md.
 Parker, Three, Shows: Leavenworth, Kan.
 Queen & Crescent Shows: Bogalusa, La.
 Rice & Quick Amusement Co.: Durant, Okla.
 Selor, Miss, Carnival Co.: Cincinnati, O.
 Shabanau Carnival Co.: Rockford, Ill.
 Snyder's Greater United Shows: Argenta, Ark.
 Weider Combined Shows: Coalton, O.
 Wilber & Kline Shows: Petersburg, Ill.

MISCELLANEOUS.

Allen's, Miss Julia, Great Western & Hippodrome Shows: 4830 N. Front st., Philadelphia, Pa.
 Almond, Jetbro, R. R. Shows: Albemarle, N. C.
 Aztec Indian Girls, J. L. Brown, mgr.: Hill-board, Cincinnati, O.

Any corrections or additions to The Billboard's list of shows in winter quarters may be recorded on the blank below:

Name of Show
 Winter Quarters

Kennedy Bros.' R. R. Show: Normanna, Tex.
 Ketchow & Tuxer Show: Anderson, Ind.
 LeMont Bros.' Show: Salem, Ill.
 Lampe Bros.' Show: Abacon, N. J.
 LeClair's Dog, Pony & Monkey Circus: P. O. Box 57, Crompton, R. I.
 Lucky Bill Show: Quenemo, Kan.
 Levants' Modern Tent Show: Thompsonville, Mich.
 Livingston's Supreme Shows: Sturgis, Mich.
 Main, Walter L., Show: Geneva, O.
 Miller Bros., & Arlington's 101 Ranch Wild West: Hot Springs, Ark.
 Moore, J. W., & Son's Show: St. Charles, Mo.
 Montana Louis & Son's Wild West: 135 State st., Evansville, Ind.
 Nazor's Overland Show: Ontario, O.
 Nelson's Wild West Show: Chapman, Kan.
 Noble's Chas. Tent Show: Charleston, S. C.
 Prairie Lillie & Nebraska Bill's Show: Newark, N. J.
 Quire United Shows: Reading, Pa.
 Rhode Royal Show: Bremen ave., St. Louis, Mo.
 Rice Bros.' Colossal R. R. Shows: State Fair Grounds, St. Paul, Minn.; gen. offices 414 S. State st., Chicago, Ill.
 Rigg's Wild West: Greenland, Ark.
 Ringling Bros.' Show: Baraboo, Wis.
 Rippled Bros.' Show: P. O. Box 68, Frankfort, Ind.
 Robbins', Frank A., Show: Bremen ave., St. Louis, Mo.
 Robson Bros.' Show: 1316 Green st., Reading, Pa.
 Robinson's John, Shows: Terrace Park, O.; gen offices Second National Bank Bldg., Cincinnati, O.
 Renner's Show: Montgomery, Ala.
 Sautelle, Sig., Show: Homer, N. Y.
 Sear's Animal Show & Museum: Reading, Pa.
 Seibel Bros.' United Shows: Watertown, Wis.
 Sella Floto Shows: 237 Symes Bldg., Denver, Colo.
 Silver Family Shows: Crystal, Mich.
 Smith's E. G., Colossal Shows: Atwater, O.
 Smith's Greater Shows: Augusta, Ga.
 Sparks' Shows, Chas. Sparks, mgr.: Fair Grounds, Sallsbury, N. C.
 Spann's Overland Show: Millington, Md.
 State Bros.' Circus: 1874 Washington ave., New York City.
 Starrett's Shows: 87 Clermont ave., Brooklyn, N. Y.
 Still Bros.' Show: Beverly, O.
 San Bros.' Show: Central City Park, Macon, Ga.; Western offices 338 Summit st., Toledo, O.
 Swift's, Jack, Show: Casey, Ill.
 Stone's H. A., No. 1 and 2 Dog & Pony Shows: Middletown, Mo.
 Tompkins' Wild West Show: New Hope, Pa.
 Uden's Col. W. J., Wild West: Flanagan, Ill.
 Welsh Bros.' Show: 703 N. 8th st., Philadelphia, Pa.
 Wolcott's, F. S., Model Shows: Marlon, S. C.
 Wonderland Tent Shows: Ellenboro, W. Va.

Blondin Show: Box 33, Holton, Kan.
 Braden's, C. A., Show: Natchez, Miss.
 Burk's U. T. C. Co., C. E. Beyerle, mgr.: Bannock St. & Colorado ave., Denver, Colo.
 Busby's, J. M., Minstrels: 1248 W. Jefferson st., Los Angeles, Cal.
 Cotton Blossom Floating Theater: Ft. Pleasant, W. Va.
 Hart's Mighty Midway: 624 Febr ave., Louisville, Ky.
 Herrman & Reno's Show: St. Marys, Kan.
 Jones, Mighty, Shows: P. O. Box 92, Spring Hope, N. C.
 Karr's Water Circus & Congress of Wonders: 212 W. 13th st., Texarkana, Tex.
 Ketchow & Traver's Jesse James Show: 1811 Sheridan st., Anderson, Ind.
 Lambrigger's, Gua, Show: Orrville, O.
 Lakose Electric Fountain: Verona, Pa.
 Monroe's Mighty Shows: Mt. Vernon, Ark.
 Montana, Louis & Son's Greater 10c. Wild West: 135 State st., Evansville, Ind.
 Murdoch Bros.' Show: Gardner, Mass.
 Murphy's, J. F., Buay City: P. O. Box 337, Augusta, Ga.
 O'Brien's, J. C., Georgia Minstrels: Jacksonville, Fla.
 Ripley's, Geo. W., Vandeville & Dramatic Combined: Homer, N. Y.
 Swain, W. L., Show: Swain Bldg., Gravier & Telemachus sts., New Orleans, La.
 Todd's, J. A., Water Show, Al. Todd, mgr.: Sallaw, Okla.
 Terry's Shows: Little Sioux, Ia.
 Williams', Prof. Eph, Troubadours: 68 10th st., Milwaukee, Wis.

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Watche's Column.

(Continued from page 17.)

Professional people, perhaps, have more excuse than those of any other calling. The bar room all too often affords them, if not their only, at least their readiest, opportunity for social intercourse and diversion.

But the actor knows when he is going it too strong. Nature warns him time and time and time again. Every morning that he breakfasts off of a charcoal tablet and a Red Raven split, nature is whispering: "Have a care, you fool—let the drinks go round less frequently tonight—let the round pass you occasionally—take a cigar oftener. When it is your treat, do not insist on every one drinking out and having a fresh one. If they prefer to finish the one they have, respect their wishes. They will thank you, think more of you, and respect your wishes in turn. You will not be esteemed niggardly or cheap or caddy. Hold up your end—hold it as high as the Woolworth Building, but don't be an ass—don't continue to drink when it gags you—don't be a swine."

There is only one fool that is greater than the fool who breakfasts on a bromo-saltzr—the fool who starts the day on a cocktail. I speak from experience.

Treating is responsible for fully half of the confirmed drunkards in America. In this connection the following excerpt from St. Paul "Pioneer Press" is interesting:

"The Supreme Court of the State of Washington has upheld the right of the city of Tacoma to enforce an anti-treating ordinance. The Court holds that the power to regulate saloons means also the power to regulate the conduct of citizens in saloons.

"The Court did not consider seriously the argument that treating is an act of hospitality, and that it was an individual right which could not be abridged. The Court says this argument has no weight whatever in support of a practice which becomes a menace to morality and order. It holds that the citizen has no inherent right to treat another in a saloon which is under the control of the police power. 'Whatever the right of the citizen may

be elsewhere, he has no inherent right even to buy liquor in such a place.'

"It will be interesting to watch the effect of the decision. Whether such an ordinance can be successfully enforced is open to question. One thing will be generally admitted, and that is that with the treating system abolished the sale of liquor would fall off tremendously. The number of people who drink alone is inconsequential. The great bulk of liquor drinking is done under the guise of 'sociability.'"

It is a rotten precedent to establish—strikes another blow at personal liberty—gives additional color to the charge that Americans blow more about liberty and enjoy less of it than any people on earth. But it shows very plainly how dangerous treating is considered by older men—men who have gone over the road that younger men are now just settling forth on.

I am not a teetotaler nor a prohibitionist—not by a long shot. I am about as far from being a temperance crank as anything you can well imagine, but I do know that drinking impairs an actor or performer's reliability very greatly. I know, furthermore, that a reputation for reliability is a very great asset to the actor. It ranks away up yonder almost side by side with talent or skill in the estimation of managers.

It gets work. It gets long engagements. It gets choice engagements. AND IT GETS THE COIN. It is a bigger salary booster than favorable press comment or influence or pull of any kind.

Lots of young fellows drink too much out of fear of the comment of companions of their own age, or the unexpressed opinions of older ones. They can not bear to think that others may consider them afraid to drink—afraid that they can't stand much, or afraid of disobeying parental or friendly injunctions, or breaking promises made to wives or sisters.

No one ever harbored such a thought save a fool, and no one is afraid of the opinion of a fool save another fool.

Don't swear off New Year's Day. There's nothing in that. Determines rather to be a man—a gentleman—three hundred and sixty-five days in the year. Strive for a fancy salary rather than a red nose, nervous dyspepsia or a bum liver.



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T. M. A. NEWS

SPOKANE, WASH., LODGE NO. 47.

(Continued from page 17.)

secretary, John W. Hager; treasurer, Fred Thomson; marshal, Roy Gason; physician, J. R. Neely; trustees, H. W. Gilbert, H. W. Sanders and Robert Deveraux. A vigorous campaign was arranged for the acquisition of new members and plans for the entertainment of the 1913 convention are being carried out in a manner that speaks and spells success from the very beginning. Keep your eye on Spokane! All communications should be addressed to Brother Meyer, recording-secretary, Ophium Theater, Spokane, Wash.

OTTAWA, ONT., LODGE NO. 49.

Ottawa Lodge No. 49 held its regular meeting December 15 and it was very warm at times, because several important subjects were discussed in their different aspects.

A few individual members of the lodge may miss one or two of the regular meetings during the year, but when the time of the annual election rolls around it is always noticeable that every member able to walk around is present and shouts "present" in answer to the roll call with a vim that is gratifying to hear. This was the reason for the full house at this meeting and a lot of animated discussion was in evidence throughout. Most of the offices were contested, the successful candidates winning in most cases by very small margins. The final result is as follows: Past-president, Gilbert Graham; president, Donald J. Casey; vice-president, Fred Leduc; secretary, R. R. Marcell; assistant secretary, Robert Gellatly; marshal, M. Anderson; sergeant-at-arms, Thomas McGreevy; financial committee, T. Mathews, R. J. Thomas, S. N. Moxley; physicians, R. E. Valin and E. S. Smith; delegate to the convention, R. R. Marcell; alternate, Harry Doran.

The report of the secretary was very entertaining, dealing, as it did, with all the events of the past year and containing some very good suggestions for the work of the coming year.

Brother Bruce Fawcett has left the city to join The Passing Show of 1912 Company in Montreal as the property man.

Brother R. R. Marcell was selected to represent No. 49 at the Spokane Convention and he has announced himself as a candidate for grand lodge office, launching his campaign early. Brother Marcell is president of Lodge No. 95, I. A. T. S. E., a past president of this lodge, its present secretary and ex-president of the Allied Trades and Council.

LOS ANGELES LODGE No. 35.

At the last meeting of Los Angeles Lodge No. 35, the following officers were elected for the coming year: President, Jacob Fogel (re-elected); vice-president, Harry Easton (re-elected); financial secretary, J. V. Schmidt (re-elected); recording secretary, Jack Howard (re-elected); sergeant-at-arms, George Kessler. Trustees: Frank Reynolds, chairman; Carl Taylor, E. J. Louis, H. J. L. Atwood, William Allen. Lodge physician, Dr. A. Nichol Smith (re-elected); marshal, O. A. Nichola.

JERSEY CITY LODGE NO. 24.

Jersey City Lodge No. 24, T. M. A., will hold their election of officers at the next regular meeting, Sunday, the 22nd. A number of changes will be made in the line of officers. The most important part of the meeting will be the initiation of the New York Billboard office staff including Chester Bercroft, manager; Charlie Pope and the obliging little secretary to the manager, Miss Kilne. Every member of the lodge will receive a notice for this occasion for there will be something doing. Visitors are expected from New York, Brooklyn, Newark and Paterson.

Brother Harry Dunkel, editor of the Pan Club, in reply to your question in the Christmas Number, would say I am very sorry to inform you that party in St. Louis calls himself Anhanzer, is no relative of mine. If he was I would send you a car to the Pittsburg Club, for I know you, and every member of the T. M. A.'s would receive a kog for his Christmas, and all conventions would be held at the brewery yearly. Then we would have a delegate from every lodge in the United States and Canada. You will remember what we did to the brewery in Wheeling, don't you? Then please tell me how far two cases would go in the Pittsburg Club.

BUSIY.

T. M. A. NOTES.

The St. Louis Lodge No. 5 will give a benefit vaudeville entertainment for the sick and death fund on Tuesday night, December 31, at Talbot's Hippodrome. Visiting members are cordially invited to attend.

I. A. T. S. E. NOTES

WASHINGTON LODGE NO. 22.

Washington Lodge No. 22 held its annual election at the Eagles' Club House Hall, December 15, and the following officers were elected for

TICKETS
COUPON AND STRIP

There is but One BEST—Those Made by WELDON, WILLIAMS & LICK FORT SMITH, ARKANSAS SAN FRANCISCO, CAL. MINNEAPOLIS, MINN.

the coming year: President, James W. Hurley; Vice-president, F. Nelson; Business Agent, Harry A. Sollera; Recording Secretary, Thomas J. Trundle; Financial Secretary, Leonard Ruhel; Treasurer, Jacob Johnson; Sergeant-at-Arms, Lee J. Gormley; Trustees, Harry Hepburn, Charles White, Harry Willis; Delegates, C. L. W. E. Walter, John A. Gayer, Thomas J. Trundle, Leonard Ruhel and Joseph Mueller. Delegate twentieth annual convention I. A. T. S. E., Thomas J. Trundle; Delegate ninth annual convention of Maryland State and District of Columbia Federation of Labor, John A. Gayer; alternate, Frank B. White; affiliation and representation in the State Federation were decided upon to bring about a state conference of all theatrical unions in Maryland and the District of Columbia.

BOSTON LODGE No. 11.

Brother Clarence Carfield, flyman with Mr. Faversham's Julius Caesar at the Majestic Theater, renewed the acquaintance of his many friends of previous visits and made everlasting remembrances of the many new faces of the younger members of No. 11, who have come into the lodge since his previous visit to this city. It is seldom that a No. 1 man comes to this city and gains popularity with celerity as does Clarence. May he always gain the respect of all the men of the fly-floor in his travels as he has in the Bean Town.

At the Colonial recently was our own Brother Coleman and by his quietude he would naturally seem to be a stranger within our gates, but such is not the case. The boys are endeavoring to make him feel that he is one of the gang as he was when he joined No. 11.

Brother F. Sullivan, of Holyoke Lodge No. 89, was at the Shubert Theater with the Gaby Desya company and he is making his reputation with the boys for his geniality.

Brother Sandy Rankin suddenly turned up last Monday. It was only a few weeks ago that he left town in a "blaze of glory" with Gertrude Hoffmann's Company and it was supposed that he was abiding somewhere in New York state, until his appearance on the Riato in this vicinity of the Alley.

Brother Ben Craig has been confined to his bed with a serious illness but with careful attention and strict adherence to the rules laid down by his physician he bids fair to once again mingle among the scenes of the theatrical excitement in the very near future.

Tom Sheridan of the props of the show at the Majestic Theater last week, is a man full of business and energy.

Rebecca of Sunnyside Brook Farm, came to the Hillis Theater last Monday and brought along as one of the "Farm Hands" Brother Foley, of Portland, Maine, Lodge. He is remembered as having been with The Lonesome Pine Company and other attractions and has always made good as one of the Foley Brothers.

Brother H. Dingman of No. 35, the electrician with Gaby Desya, at the Shubert, was a very busy man in making the star look her prettiest for the many matinees given during the last two weeks. Come again, brother, when you have more time to stay in the Hub.

Brother Raynor, of No. 18, and Anson, of No. 1, are the "Johnnies-on-the-Spot" in their particular lines with Julius Caesar. May they never have cause to regret the step they have taken.

T. M. A. PAN CLUB.

Edited by Harry Dunkel.



Say, brother, if you were not over to T. M. A. No. 37 club rooms last week, you certainly missed a treat. They had a Boston-fest Wednesday evening, December 18—some feast and music, well I should say! Those Hisswallians from the Bird of Paradise Company are musicians, believe me. Nobody went home till daylight and came back again the next night for more.

Christmas comes but once a year. Holy gee, I wish it never came 'round here, you don't know what to buy.

Saw Brother George Bratt, of East Liverpool, Ohio, buying baby dolls. I wonder who for?

Brother Major-General William Ramsey, of Uniontown, is looking 'round here in all the stores to see if he can find any left and right-handed socks. Let me know, Bill, if you find any. I want some, too.

Brother M. J. Cullen—Have you got writer's cramp? If so, Mennen's talcum powder is good for it in doses of 6x4 or 8-sheet stands. Say brother, come on if you have anyone to pan. Send it to the pencil-pusher of this column, he will pan them for you. Let's make Brother Mayer give us more space than we have now. So come on with the scandal.

If I don't hear by the next week from that Skillert Club about that feed they had, I certainly will dig in the boiling pot for past records.

Don't stay away from meetings or tell your troubles to another brother, but go to the meetings and have your little speech. Get it out of your system. You will be surprised what good it will do you. Take some interest in the workings of your lodge. Put your shoulder to the wheel and push. Am I not right, Brother Pickering?

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Address GEORGE ARLINGTON, General Manager, Randall Building, 136 W. 52d St., New York.

Advance People—Billposters, Lithographers and Bannermen—address EDWARD ARLINGTON, Randall Building, 136 W. 52d St., New York.

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Lady Divers, Aquatic Clowns and Comedians. All people with Rice & Dore and Walter Sibley's show, write at once. Act opens Jan. 15th in New York City. The biggest water act ever produced. Address RICE & DORE, Friars Club, N. Y. City.

Table with 2 columns: ROLL TICKETS and PRICES. Five Thousand \$1.25, Ten Thousand \$2.50, Twenty Thousand \$4.50, Twenty-five Thousand \$5.50, Fifty Thousand \$6.50, One Hundred Thousand \$8.00.

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Sensational Act to feature for Big Show. Also sensational act for outside exhibition; Troupe of Japs, big Aerobatic Act, Comedians, Producing Clown, Musicians on all Instruments for Big Show Band, Legal Adjuster, Manager for Privilege Car, or will rent same to responsible party; first-class Cooks, Coach Drivers, prefer Syrian Troupe; Boss Trampyman. Address

CHAS. SPARKS, Manager, Salisbury, N. C.

Brother Charles Shay, of New York, is certainly a busy man, jumping all 'round the country. What is the matter, Duke? Do you want the key of the Mississippi? Listen, brother, if you are handy, don't forget to come to the benefit of Lodge No. 37. They are all stars on the bill. Brother Bert Baker will be there with bells, and he is some tad. Brother Skarren, of New Orleans—is the blue book still published? Send it to how are you, old scout?

I saw Brother Hanlon, of Newark. He tells me Brother Richardson is wrong. He says Newark is a lively town.

There are lodges and clubs. Which cite all kinds of rubs. Such as roasting, a fry or a stew. And to be in the swim. One must sure be within. The Pan Club, for such there are few.

The young and the old, The brave and the bold, None escape, as you can see; They all get their rubs, From mechanics to cubs, If they're T. M. A. members, you see.

Our dear president grand, Who may take a bold stand, And protest without any avail; He may smile or may frown, But he'll be cooked to a brown, When finished with many a wall.

None will e'en be forgot, In the next boiling pot, For they make a delicious repast; The past-president, too, Will bob up in the stew, And the committee of three to the last.

ST. LOUIS.

(Continued from page 18.)

Jack Henning, vice president of the Bonifat Aircraft Co. of this city, has arrived in the city with his aviator, Tony Janusz, who just completed a world's record flight from Omaha, Neb., to New Orleans, La. The trip was a complete success in every way, and much money was made besides the success of the many exhibition flights in the towns along the route.

It is reported here that Charles Fitzgerald has leased quarters near Grand and Olive Streets in this city, and will establish early next May a bathing beach and Water Carnival. This location is the most popular in the city at this writing as every establishment in this section of the city has been making money.

John Tippet, of the Eclair Film Company, New York City, paid St. Louis a visit on December 21, and will open headquarters for the distributing of their feature pictures. The exchange at this end will be under the supervision of Sam Lears, who has offices in the Honser Building of this city. After the appointment of Mr. Lears and the selection of offices, Mr. Tippet left for Louisville, Ky., for the purpose of establishing similar offices there.

Mr. Haverkamp, of the Park Circuit & Realty Co., who operates Forest Park Highlands, of this city, and Fountain Ferry Park, Louisville, Ky., has reopened the Hopkins Theater of Louisville, Edward Dustin, who managed the house before at one time, has been again made manager of the theater, and resigned his position here with the St. Louis Motion Picture Co. and left for Louisville last week.

Harry Shields, late of the Rice & Dore Carnival Co., writes from West Park, O., that he is enjoying his winter upon the farm. He states that it is a one grand spot. He gets up when he pleases and has eggs every morning direct from the hen. It beats paying bills with a carnal.

The Victoria Theater at Grand and Olive Streets, will soon be ready to open its doors to the public. It is a most beautiful theater and will play vaudeville and pictures. It is built on the site of the Empress Ardome, and will look only the best in the vaudeville field.

The attraction for Christmas week at Dan S. Fishell's Princess Theater, will be "A Night with Santa Claus or Simple Simon's Dream." Much preparation has been made for this production and the Princess Misses have put in extra rehearsals upon it. It is one of the distinct sketches ever conceived and with decorations of holly, etc., the theater will take on the real holiday atmosphere.

WILL J. FARLEY.

GRAND RAPIDS.

(Continued from page 18.)

Carl Schultze, a local boy, who has made good on the big time with his one-string fiddle, and the Rev. roller skaters, of this city, will be home and appear on the Columbia bill.

Mr. Canine of the Anti-Trust Film Exchange, reports that business all along the route in Western Michigan, is very good.

Jimmie and Kitty Elliott, a clever pair, who took the place of one of the cancelled Orpheum acts last week on short notice, made good and were well received.

The Orpheum bill includes Starsfeld, Hal and Ioraine, in Madame Dippy; Kelly and Parks, J. C. Short, and Holman, the Human Frog. The Friday night amateur shows are taking hold fine. A big week is promised by Mr. Veazy for Christmas.

Jackey and Wilkey in Paris, at the Garrick, is scoring strongly.

Emma Curtis will head the Columbia bill on December 30.

Powers (L. S. Billman, mgr.) Dec. 25, The Million.

Mastice (Olin Stair, mgr.) Dec. 22-25, Get Rich Quick Wallingford.

Columbia (Frank J. O'Donnell, mgr.) Week Dec. 23, Thomas J. Swadlowe, Mrs. Gen. Hughes and Company, The Rexos, Carl Schultze, The Boris Frigkin Russian Dancers, The De-Vote Trio and two extra acts with motion pictures.

Orpheum (S. E. Veazy, mgr.) Four vaudeville acts and 3,000 feet of motion pictures.

Gazelle (D. Lynch, mgr.) Knight & Boyers Musical Comedy Co. in A Day at Coney Island.

Attracted Theaters (J. M. Brown, mgr.) Motion pictures and musical programs.

Supers (F. Nichols, mgr.) Building. Opening about Christmas with vaudeville and pictures.

Lytic (Mr. Davis, mgr.) Fotoplays and musical program.

HUGH KING HARRIS.

COLUMBUS.

(Continued from page 18.)

At the High Street Manager Harner is offering The Travelling Salesman this week to only fair patronage but expects to get more than his share of the business next week when he will have The Newwoods all week and Christmas matinee.

Manager Maddox of the Colonial, has closed with the New York booking house and commencing next week, the calibre of the acts he has been offering will be greatly improved. Mr. Maddox is a great believer in giving all possible for the money he states that the increase business warrants the improvement.

Manager James, of the Broadway, is out of the city this week, looking toward the enlargement of his house. Plans are being drawn to increase the seating capacity of the house. Lew Welch heads the bill at the Broadway this week in Tavsky's Old Shoes.

The local branch of the Moving Picture Exhibition League is already making preparations for the coming state convention to be held in the city next month. Beside the state representatives, a number of national officers will be here and the legislature will be assembled to for some legislative benefits to the motion picture men.

Stanley Dawson, formerly with the Two Bulls Show, was in the city this week and signed up with Billy R. Van to go ahead of his show. He will take charge of his new position at Columbus next week.

Ray Oster and wife, who have been playing in stock for the past two seasons, are home for the holidays.

Bobby Cassany brought the answer quick after the question in The Billboard that he was at Liberty. The number was hardly on sale when he accepted an offer from the Western Booking Association and is now on that time in the West.

Hartman (H. M. Boda, mgr.) The Red Widow 10-11.

Southern (J. E. Luft, mgr.) Kellerman and De Argella, 10-17.

High Street (Chas. Harner, mgr.) The Travelling Salesman.

Kelth's (W. W. Prosser, mgr.) Vaudeville.

Colonial (James A. Maddox, mgr.) Popular vaudeville.

Broadway (Billy James, mgr.) Popular vaudeville.

JOSEPH F. CARR.

KANSAS CITY.

(Continued from page 18.)

of 1911 and the expense distributed over ten years would add \$4,000 a year to the lease. Should the bonus be raised and it probably will be immediately, Baltimore Avenue property owners and others in the vicinity have agreed to stand half of the cost of the Ninth Street lease for seven years. When M. Meyerfield, Jr., president of the Orpheum Company, first was notified of the project, he "turned it down" for reason he was under the impression this business was to aid in building the new Orpheum. When it was finally explained to Mr. Meyerfield, he agreed and said the Orpheum Company was ready to commence building a new Theater at once. The present plans call for an expense of over three hundred and fifty thousand dollars, and the theater will be the handsomest, most modern and fireproof that can be built. The capacity of the present Orpheum is severely taxed to take care of the patrons, and Manager Lehman is very anxious for a larger house.

Manager E. P. Churchill, of the Garden Theater, returned last week from a business trip to Chicago and the East.

It is understood here that the site of the New Globe Theater will be the southwest corner of Thirteenth and Walnut Streets and that ground will be broken the first of the new year. The theater is to be ready for an early September opening. The site is one hundred feet by one hundred and twenty-five and a theater costing over two hundred thousand dollars will be erected thereon. The seating capacity will be three hundred, more than one and a half times the present capacity of the Globe. There have recently been built or in the process of building new theaters in Joplin and Springfield, Missouri, and in other towns nearby so that now the Western Vaudeville Managers' Association, which looks for the Globe, offers six weeks, close to Kansas City. And with six acts twice a week, makes opportunity of getting bigger and better acts. With a large new stage at the New Globe Manager Jacobs says that any class of act can be shown.

Wills Wood (O. D. & Frank Woodward, mgrs.) Blanche Ring in The Yankee Girl, week 22-23.

Shubert (Earl Steward, mgr.) Bought and Paid For, week 22nd.

Grand Opera House (A. Judah, mgr.) William Farnum in The Little Rebel, week 22nd.

Orpheum (Martin Lehman, mgr.) Nat M. Wills, The Happy Travels; The Antique Girl, musical comedy; Mae Melville & Robert Higgins in Just Married; Strauss (Frank) Oakley in The Ball Game; Mary Elizabeth, comedienne; The Kyles, Fred and Daisy, musical duo; The So-called Little White Man Trio; A Night on Crocodile Isle, Symphony Orchestra; latest motion pictures, week 22nd.

Garden (E. P. Churchill, mgr.) High-class vaudeville. Two acts weekly.

Century (Jesse B. Donegan, mgr.; Western Wheel) Wheel of Myth, week 22nd.

Gazette (Burt McParr, mgr.; Eastern Wheel) Gazette Girl's with Gals, week 22nd.

Globe (Cyrus Jacobs, mgr.) The Krass Trio, Novelty Gymnasts; Adams, Harshel, and Kemp; A Little Bit of Every Thing; Geo. Wheeler, Twentieth Century Tramp; Paddock & Paddock, novelty sing and dance; Miss Jewel Dano, Globe singer; Globeacope, first half week 22nd, to 25th inclusive. Continuous vaudeville.

WILLIAM W. SHELLEY.

PITTSBURG.

(Continued from page 18.)

Miss Margaret Wright has been committing the part of The Princess in the Spring Maid, and will join No. 2 company at an early date.

General Manager Bihell, of the Harris enterprises, was struck by an automobile as he was passing along Fifth Avenue a few days ago, and sustained a number of injuries, also not of a serious character.

A. C. Johnston has been appointed referee in the Allegheny County courts to take testimony and examine the accounts of R. M. Gulick & Co. This examination is to be made of the affairs of the company extending from August 1, 1902 to August 15, 1907.

McNulty had a partnership agreement extending to April, 1916, for the operation of the Bijou, now the Lyceum Theater, which is under the management of C. R. Wilson. Mr. McNulty died in 1907, and Mr. Gulick died some months later. After the death of Mr. McNulty, the theatre was sold. The court holds that the partnership between the two men expired when the theater was sold.

M. K. ZIMMERMAN.

ROCHESTER.

(Continued from page 18.)

city next summer. The grand officers of the supreme lodge visited Rochester last week, but were not received with the courtesy due to their rank and left town very much ruffled over their reception. They also accused Rochester hotels of attempting a "hold-up." City officials are making every effort to appease the lodge men, who will make their decision at a meeting, Jan. 4th.

That Rochester will soon become known as the municipality that fosters and manages its own amusements is becoming more and more a fact. Already the city conducts an annual exposition and now the city fathers have a plan well under way to organize a carnival association which will conduct each year a week of fun. The organization will foster a carnival patterned on the Mardi Gras of New Orleans and will be made up of prominent business men of the city.

Henry W. Savage is promising great things for his new musical show, Somewhere Else, which comes to the Shubert, Dec. 27 and 28. The production will open in Utica on Christmas day, but its virtual premiere will be in Rochester, where the producers and authors will witness the production. The book of the play, which is described as a "musical fantasy" is by Avery Hopwood and Gustav Ladera is responsible for the score.

Attractions, week of Dec. 23, Temple; Lambert, Master Musicians; May Wirth, equestrienne, and the Wirth family; William Simms and Company in Flander's Finishing Flat; Walter S. (Hubb) Dickinson; Ray Dooly and the Metropolitan Minstrels; James Tooner and Antoinette

Norman; Wentworth, Vestra and Teddy; John Higgins, champagne jumper, and Moore's motion pictures.

Lyceum: Dear Old Billy, 23-25. The Old Homestead, 26.

Shubert: Excuse Me, 25-26. Somewhere Else, 27-28.

The Baker: The Call of the Heart, 23-28.

MINNEAPOLIS.

(Continued from page 18.)

Asst. Supt. T. W. Gilbert of the public schools of this city, together with Mrs. T. F. Kinney of the Women's Welfare League and Miss Anna L. Donohue of the Minneapolis Grade Teachers' Association recently held a conference to plan for the appointment of a state board of censorship for moving pictures.

Shubert (A. G. Baldwin, Jr., mgr.) Aborn Opera Company in The Chimes of Normandy, week of 22; The Brute week of 29.

Metropolitan Opera House (L. N. Scott, mgr.) The Rose of Kildare with Fiske O'Hara, week of 22; The Man From Home, week of 29.

Saxe's Bijou (Theo. L. Hays, mgr.) Saxe's Dramatic Company in The Deep Purple, week of 22; same company in Madame X, week of 29.

Gayety (Wm. Koenig, mgr.) The Auto Girls, week of 22; High Life in Burlesque, week of 29.

New Grand (Chas. P. Dempsey, mgr.) Frank Davis, Willie Hale & Juggling Boy, Anora Trio, Strickland's Animals and motion pictures, week of 23.

Princess (L. E. Lund, mgr.) Florence Glover & Company, McCrunch Comedy Three, A. G. Tonn & Company, Pearl Frazer, Henry Blasing and the motion pictures, week of 23.

Unique (Jack Elliott, mgr.) Lawrence Crane & Company, The Three Clebs, Morrissey & Hanlon, Mamie Fleming, J. K. Emmett & Viola Crane, Halley & Howard and the Light-as-day Pictures, week of 22; Halliday & Carlin in The Battle of Bay Rum and other acts, week of 29.

Orpheum (G. E. Raymond, mgr.) Owen McGivney, An Indian Romance, Minnie Allen, Williams & Warner, The Wonder Kettle, Edly Howard, Lockhart & Ledy, and daylight pictures, week of 22.

Misses Hippodrome (W. F. Gallagher, mgr.) Six big vaudeville acts, week of 23.

R. STE. FLUERE.

BUFFALO.

(Continued from page 18.)

Samuel Harris was in Buffalo this week to witness a performance of Stop Thief at the Star Theater.

Charlie Bowe, who was connected for twelve years with the Academy Theater of this city, when it was running melodrama, is meeting with success as manager of the Keith moving picture theater here. As an extra feature of the General Film Co. of New York. He has the only theater in Buffalo using a large pipe organ.

His organists are Miss Zola Cornell, formerly organist of Grace Episcopal Church of Middleport, N. Y. and William Science, formerly a church organist of Chalmers Science, formerly on the Plymouth Avenue Methodist Church of Buffalo recently visited the theater and inspected the organ. Their idea was that if such an instrument could draw people to a moving picture show, it could serve the same purpose in attracting crowds to their church.

Robert Evers, electrician at Shea's Theater, recently recorded a song on a serious operation for tonsillitis. He has been at Shea's ever since the house opened, eight years ago.

JOSEPH A. MCGUIRE.

CINCINNATI.

(Continued from page 19.)

Millard Vincent and Winfield DeLong. With this attraction the season of the Players came to an end.

A bill of variety was on the Orpheum last week. It was one of the best all-around bills presented at this house this season. Opening the show were the St. Julians, a team of clever acrobats. A good song and dance turn was provided by Beck and Henney. An eccentric pair of comedians was Milton and Haley. The Imperial Dancing Troupe scored with their terpsichorean feats. Irvin and Herzog supplied a good singing and comedy act. The big act of the bill was Ratan's Song Birds. Dainty Dorothy Ratan, the young comedienne, was the feature of the act. The group of Hawaiian musicians won strong approval.

There was real merit in every act at the Orpheum last week, which contained two sets of headline caliber. The Romany Opera Troupe and Nat Carr. The opera troupe consists of eight singers, with very good voices. A very good sketch, entitled, The End of the World, was Carr's offering. He is a typical comedian and a good actor. A unique and grotesque act was that of Knapp and Cornalls, who opened the show. Wallace Galvin, as a card manipulator, was very clever. Hilda Glyder sang the latest ragtime songs in a pleasing manner.

The feature of the bill at the Auditorium last week was the musical act of DeMars and Royer. These clever entertainers were recalled time and again. Al. Warda, as a character comedian, was well liked. The remaining acts were good.

The vaudeville presented at Henck's last week was extra good. Headline the bill was the Yamato Trio of acrobats, a clever and interesting act. The sketch of Billy Chase and the Felix Sisters was good for many laughs. A Wise Country Boy, as presented by Bird and Tiems, was very funny. Howard and Miller were also on the program.

An average show was the Jolly Follies at the Standard last week. Alice Lazar, leading lady of the company, was a real gem in the limelight. She is a most attractive young lady. Phil Ott, the leading man, handled what part he had in a fairly good manner. The chorus was a large one and well gowned, and was there with the singer. The balance of the cast included Nettie Nelson, Virginia Ware, Gene Sawyer, Bob Ott, Tom Robinson.

Harry Fields, a former vaudeville act, has entered the burlesque field and was the leader of the Merry Maidens at Peoples last week. This attraction succeeded in scoring one of the hits of the season. Fields is a good Hebrew comedian, also a good dancer and singer. A good company surrounds this comedian, and includes the Brennan, Blanche Curtis, Joe Phillips, William Harris, James Howard and William Stewart.

A line performance for the Good Samaritan Hospital fund was given at the Lyric Theater Friday afternoon December 20. The theater was donated for the purpose by the Henck's Opera House Company, and several of the local houses lent their support to the movement by

sending acts. The following composed the bill: Overture by the Lyric Orchestra; Hawaiian Singers, musicians and dancers from the Orpheum; Mauna Zecca and male chorists from the Rose Hall, by courtesy of Aldous; high-class singers, courtesy of R. F. Kelth's Columbia Theater; Lois Hall, Frank Thurston, Major Knot Much and Newwoods chorus, by courtesy of Leffler-Bratton Company, and the Walnut Street Theater; Mrs. Chick Sale, violin soloist, courtesy Kelth's Columbia; W. H. Willecke, and Wallace Galvin, musician, from the Empress Theater, by the courtesy of Sullivan & Constance; Nat Carr, appearing at the Empress Theater, was on the program but sent word that he could not appear owing to illness. A Billboard representative saw Mr. Carr in the lobby of the Lyric Hotel shortly after the performance, but failed to detect any evidence of illness on the part of Mr. Carr, as he was headed for the dining room. Sick people, as a rule, don't care to eat. We are extremely sorry Mr. Carr should have refused to appear after having promised. His place was filled by Mr. Revan. Artistically, the show was a success, although the usual lack of stage management which one usually finds at performances of this kind, was noticeable, but good naturedly the audience waited patiently between the numbers. The amount said to have been realized was about \$600.

Suit asking for \$10,000, return of \$1,500, allegedly paid for a lease, cancel of a mortgage also said to be involved in the purchase of a lease of a Newport (Ky.) theater, was instituted in Common Pleas Court, December 14, by Mary J. Service and her husband, against Frank, on the charge of misrepresentation. The plaintiffs allege that thru a Cincinnati real estate dealer, they visited the Colonial theater in Newport, and were told by I. Frank that the profits of the house ranged from \$100 to \$225 a week. Relying on this statement, the petition states that the couple paid \$1,500 cash and gave notes for \$8,000 on the wife's property to secure Frank's rights in the lease. They now allege that the profits rarely exceed \$100 a week and never reach \$150 a week.

Gertrude Bondhill, a member of last season's Orpheum Stock Company, is producing a sketch, entitled The Doll-Faced Girl, as a special attraction at the Orpheum this week. The playlet is along the comedy lines and runs twenty minutes. Two performers, Miss Bondhill in the sketch. Miss Bondhill recently closed a season's engagement in stock at Washington.

L. Otto Hittner, manager of a number of stock companies through the country, is negotiating with the owners of Henck's Opera House to open his Ambrey Stock Company at this house January 5.

Grand (John H. Havlin, mgr.) The Little Millionaire.

Lytic (James J. Fennessy, mgr.) Bought and Paid For.

Kelth's (Chas. Doran, res. mgr.) McIntire and Heath, Edgar Atchison Elv and Company, Wilcox McKay, Ota Grell, Kara, The Gongs and LaVier.

Walnut (Anderson & Ziegler; W. F. Jackson, res. mgr.) Mutt and Jeff.

Empress (Sullivan & Constance; G. F. Fish, res. mgr.) Albert's Polar Bears Dow and Dow, The Great Westin, Glemlover and Menlon, Price and Price, Welch, Mealy and Montrose.

Orpheum (L. M. Martin, mgr.) Gustave Bondhill and company, Immaculate Western, Woods-Relton Trio, Intervention, Onstret, Ted Powell, Lawrence and Elias, Peth Lamar and La Volla.

People's (James J. Fennessy, mgr.)—Western Wheel Burlesque—Lady Buccaneers.

Standard (Columbia Am. Co.)—Eastern Wheel Burlesque—The Dancers.

Henck's—The Smart Set.

JERSEY CITY, N. J.

Scientific correct and with a story that holds the attention from the rise to the final fall of the curtain, Life's Shop Window, which opened a week's run at the Majestic Theater, Jersey City, last evening, proved an instantaneous hit with the large audience. The play is replete with interesting situations, some thrilling and some bringing the heart throbs for which so many dramatists strive, some so unsuccessfully.

Mutt and Jeff, Gus Hill's elaborate musical comedy production of the famous Bud Fisher cartoon play, founded on what is conceded to be the most successful conception of comical character in the history of journalism comes to the Majestic Theater next Monday for an engagement of one week.

Without the slightest exaggeration and with no desire to give praise where it is not merited, it can be said that every one of the five acts on the bill at the Broadway Theater, Bayonne, is absolutely first-class. Tackett, house manager, Schiller's offerings yesterday and will undoubtedly continue to be so today and tomorrow.

Miss Dorothy Schumaker will succeed Miss Maudie Gilbert as leading lady at the Orpheum next Monday. She will be introduced to local play-goers in Are You a Mason? Miss Maudie Gilbert, who closes her engagement at the Orpheum tonight, will in all probability be a member of the Frohman forces next season.

It was practically a new stock company which Manager Anthony Michel presented at the Orpheum Theater last night in the rollicking farce, Are You a Mason? If the new players sustain the promise of their opening performance and prove as capable in more serious roles as they are in farce a most prosperous season is undoubtedly in store for them. A special note in the program informed the patrons of the house that it will be the policy of the management to change the members of the company frequently.

Next week, Charles Dingle, the new leading man, will make his first appearance in Little Lord Fauntleroy.

A new theater, looking both vaudeville and popular play, and a row of factory apartment houses, totaling an expenditure of over a quarter of a million dollars, will be erected in West New York within six months, it was learned last night. The assurance comes from Contractor W. Walsner, of 400 Sixteenth Street.

The statement has been made that Severin De Deyn, leading man and director of the Gayety Theater, in Hoboken, is to be lessee and manager of the new theater. Contractor Walsner stated that he had talked to Mr. De Weyn some time ago and the actor stated that West New York sorely needed a playhouse and that if one was erected he would be willing to lease it.

ELMER E. BUSH.

CARNIVAL CONVERSATION.

(Continued from page 27.)

complete is some shows, riding devices, band, free acts, and a few more concessions." They have said, "Excuse me, gentlemen, I must answer the phone." Good evening.

The Cuero Texas turkey trot has set a pace for originality in carnival celebrations. Now watch them copy it. Oh, once in a while we get something new. Governor Coult is quoted as having said: "That he had rather march at the head of an army of turkeys than politicians, as the turkeys mean something to the prosperity of Texas." Cuero, you are on the map.

Al. Latta is one of the stars of the concession business. Some big money getter.

What about the future of the Mizeppa Greater United carnival. Somebody wants to know. Frank J. Noethen reports a most successful season with Wortham and Allen carnival. Frank had the privilege to make money with them.

W. W. (Doc.) Kirby—what is the matter? Why so quiet? Have you fear Doc.

Put that calliope on an "auto" truck. In as much as Col. Francis Feraril admits that he is the "king of all carnival kings" suppose we must accept his proclamation with loud acclaim. Sidney, wire your opinion, please.

There is only one "Red Onion." The others are not imitations only copies. Zowe,—e. e. Now comes the Miller Greater carnival (A. B. Miller manager) with twenty-five cars. Who's next. Going to be more. Told you that before.

Did you ever see one alive?—The Giant Salamanders of China, the Octopus or Devil Fish. Can't say we have. Have you got one to show us?

Curley Wilson will write away the long dreary winter weeks fraulping up and breaking animal acts for John T. Backman's trained wild animal circus. Curley has proved his right to be entrusted with this work.

Why do Motorromes pay? A very simple question to answer. Because they are new to carnival patrons.

Where are they? W. S. Lorton, J. R. Asderson, E. O. Razer, Walter Stanley, Blanche Layson, E. O. Razer, Walter Stanley, Blanche Layson, Stella La Velle, Rose Chestnut, J. B. Sutton, Harry Sutton, King Karlo, Louis Selzer, Anna Boyle, Mabel Clark, J. B. Crouse, Geo. T. Hewitt, Harry Potter, Geo. H. Hamilton, Jim P. Anderson, Geo. Johnson, H. C. Van Gorder, L. K. Backenstol, Patsy Kelly, Jas. E. Finnegan, Gilbert (Doc) Flagg, Theo. F. Cunningham, Geo. C. Davis, Lou M. Hewitt, Henry W. Lockwood, Earl Enos, R. L. Carroll, Ed. L. Helz, Barney Gerey, H. B. (Doc) Danville, Cliff MacGregor, Etta Louise Blake, Chas. G. Kilpatrick, Frank Kaufman, Earl Stanfield, Chas. (Red) Bell, H. W. Deupsey, Sherman Thompson, Dick Fulton, D. W. (Wildie) Tate, Don C. Stevenson, Jim P. Martin, Geo. L. MacFarlane, N. Schel, Ralph C. Smith, Geo. M. Voris, C. E. Williams, Aunt Lou Blitt, John H. Shields, Pearl Willett, Geo. D. Farbox, Dolly Devine, Chas. Beasley, Frank La Porter, M. Sanoya, Louis Indon, Dave Sklomer, W. M. (Bill) Dwyer, Grace Moody, Halene Loftun, Julia Skloner, Geo. F. Osterling, M. B. Pletz, L. N. Fisk, Harry Klam Main, Bert Moss, Bossie Schroy, Cliff Schroy, Archie Fournier, Perry Wells, S. H. Wheeler, B. Lylo, K. Nassar, Babe Barkoot, H. Barkoot, Anna Benjakar, Texas Harrison, L. D. Lafayette, Jeanette McMahon, K. L. Bernard, Almee, Ralph Pearson, David McAdie, Jennie Webb, Thos. Webb, Doc Waddell, Ed. K. Smith, Ed. Koch, M. P. Tate, Geo. Dorman, Harry Moore, Joe E. Richards, J. C. (Doc) Jensen, Walter C. Van Home, J. C. McAffrey, Joe (Parson) Durning, Forde Howard, W. M. Madtson, Bob Cook, L. W. Moore, Gene Moore, Grace Hyde, Hattie Williams, Billie Williams, Louis J. Heath, Robert M. Chambers, James M. Benson, Vic Eslick, Martha Potter, W. L. Wyatt, Dave Noxin, Geo. Jabour, J. P. Fraley and J. H. Scott.

Say, why don't some of you fellows write Lawrence (Plain) Gates (the talker) a letter. He is a real fellow. So don't neglect him during his illness. Write it today.

Johnny J. Helz—Guess you are still with us. Hope so. What's new?

Geo. H. Coleman—The bunch wants to know what "you got agin our town." Why not Chicago this winter you are missed. How is the "punk"?

"Big Eli" is a ferris wheel and one that will be very much in vogue 1913—Sufficient.

Adolph Seeman—Frame up that "Mirror Maze" of yours and bring it out West. Believe me the time is right for it. It is new west of the big river. Do it, Adolph, but don't forget to put in the "lost girl."

There are only so many strictly first-class independent shows run by showmen. Plenty of room and demand for at least twenty-five more. Thirty-five thousand and over gross is not an unusual season's business for the good ones. Capital please note.

Found! Alive! In Chicago—Hugh J. Normile who is building a Katzenjammer Kastle and crazy house. Chas. Blitt, the human roulette wheel man, is in with Normile in the deal. Hugh says, "no more hydroplaning like I had in Mobile."

The one new and real sensation of past carnival season was the portable motorrome. That is far as attractions are concerned.

John M. Sheesley of the Greater Sheesley carnival seems to be going along at a nice even pace all the time. He has been going for quite a large number of weeks, too. He must be there as a manager.

Why not have talking electric signs on all the show fronts. Make'em look like something.

K. G. Barkoot—Are you going to get that new jumping horse machine?

Such ideas as some people have when it comes to framing up a show. Great Heaven's where is the bump of construction located on some of your craniums? Please consult some one that can put you right.

Geo. R. Marr—Don't forget to let them know you are a general agent still—but not a still general agent. Geo. S., read this over twice and then say something.

Managers—Pay attention to the act offered by the "Mighty Oaks" as a sensational feature attraction for pit shows.

Some carnival organizations have everything but a proper and appropriate name. Get a title that means something to the public. Back it up by a personality.

Ned Stoughton—Al. Latta, Homer V. Jones, W. J. (Red) Richards, Archibald D. (Red) Murray, Forest Fay, Vic Estlick, Nick Chafato, W. M. Mosley, Earl Parker, Bert Warren, C. N. (Slim) Wren, Geo. Hawk and D. C. McDaniel have been elected members of the "one chalker's union." Is that so? We will fix him.

The season of 1912 is now closed and passed. S. W. Brundage—Look out we are going to get you soon. S. W., what is kidding?

W. W. Shipley—Have you ever done that circling wave stunt of yours? On wagons you know.

Why can't you decide today? Why put it off until tomorrow. That is procrastination.

Geo. Jabour—made such railroad jumps as from New York to Minneapolis, Minneapolis to Seattle, Seattle to Springfield or something like that. Jabour is not in the business any more. What's railroad jumps got to do with it? Answer it yourself.

No organization reports it as a banner season by any means. Money has been made by many individual showmen. We have had some new attractions. On a whole a vast improvement has been made in the fiscal make-up of the many organizations. The carnival is established. Let us look to 1913 to enable us to move thoroughly entrenched it in public favor. Welcome 1913. Long live the carnival.

TREE TO GIVE SHAKESPEARE.

New York, Dec. 19 (Special to The Billboard).—Sir Herbert Beerholm Tree, the London actor-manager, announced from the stage of the Hudson Theater Monday afternoon that he intends bringing his London company to New York for a series of Shakespearean performances. Sir Herbert spoke on Our Betters, under the auspices of the League for Political Education. He sailed for London December 17.

CLOSING OF OLYMPIC PLAYERS.

Lack of business caused the closing of the Olympic Players, Cincinnati, O., December 18. This company has been playing at the Olympic Theater for the past few weeks under the direction of A. Dornier. It is said that some of the members still have salaries coming to them.

ACTRESS IS SENTENCED.

London, Dec. 18—Kitty Marlon, an actress, was today sentenced in the Bow Street Court to a month's imprisonment, with the option, which she refused, of paying \$125 fine, for giving a false alarm of fire.

LEADING MAN WEDS.

Lima, O., Dec. 19 (Special to The Billboard).—Edward Larnz, leading man of the Barrett Stock Company, playing at the Lyric Theater, was married to Mrs. Jacob C. Hidenour, of this city, December 17.

MOTHER OF DILLON BROS. DEAD.

Cortland, N. Y., Dec. 20 (Special to The Billboard).—Mrs. M. Dillon, the mother of John, Harry and William Dillon, well-known in the theatrical business, died here yesterday. Mrs. Dillon had a large acquaintance among folks in theatrical work.

ILLNESS OF DAVID BELASCO.

Philadelphia, Dec. 21 (Special to The Billboard).—David Belasco, who is suffering from an attack of the grip complicated with neuralgia, is recovering. Mr. Belasco will soon be able to leave for New York.

NEW HIPPODROME IN DES MOINES.

Des Moines, Ia., Dec. 20 (Special to The Billboard).—Charles Namur and James B. Carrigan will build a Hippodrome in this city at Ninth and Locust Streets, where the Aldrome is now located. The Western Theatrical Vaudevil Agency will supply the acts for the new house.

NEW THEATER FOR DAVENPORT, IA.

Davenport, Ia., Dec. 20 (Special to The Billboard).—A new Orpheum theater is to be established here under the management of D. L. Hughes in the Grand Opera House. It will serve three cities, Davenport, Rock Island and Moline, just across the river from Davenport in Illinois. The opening is scheduled for January 5.

IRISH PLAYERS COMING OVER.

London, Dec. 19.—Lady Gregory's Irish Players sailed from Queenstown today for New York. A second tour of America will be made by these players.

SOUSA'S DAUGHTER WEDS BROKER.

New York, Dec. 18 (Special to The Billboard).—Miss Helen Sousa, daughter of the bandmaster, John Philip Sousa, was married to a New York broker yesterday.

FORMER ACTRESS GRANTED DIVORCE.

Newburg, N. Y., Dec. 19 (Special to The Billboard).—A decree of divorce was granted by Justice Tompkins, of the Supreme Court, on December 19, to Bernice Golden Henderson Helz, former actress, from F. Augustus Helz, the former "copper king." The evidence indicated that Helz was too friendly with a chorus girl. Helz is compelled to pay alimony amounting to \$20,000 a year.

ANN DAVIS MARRIED.

Wilmington, Del., Dec. 20 (Special to The Billboard).—It was learned the other day that Ann Davis, an actress, of Chicago, was married to Hermann Myers, head of a Milwaukee knitting mill, in New Castle, Del., December 9. The bride will remain on the stage. She recently concluded an engagement as leading woman with Within the Law company.

WILL WED AND BECOME AN ACTRESS.

New York, Dec. 21 (Special to The Billboard).—When Miss Florence V. Miller, of this city, weds Walter Lohman, stage manager of Worth & Luescher's Company of The Rose Maid, within the next few days, she will become a member of the company, in order to be with her husband. She will make her debut in Elmira, N. Y., on Christmas Day, with the Rose Maid Company, in the role of Gwendolyn Bruce.

TENOR AGAIN DISAPPEARS.

Boston, Dec. 19 (Special to The Billboard).—Director Henry Russell, of the Boston Opera House, is looking for Enrico Arcsoli, one of his tenors. Arcsoli disappeared between two acts of Aida in Montreal, altho he was announced to sing in Boston two nights later.

Russell heard Arcsoli sing two years ago and engaged him for the Boston Opera Company. He made his debut in Toronto. In the third act he went to pieces and his voice failed him.

He left the theater hurriedly in costume. Russell did not hear of him again until last summer in Paris. Russell engaged him again, but he repeated his basco in Montreal, and Russell had to summon Ricardo Martinu from New York. Arcsoli has not been seen since his Canadian disappearance.

HACKETT GRANTED INJUNCTION.

New York, Dec. 21 (Special to The Billboard).—Walter Hackett, the actor, has been granted an injunction, restraining Eugene Walter, author of Fine Feathers, and H. H. Frazee, as producer, from presenting that play in this city unless Hackett's name appears as a collaborator of Mr. Walter. According to Mr. Hackett's application, he wrote a play in 1909 and called it C. O. D. Sometime later he engaged Mr. Walter to rewrite the play, after which it was called Howward Bound. Later Eugene Walter revised the play and named it Fine Feathers. Hackett claims that the understanding was that his name should appear as one of the authors, but that Frazee presents the name of Eugene Walter as sole author.

WILLIAM FOX ENJOINED.

New York, Dec. 21 (Special to The Billboard).—An injunction was granted yesterday by Circuit Judge Cox, of the Federal District Court, on the motion of James O'Neill, the actor, restraining William Fox, the theatrical manager, from producing the play, The Count of Monte Cristo. O'Neill showed that he was the possessor of the sole and absolute rights to produce in this country, Fechter's version of the Dumas play. Monte Cristo was recently put on at the Murray Hill Theater.

LOVE AT FIRST SIGHT.

Philadelphia, Pa., 21 (Special to The Billboard).—Edith M. Jones, an actress, of Brooklyn, and Lester A. Levy, comedian, also of Brooklyn, were married in Wilmington yesterday. The couple met but last Sunday and it was love at first sight.

WEDS IN HOSPITAL.

San Francisco, Dec. 19 (Special to The Billboard).—Promoted up in bed in a local hospital, Miss Olga Steek, an opera singer, was married last Wednesday to Thomas T. Matkus, of Chicago. Miss Steek was taken to the hospital Tuesday, suffering from attack of appendicitis.

SMITH UNDERGOES OPERATION.

Hartford, Conn., Dec. 21 (Special to The Billboard).—Winchell Smith, author of The Fortune Hunter and other plays, who has had trouble with his eyes for some time, underwent a minor operation here today at the Charter Oak Hospital. The operation proved successful and within a few days Mr. Smith will be able to leave the institution.

PRIMA DONNA WEDS BASSO.

St. Louis, Mo., Dec. 21 (Special to The Billboard).—This afternoon marked the eighth marriage within a year in the ranks of the stock company of the Princess Theater, when Miss Lulu Moore, prima donna, was wedded to Glen Eastman, bass soloist of the Knickerbocker Four.

NEW KLAW AND ERLANGER THEATERS.

Seattle, Wash., Dec. 20 (Special to The Billboard).—Manager George Mackenzie, of the Metropolitan Theater, in this city, acquired two new theaters for the Klaw and Erlanger circuit. One is located at Calgary and the other at Edmonton, Canada. The theater at Edmonton is not completed but will be ready for opening in the near future. Negotiations are under way for the control of still another house for Klaw and Erlanger at Winnipeg.

ST. LOUIS ACTOR WEDS.

St. Louis, Mo., Dec. 19 (Special to The Billboard).—William Rader, popular local actor and singer, a member of the Delmar Opera Company last season, and Miss Elva H. Magnus, a vocal student, surprised their friends with the announcement that they were married December 14.

NEW MEDFORD (OREGON) THEATER.

Medford, Ore., Dec. 20 (Special to The Billboard).—A new theater is to be built on the site of the old opera house here, which was destroyed by fire, October 14. The new house will be the finest in this city and is to cost about \$30,000.

LITTLE MISS BROWN FOR STERN.

New York, Dec. 21 (Special to The Billboard).—A. S. Stern has secured the rights to Little Miss Brown for certain territory. The title role will be played by Georgia Oip.

FOR SALE—CAROUSEL.

Portable, jumping horses, fine carboid organ, good engine, dynamo for electric lights, all in first-class condition. Price, \$1,350. HENRY SMITH, 214 14th Ave., Detroit, Mich.

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A-1 Medicine Performers. Week stands. Address CAPT. G. W. SMITH, Gen. Del., Kansas City, Mo.

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MECHANICAL TOYS

CLIMBING MONKEYS Made of metal, 5 in long; painted in fancy colors; runs up and down string, moving legs and arms. Per Gross, \$3.50; per doz., \$35.



JUMPING BULB RABBIT 3 1/2 in. long, real rabbit skin and hair, long rubber tube with bulb; press the bulb and it jumps and moves its ears upright. Per gross, \$23.00; per doz., \$2.00.



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AN APPRECIATION OF JAMES L. KERNAN

Baltimore loses its most prominent and best-known citizen and theatrical manager thru the death of James Lawrence Kernan, at the age of 74 years. There are many men in this community in all pursuits of life and whose names are prominent and are regarded as influential citizens. The name of Kernan exceeds all in public esteem and reverence, and his death means a distinct loss to this city. Charity was his greatest pleasure and his favorite pastime was to entertain poor children. The orphans and crippled children from the different institutions, without regard to race or creed, were brought to the Maryland Theater frequently during the season.

Mr. Kernan was the son of a feed merchant, whose place of business occupied the same spot of the Maryland Theater. Mr. Kernan began his career as a clerk in a dry goods store, after which he secured a position in the employ of the Baltimore & Ohio railroad. He remained in this position until 1862, and then he enlisted in the Confederate army during the Civil War. He was in General Lee's army, and while fighting down in Shenandoah Valley, he was captured and made a prisoner of war with other comrades.

After the war, he made a trip thru Europe, and after his return he started in the theatrical business with his brother, Eugene Kernan, in a building on the site now occupied by the Monumental Theater. In 1873 the building was destroyed by fire and the present structure was erected.

In 1880, Mr. Kernan became associated with George W. Tiffe and George Houck, and took up the lease of Holiday Street Theater, which was held by the late John W. Albaugh. In 1882, Mr. Kernan secured the old Natatorium, on North Howard Street. This building, which he joined the Academy of Music, where the Auditorium Theater now stands. Mr. Kernan had the building altered, and installed a tank for ice skating, and the other part of the building was used as a museum, similar to the Eden Musee. Five years later the building was converted into a regular theater, in which burlesque and vaudeville were presented. Hyde's Comedians, Weber and Woods, Ward and Nokes, Montgomery and Stone, and other well-known actors of the present day were featured on the boards.

Mr. Kernan operated the Monumental Theater until it was taken over by the Empire Circuit. He branched out by taking the Lyceum and Majestic Theaters in Washington. He also built a theater in Buffalo at the time of the Exposition in that city.

In 1902, Mr. Kernan started his million dollar triple enterprise, which consists of the Maryland and Auditorium Theaters and Hotel Kernan. The Maryland Theater was opened first with Madame Patti on her last tour in this country. Mr. Kernan tried to present high-class dramas at this house, but he did not succeed. Mrs. Elske, James K. Hackett, Creston Clarke and other prominent stars appeared there, and after one season, the Keith vaudeville was started, and has been successful ever since.

The Auditorium Theater was opened in 1904, with popular-price musical productions of the Stair and Havillu shows, and four years ago the Shuberts leased the house. The Kernan Hotel has been a great success.

Last year, Mr. Kernan decided to give away his fortune before his death, and he established the James Lawrence Kernan Hospital and School for Crippled Children. Mr. Kernan's personal interests were transferred to the Kernan Company so as to protect his affairs in event of his death. Fred C. Schanberger and Shirley Carter are the directors of the company. The James L. Kernan Company was incorporated for \$500,000. \$400,000 was used to establish the Kernan Hospital, and later Mr. Kernan added \$10,000 for equipment, 1,000 shares, at a par value of \$100, were set aside by the trustees for the Kernan children.

Mr. Kernan is survived by two sons and one daughter, Joseph and Eugene Kernan, and Mrs. George H. Thomas, of East Orange, N. J.

Mr. Kernan died in his apartment, Saturday afternoon, December 24, about 3:30 P. M. His death came very suddenly, as he had an attack on Friday afternoon while sitting in the bath-tub of his hotel. His physician was summoned; his condition being apparently critical, other physicians were summoned for a consultation.

After Mr. Kernan died, Shirley Carter and Fred C. Schanberger held a conference, and ordered the Maryland Theater closed for the evening. The funeral took place at the Cathedral, Tuesday morning, at 9 A. M. Interment was made at the Bonlie Brae Cemetery.

Mr. Kernan was a quiet and reserved man, and kept to himself most of the time. He was quick tempered, but under the surface he was kind-hearted and generous. He was very charitable towards Confederate veterans, and he gloried in the fact that he participated in the Lost Cause. On December 7, 1905, the citizens and business men of this city gave Mr. Kernan a testimonial benefit, and presented him with a handsome silver cup as a token.

Mr. Kernan was eulogized by Cardinal Gibbons, Mayor James H. Preston, Charles E. Ford, John T. Ford, Tunis F. Dean, and numerous bankers and business men, as he was a much-beloved man by all people in the community. He was born in this city, July 28, 1838, and was engaged in the theatrical business for over 40 years. Fred C. Schanberger, business manager of the Maryland Theater, was his close companion, and was with him day and night for the past twenty years. Hundreds of telegrams and messages of condolence were received. Mr. Kernan was greatly beloved by members of the profession, and he has many written letters and testimonials from theatrical people bearing gratitude for kindness. He was a strict disciplinarian, and occupied a box in the Maryland Theater every Monday afternoon, where he carefully scrutinized the lines in every act, and if there was anything objectionable in the act it had to be dispensed with.

After the death of Mr. Kernan, the body was placed in the Art Gallery, where it was viewed by a great throng of people from 7 P. M. Saturday until the time of the funeral Tuesday morning. A squad of policemen was on hand to direct the people. The room presented an impressive picture, with hundreds of floral pieces banked around three sides of the casket. Lewis W. Cadwallader, formerly police captain, was the guard of honor at the hearse. The active pallbearers were: Messrs. Charles and John T. Ford, of Ford's Opera House; Tunis F. Dean, manager of the Academy of Music; George W. Rife, vice-president of the Empire Circuit; W. J. Ballant, manager of the Gayety Theater; Carlton Perry, manager of Hotel Kernan; Lewis Quinn, chief clerk of Hotel Kernan; Robert

W. MacBride, manager of the Auditorium Theater, and Fred C. Schanberger. The honorary pallbearers were: Mayor James H. Preston, Gen. Felix Aguiar, James H. Wheeler, Michael Jenkins, William A. House, Col. Jacob Hook, Charles T. Craue, Fielder C. Singluff, Dr. H. H. Biedler, Dr. R. Tunstall Taylor, Robertson Taylor, De Coursey W. Thom, Edward Hirsch, Lee S. Meyer, Gen. A. E. Booth, Shirley Carter, Albert Marburg, Robert White, William D. Waver, Albert Cassidy, William Pegram, John M. Littig, Carroll Hain, ex-Mayor Timanus, Jacob Epstein, Robert T. Crane, Col. Lucius Polk, Arthur P. Gorham, S. Davies Warfield, Charles Eccleston, Thomas E. Burke, Capt. Lewis W. Cadwallader, J. E. Bouney, and William F. Lucas, Jr., Buchanan Camp, Confederate Veterans, walked beside the hearse, carrying old battle flags. Delegation from the Eagles, Merchants and Manufacturers' Association, Travelers and Merchants' Association, Catholic Club, and a number of orders and religious societies. Representatives of Mr. Kelth and the United Booking Agency were present, as well as members of the profession.

The funeral services at the Cathedral were the most elaborate and impressive that have been held in this city for many years. The public interest that was manifested in this funeral is testimony of higher esteem and more good will that has ever been shown to any other prominent citizen in the past.

VAUDEVIL MYSTERIES.

By J. C. Nugent.

The best brains in the business are bent on balancing bills. The rarest combination in the game is a perfect program. Conflicting combinations of individually good acts cost manager more money than any other one cause. They why are good bills not held together when they do happen to occur?

Reading lines or "talkies." If you will, is a finer art than dancing, or singing, or playing an instrument. There is no such instrument as the human voice—no such a medium of expression as spoken words. They may excite love, adoration—joy, or fear, hate, horror. Then why do vaudevillians practice other things for hours—years—and yet never give a lesson or a thought to elocution, proper breathing or the merest rudiments of correct and intelligent delivery of "talkies"?

Why do vaudeville advertisers use adjectives of self-praise? Do they believe the self-praise they read in the ads of other artists? Mr. Frohman's 24-sheets read "Mc Frohman presents Madame Adams in a new play." And there is no dispute because there is no challenge.

Why do artists invest money on the advice of other artists? Do any other people or a class know less of investment? And is it so hard to get the advice of a reputable banker or trust company president in a good security? What's the use of making it if some cheap promoter is going to blow it in for you?

And lastly, why the eternal catering to the commonplace tendency in an audience, just because it goes? The same amount of wit tinged with a shade of refinement and delicacy goes much better, and if there be no nobler motif, there is more money in it. Moreover, the money doesn't stink.

SONG REVIEWS.

(Continued from page 9.)

and the chief merit of the song seems to lie in no end of repetitions conveying the already old news of the wonderful things awaiting a speaker in his Carolina home, where "May lovin' Mammy," writer of the letter alluded to, is waiting to see the speaker and practice her culinary art. Perhaps it proves effectively when "put on" by great singers, but—(Kendall & Paley, Publishers).

EVERY PRETTY THING I SEE MAKES ME THINK OF YOU.—Jack Goldberg, writer of I Wonder Where My Old Girl Is Tonight, has prepared another "girlie" song, of sincere sentiment and possessing a neat, flowery base. The title reveals nearly all the lyric tells, as the writer explains the "Ev'ry little ray of sunshine," and everything else, including the stars, flowers, etc., brings thoughts of, the loved one. In the title the word "ev'ry" appears, but in the actual chorus it is contracted to "Ev'ry." This is an evidence of verb'd taste. The melody is light and pretty and the song has the added advantage of possessing a short, emphatic set of verses. (The Wood Music House, Publishers).

MY EMMY LOU.—Chas. H. La Tourette wrote both words and music. Tells the story of the girl "beneath the sunny skies of Dixie," in the original way that those stories need to be told. There is nothing surprisingly new in either the words or music. The line "Though her skin is dark her heart is true I know," employs an argument that, for absurdity, would be hard to beat. What possible connection can there be between stannic hearts and tint of skin? Was Lou colored? If so, she used rather refined lingo for a colored beauty, when she breathed the line: "Think of me where'er you roam." (The whole song is somewhat unconvincing.) (Hamilton S. Gordon, Publishers)

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Words for Songs

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"HITCHY KOO," "TAKE ME TO THE
SWANEE SHORE," "OH, WHAT A NIGHT,"
"HERE COMES MY DADDY NOW," Etc., Etc.

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THE EMPIRE GIRL, WITH THE ORIENTALS.

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BILLY INMAN

THE MONTE CARLO GIRLS.

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Making good with GIRLS FROM JOYLAND.

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NEXT SEASON, "THE RISING SUN."

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Ingenue. "The Happy-Go-Lucky Kid."
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BELLE TRAVERS HAS THROAT TROUBLE.

Washington, D. C., Dec. 23 (Special to The Billboard).—Belle Travers is out of the cast of the Monte Carlo Girls, which opened at the Lyceum here for a week's engagement today, and has been replaced by Eva Sullivan, the old leading woman of the show for the past several seasons. Miss Travers, who has been styled as the most perfectly formed woman in burlesque, is suffering from an affliction of the throat and it is uncertain whether she will return to the show.

BURLESQUE NOTES.

It was reported that Al Martin and Lottie Baker were to appear at the Folly Theater, Detroit, Mich., with the Parisian Girls Company, but they wish to deny this report as they are now playing vaudeville with a classy piano act.

SPOKES IN THE WHEELS.

(Continued from page 8.)

of the house, he is responsible for some fine showings and so good live billing.

Lew Fels, the popular comedian, who is making the good folks laugh with Teddy Simoni's Auto Girls, is not such a stranger in burlesque as I had at first imagined. Looking backward, I now remember him with Peter S. Clark, while a few seasons ago I saw him when he was working with poor Jack Crawford in an act which was billed as Crawford and Manning. This was I believe with the Cozy Corner Girls (Western Wheel). Lew was also at one time with Joe Oppenheimer with a Western Wheel show.

Mae Harris, who in private life is the wife of Dick Knowles, of There You Are, Baby fame, has joined her husband with the Gay Masqueraders, which is just starting on its trip West again.

The Behman Show is at the Casino, Boston, this week and Jack Singer is making preparation for a big Christmas feast, of which one of the features will be a Christmas tree, which I

am told will be loaded with presents for every individual member of the company.

Dick Hyde, who for several seasons has had charge of the door at the Star, Brooklyn, is a doorman of true value, inasmuch that he knows his business and sticks to his duty whatever may happen. He is like a few more of my old friends and like the song is Alright When You Know Him.

Tom Sharkey, the ex-pugilist, is quite a lover of burlesque and it is seldom he misses a show. I saw him take in the show at the old Olympia and sometimes hops down to the Bowery to see what the Western Wheel has to offer.

I am indebted to pretty Virgie Royden for one of the most beautiful sights I have ever had the fortune to witness. I called on Virgie at one of the metropolitan theaters a few days ago and rap! at the dressing room door where Virgie and the versatile Clare Berg were dressing. Virgie, with her natural and customary politeness, invited me to enter, and once inside the room I was treated to a vision of rapture. It was Clare Berg, in her very prettiest and most original of dresses. A marvel of cut and a wonder of color, a soft delicate plink; the clearer Clare look as I had never seen her look before and I am confident that all who see her in this most perfect costume will go in raptures over it.

Florence Menzie, of the Bowery's chorus had a birthday party while the show was at the Olympia the other week and the wine flowed freely and in liberal quantity. Some of the girls are evidently not used to the fermented juice of the luscious grape, judging from the way that it affected several of the gay dancers of the good old merry, merry with the old Bowerys.

Among the several new songs which have been added to the program of the Bowerys is At the Devil's Ball, which nobody Sammy Brown is putting over to two and three encores at every show.

Minnie Burke is as big a hit as ever with the Trocadero and every entrance is a signal for an outburst of applause, especially at those houses where she is known or is a favorite one of her best pieces of work in this season's show is her number with George Brannan. Every

WANTED---BURLESQUE PEOPLE

At all times for Burlesque Stock at New Orleans. Apply to
T. W. DINKINS, Knickerbocker Theatre Bldg., N. Y.
Or to SOL MYERS, Greenwall Theatre, New Orleans.

body Two-Step, which is as near a riot as a successful song number could be.

Reports from Charles Daniels' Whirl of Mirth (Western Wheel), state that the show is playing to great business all over the Western territory and the week at the Krug, Omaha, was said to be a banner one with all conditions considered. The present executive staff with the show is as follows: Robert Gordon, manager; Frank Metzger, advance representative; Clyde Bates, stage manager; Charles Emmett, musical director; Ed Reniz, carpenter; Jordan Dearaf, electrician; Thomas Philbin, property man, and Madam Nauog, wardrobe mistress. If any of the above names are spelled wrongly please blame Charlie Daniels who owns the show. He wrote them for me and I have deciphered them as best I was able.

Louie Rohle, who is sometimes styled "The Dean of Burlesque," is a commuter, and resides in Bergen County, N. J., where he is a member of the Grand Jury. Mr. Rohle was one of the honored twenty-three who were selected for this office.

Sim Williams says The Roschuds is in great shape and is now in a class with any attraction on the Empire Circuit. Sim has had the folks hard at it for the past few weeks, and our good wishes are certainly with him.

The burlesque circulation of The Billboard is increasing every day, and the paper is becoming more popular with burlesque people than ever it was in all its history.

I got a letter from W. S. "BRI" Campbell the other day, and to my surprise I found a generous Xmas ad enclosed. This was quite unexpected and was unsolicited, but it only helps to prove the statement that I have so many times made as to the good nature and the real big heartedness of my old friend, Bill.

Danny Murphy has rejoined the Newly Weds and is happy again. In the meantime the Merry-Go-Rounders are rehearsing day and night, which means a hard time for the members of the company.

Norine Holmes, the clever soprano singer, who closed recently with the Trocadero, was not long at liberty, and is now making quite a hit with her singing with the Zallah Company. Good women in burlesque are scarce enough, and there is always a place for a real performer.

Billy Watson has registered another big week at the Gayety, Detroit, while his week at Toronto is said to have been also exceptionally good. The Watson show has always been a good money-getter, and the slippery Billy is perhaps the biggest favorite we have on the Eastern Wheel.

I don't know of any theater where there are so many theater parties as at the Gayety, Brooklyn, which has something doing nearly every evening. Altho I don't think the Gayety is doing as big a business as it has done in previous seasons, it is still a popular and profitable house, and when the strong opposition is considered, it may be classed as a No. 1.

Al Reeves has taken his handsome car to Philadelphia with him, and has used it to good advantage in the Quaker City. The car is a splendid advertising medium for the "Burlesque King," and with this and the hustling efforts of Walter Leslie, Reeves' agent, there should be a big week up there.

Ino. W. Thompson and Mary C. Thompson will celebrate the fiftieth anniversary of their marriage at their home in Cincinnati, on New Year's Day. It might be well to remember that they are not connected with the burlesque

(Continued on page 47.)

COTTAGE GROVE EMPRESS THEATER.

(Continued from page 12.)
along very cleverly. Their musical numbers include a clever rendition of Ragtime Soldier Man, When Mother Plays a Itaz Upon the Sewing Machine, and the ever popular Robert E. Lee. The young ladies work hard to please and deserve every bit of the audience's approval.

GREAT NORTHERN HIPPODROME

(Continued from page 13.)
performance bill. These two boys are Japanese jugglers and acrobats, that is one of them does a bit of balancing work and the other a number of athletic feats, both somewhat deserving of note, although nothing exceptional or novel in their number.

The Great Martine is next in a series of tripping the light fantastic with a bunch of serpentine thrills thrown in. The act has several pretty acts, the last one being used for the dance called The Silver Shower, consisting of solid silver beaded strings for a drape. The costume worn for this number weighs 75 pounds and cost \$1,000. Other dances presented are The Spirit of Spring and The Volcano, the latter being exceptionally pretty and the effect carried out very well. The number went good.

Frank Pariah also is on this bill with his eccentric and freakish dancing, jumping in and out of barrels, on one foot and two, jumping over two and three chairs and anything else that happens to get in his way, blindfolded or otherwise as it's all the same to this boy, who is certainly remarkably agile and dexterous and works hard every minute of the time. His number is a novel to say the least and consequently it is far from being spoiled by being over used. It is considerably worth while and constitutes a good number.

The last number to be discussed of the six acts showing, is Schnee and Fish, in their act of songs and which, by the way, was a welcome relief to a great number after witnessing an hour and fifteen minutes of animals and acrobats. The young ladies present a very neatly appearing and well costumed act along with their ability to sing and they were deserving of every bit of appreciation which the pleased audience seemed justified in giving. Both of the girls have strong, pleasing voices and besides their single numbers, they found it difficult in harmonizing satisfactorily together. Their efforts received a mat of applause.

EMPIRE BURLESQUE.

(Continued from page 13.)
song is pretty hard to say. May Belle is the opposite in complexion, being a blonde, but also possessing a fair voice.

The olio starts off with Tom Barrett and Max Hill, in a comedy sketch, called Suffragette, but the name implies very little in so much as the skit deals very little with "suffragetteism," excepting a bit of comedy philosophy on married life. The rest of the time is devoted to a few songs and some very clever dancing especially by Tom Barrett, who is pretty handy on his pedal extremities. The patter and actions are noticeably crude in certain parts, but nevertheless has its good points and brought a number of laughs. Number two in the olio consists of Carl Henry and Nellie Francis, in just nonsense, and just nonsense it is to be sure, but clever at that and their efforts brought one of the best hands extended during the whole show. Mr. Henry's imitation of a girl singing in her first vaudeville appearance was very good, as well as his other "nances" work during the action of the show. The two of them do a double that is extremely

funny and the audience liked it immensely. Mr. Henry is also somewhat of a dancer. Charles Falke, the lyric tenor, closes the intermission with several good ballads including Good-bye Rose and Take Me In Your Arms, with accompanying moving pictures, also showing the choruses of the songs. Other special features that go good are the boxing match and the aviation songs, a young lady riding over the heads of the audience in an aeroplane contrivance.

"KARL" RETURNING TO STAGE.

(Chicago, Dec. 19 (Special to The Billboard). —After a period of rest and forced retirement from active stage life, Karl Gardner, the well-known and ever popular singer and actor, is preparing to go into vaudeville during the current season. In a tabloid edition of his old play Fatherland, Mr. Gardner was last seen starring in several of Lincoln J. Carter's plays, in which he was meeting with the same success characteristic of his previous career, until he was stricken with nervous prostration and forced to retire.

But he is fast recuperating now and will soon appear in his new vehicle. Mr. Gardner will carry a company of five people for his cast, four of whom are Tyroleans, this act being a condensed version of the same one in which the singer made such a hit with his song Little Bunch of Idiacs. He has also finished his work entitled Forty-Five Years on the Stage which contains a mint of humor and funny situations regarding stage folk both new and old, including notes concerning such well-known characters as Tony Pastor, Din Bryant and Edwin Forrest and other stars which did not slide quite as bright in the theatrical heavens.

Karl has had a wide and varied successful career, being associated with any number of competent partners and companies and making a tour of practically all the leading vaudeville houses throughout the United States and Canada. Besides appearing with several oldtime minstrel shows and even at one time with Van Amburg's Circus, appearing as a German dialect singing and dance artist in the concert show, he has made an immense success in the variety business and was at one time connected with Hugh Fay, the Irish comedian. He has since played with numerous theatrical companies, including plays written for his own use, among them being Karl and later Karl the Peddler, also Captain Karl.

THE PALACE MUSIC HALL.

(Continued from page 12.)

act creates an inextinguishable laughter through the whole house. The brainy stupidity of Hayes as the superintendent, is the cleverest work in its line that has ever been pulled off at the Palace, and this, with due respects to Willard Simms, as Boso, his assistant, the diminutive Robert Archer knocks at the door of stardom while Marie Janzen, as the maid, takes good care of a very small insignificant part. In fact Archer is so good that Hayes finds him the most experienced of assistants with whom to couple his infinite knowledge of capable superintendence over his one-man crew. The costumes and the make-ups together with the street vernacular make this act a costly fury. Little Cheer up Winona Winter saunters forth in sixth position. Needless to remark she is clever, dainty and tuneful. In addition to her songs and ventriloquism, Winona impersonates the Swedish office girl of a Chicago doctor. The dialectic conversation wins every member of the audience and it is hoped that she will see fit to enlarge on this portion of her act in the very near future. This new element in Winona's number is a distinct success and goes a long way to establish the right of her claim to versatility.

In spot number seven, W. C. Fields, The Silent Hummelist, performs his pantomimic travesty on juggling, balancing and billiard playing. Field's act while always acceptable, is not new, having been reviewed previously in these columns. Let us merely state that he is the best in his line and pass on to the feature attraction, Rube Marquand and Blossom Seelye, in their musical comedy skit, Breaking the Record, or The Nineteenth Straight. Regardless of unfavorable criticism that has been accorded

this act, both in the East and West, the reviewer feels that it is the cleverest sketch ever invented to introduce a diamond celebrity in vaudeville. Tinker, with Sadie Sherman, had a clever skit, likewise Christy Mathewson with May Tully, but this Marquand-Seelye combination surpasses either of the two former mentions, simply because the author of the latter sketch realizes that Rube, altho a premier baseball twirler, is by no means an actor, and instead of trying to cover up his inability in this direction, he plays upon it, thereby succeeding in exhibiting what might be paradoxically called artistic lack of art. Of course Blossom Seelye is the back-bone of the act, and Marquand Glide in a way that far surpasses Belle Baker's cleverest attempt. In short this little East Side actress outdoes any of her former work in The Christy Girl or any of Lew Field's productions. The two different drops used both deserve special mention, particularly the transparent one before the grand stand of the Polo Grounds. Rube is a typical farmer. He knows not what to do with his bania, his feet or any of his two-yard frame, but the fact that he admits it and sympathizes with his awkwardness is what wins the house. A wreath of laurel should be placed on the crown of Thomas J. Gray, who wrote the book and lyric.

In final position the Bradshaw Brothers in hobnob contort some very comic turns. They are superior in their fields and the act is a very strong wind-up number. One criticism can be leveled and that is that they present a seemingly complete finish when their act is about three-quarters over which misleads the audience, and starts them walking out. Yet this is a rather easily obtained error and the Bradshaw Brothers are equal to the occasion of removing this fault.

MAJESTIC THEATER.

(Continued from page 12.)

known character of the town, who has been in New York for the past fifteen years, successfully plugging up his rocks, returns to the village after his long absence to look things over and incidentally to look up one of his old girl schoolmates with the object of matrimony in view. He finds out that Mr. North has already made a home for the young lady and the bond of union is made stronger by the little baby who has come in the meanwhile. The friend from New York is very much disappointed and angry at first to learn this news but ends up by presenting the baby with a present consisting of the mortgage which he holds on the farm. All the way through, Mr. North is decidedly natural in his part and it is due to his funny lines and capable acting that the skit went so big. The remainder of the cast in the skit are all right as far as they go, but their work is light. It sure is a scream as a laugh maker.

Twenty-four minutes of music, in the form of The Courtiers, presented by B. A. Rolfe is next in line. The act is very well costumed and a pretty colorful set is disclosed upon the rise of the curtain; there are ten people in the cast, including William Calpen, as the baritone and Alma Moore, the soprano, also J. Kilocoye in the role of the tenor, these being the principals. Four cornets, two trombones, and a cello, also a piano accompanist comprise the rest of the act and their musical numbers, consisting of a popular medley are very well delivered. Miss Moore and Mr. Kilocoye are both graced with exceptionally pleasing voices and they sing very well together, always getting a good hand for their endeavors. Clara Rogers gives a cello solo, thereby adding her share to the success of the number. The finale comes with a crash of national airs, ending with The Star Spangled Banner which finally succeeds in getting most of the audience up on their feet. Miss Moore was presented with a pretty bouquet of flowers at Monday's matinee.

Cesare Nesl, styling himself, The Young Caruso and well he might, appears next, dressed in Italian costume of some description. In a series of songs, Cesare is a modest appearing, good looking fellow and has a very pleasing way of delivering his songs, which is a good point to his advantage. His voice is indeed excellent and each number got to the audience in a way that was most highly appreciated, as shown by the accompanying applause. Mr. Nesl responded to the encore with Woman is Changeable.

Another skit in the form of a miniature musical comedy called A Persian Garden holds third place from the best, and presents Louis Simon and Kathryn Osterman, assisted by a capable company. The books and lyrics were written by Edgar Allan Woolf and the music by Anatol Friedland. The setting of the act is very good in its appearing, and the lines and situations present many funny and laughable predicaments. Kathryn Osterman as Mrs. Hamilton Schuyler, an ex-chorus girl, is the greater part of the show and her slang and method of using it seemed to make good on every occasion. Louis Simon, playing opposite her in the part of the "guy" as it were, and he, is to be sure, comical, taking care of the role of the comedian in first-class style. Four musical numbers are introduced during the action, the most popular being My Little Persian Rose, a late song success published by Hemlek. Helen May adds a sweet voice by singing The Girl on the Persian Rug and a double with Louis LaValle. The skit easily makes good in its line of a one-act musical comedy.

Jack Hazard with a bunch of new dialect stories cleans up the next few minutes of entertainment with a sweep and he struck it right when he mentioned the fact that a number of the audience who were starting to leave would regret it. As a monologue comedian, Jack is very clever and his offering is not handicapped by stalling around with a touch of old stuff, or the kind that relies on suggestiveness to get over. Mr. Hazard was well received and deserved every bit of it.

The Vanosa Family, consisting of four people, clad in snowy white drab, close the show with a good exhibition of its kind, introducing new, novel and well-executed stunts and formations.

WILSON AVENUE THEATER.

(Continued from page 13.)

offering for this class bill and will be a sure-fire hit in even larger and more pretentious houses. Harry Thompson, that grand old timer, presents his character monologue, The Tammy Judge. See Walter Kelly, in The Virginia Judge, then Harry Thompson with his New

York night court, and you see two acts alike, yet so different that there is no room for complaint. Both offerings are laugh makers and both have their individual qualifications and originalities. The show is closed by the Ruth Roche Francis Playera in an offering which, the program informs us is "A Petrified Act." Why that billing is more than it can understand. At any rate, the act is far from worthy of the headline position which it holds. The songs and business are but mediocre and plot is absolutely in essence.

WILLARD THEATER.

(Continued from page 12.)

adults. A black velvet drop is used for a background and a row of brilliant lights are so arranged as to blind the eyes of the audience and conceal from them the mechanical workings of the scenery. This is a good point, however, as the effects would be spoiled if it were not so. Mr. Kleist costumed as a clown, does no talking, whatsoever, but makes all of his announcements through a whistle in his mouth, which before the act is over one can understand quite readily. The fun is derived from scenic effects and these are very well portrayed, showing aeroplanes, a gunboat and numerous other contrivances that seemed to please the majority at least, for a good hand was extended, Mr. Kleist responding with a bow front stage.

The show ends with Sherman and DeForest Co. in a jay circus. The scene portrays a circus in a small town, the two jays being represented by the above-mentioned gentlemen, who carry out their parts very well. There are plenty of opportunities for laughter and one of the gentlemen jays is without doubt a scream, with his "you got darn cuss" and his mild inquiry of the circus proprietor, "say have you got anything a little naughtier?" There is continual action and no moments of stalling but the only talent displayed is by the jay who pays a dollar every time he lands, his antics being funny enough to make up for anything lacking in the rest of the number.

BIG PROFITS

READ THE FOLLOWING: Hochstetler, North Dakota writes: "Took in \$19.50 the first day." Perry, Ky., writes: "Made \$13.00 in one day." Wilson, S. C. writes: "Made \$7.20 in a half day." Sturgill, of Utah, made

\$1,200 IN FOUR MONTHS.



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The above represents the Theatrical Booth at the Hull Regent, recently given by the Chicago Examiner for the benefit of the annual Christmas Fund. Many of the leading actors and actresses of the country contributed dolls representing themselves in the make-ups of the various roles played by them. A feature of the event was the showing made by the Theatrical Booth, which alone took in \$1,000, while the other twenty-nine booths, representing Women's Clubs of Chicago, took in a total of \$3,000. The Theatrical Booth this year was under the chairmanship of Mrs. Mort H. Singer, wife of the manager of the Palace Music Hall, Chicago.

BURLESQUE NEWS.

SPOKES IN THE WHEELS.

(Continued from page 45.)

business, altho their son, Harry Thompson, is well known among us. Harry is the present manager of Zallah's Own Company, on the Empire Circuit.

Bob Van Osten, the popular and old-time comedian, is a great lover of athletic sports, and has been spending a deal of his time during the past week at the six-day bicycle race at Madison Square Garden. The writer dropped in there one night last week and was surprised to find many of our burlesque friends among the midnight crowds of rooters.

Anna Carter is a new chorister with the Zallah Show. The tallest girl in the Zallah chorus is pretty Nellie Clarke, who altho lengthy and slender is none the less graceful and good to look upon.

Frank Preston, assistant treasurer at the Empire, Holoken, is another worthy young member of the great burlesque family. He is a ticket seller of experience and speed, and is, at the same time, a pleasant and affable little gentleman.

Joe Messing is cooking up a big surprise for the members of his troupe for Xmas day, and a big party is being arranged. The show, Gay Masqueraders, will be at the Gayety, Baltimore, Christmas week.

Marjorie Bonner, one of the new principals with the Merry-Go-Rounders, is quite welcome in burlesque, as she brings with her both beauty and ability. She was formerly with Flo Ziegfeld, and was the original Ned Brinkley Girl with the Follies a season or so ago. Yes, she's married, and in private life the wife of Will H. Powers, who is also with the Merry-Go-Rounders.

Like its spectacular ancestor, The Golden Cross has always carried a ballet, but none of them have ever equalled the present season's performance offering which is along Russian lines with the famous Golden Troupe of dancers as the principals and solo dancers. Out-able of the wonderful plotline and other marvellous work of the two men. It would be unfair to pass by the graceful work of the several principal girls, especially Ella Golden, who not only distinguished herself as a dancer, but does some good work all thru the action of the burlesque in a sort of ingenue part, which she handles to perfection. She sings also.

The funless Von Mueller, who is a stunning-looking brunette and a principal with this season's Gay Masqueraders, is a real contess, and not an imitation. The title is hereditary, which proves that she is of noble blood. She is a direct descendant of the Von Mueller of Cobourg-Saxe-Gotha, and is directly related to the present reigning royal family of Great Britain.

Belle Gordon, the famous athletic girl, is with us again, and is making quite a bit with her work in the Zallah Show this season. She has lost none of her old-time vivacity or beauty, and her figure has, if anything, improved. Her bag punching specialty, to which she has added several new tricks, is a riot, and is the hit of the olio.

Here's the roster of the orchestra at the Empire, Newark, and a corking good bunch of musicians are they: J. S. Glickman is the violinist and wields the baton that rubs the rest of the bunch, who are: Harry Schmeich, cornet; Gus Smith, clarinet; Henry Henneman, piano; George F. Schweinfest, flute; Will E. Theiford, trombone; George Farrell, bass, and Edmund Hackenberg, drums.

There was a big theater party at the Gayety Theatre, Newark, upon the occasion of the presentation of a diamond pin to the City Seal. The show there was the Al Reeves' Big Beauty Show, which played to a splendid week's business.

Billie Deane, the popular trap drummer of the Gayety, Wilkesburg, Orchestra, is not only a drummer, but is a finished musician and a player of no small ability. Oftentimes, after the night show, Billie entertains the good Bohemian caterpillars which meet in Johnny Palmer's famous little resort on the Brooklyn side of the East River.

Harry Welsh, the clever Hebrew comedian, with Tom Sullivan's Monte Carlo Girls, has signed for the coming season, so there will be little chance for the various other burlesque managers, who have been trying to steal the little Vaudeville Sisters are still making the same old bit with Slim Williams' Girls from Joyland, altho there is a rumor of the splitting of the act at the close of the present season.

Our old friend, Mrs. Leary, is after the business with a vengeance, and it looks as tho she were getting all she goes after. She has two houses in Brooklyn now, one for each wheel. The hostelry worthy the Star is the same old stand at 37 Willoughby Street, while the Casino house is on Ashland Place, but a few steps from the Western Wheel house on Flatbush Avenue.

Frank L. Smith reports great work with the newspapers this season, and claims to have landed big stories in all of the Cleveland papers the other week. There are few burlesque agents who try harder to make good than does this energetic young hustler, and it is only fair that we should give him a full measure of credit for his excellent work.

Kitty Howard closed with the Ben Welsh show and has joined her husband, Harry Arner, leader with Sam Howe's Lovemakers, The Lovemakers are at the Star, Brooklyn, this week.

Herbert Oberauer has quite recovered from his recent operation and is about again. You will be sure to see him when you play the Gayety Theatre, Pittsburg.

FUNERAL OF RICHARD HYDE.

New York, Dec. 23 (Special to The Billboard).—The funeral of Richard Hyde, the well known theatrical manager and owner of the Gayety and Star Theatres at Brooklyn, The Greater Pittsburg Theatre and Gayety Chicago, and the Newark Theatre at Newark, N. J., took place yesterday afternoon at Greenwood Cemetery, Brooklyn, where a large monument is to be erected on the extensive plot which was purchased recently by the family at a cost of \$5,000. The body arrived

in Brooklyn on Saturday, having been shipped from Tucson, where Mr. Hyde died after an illness of about seven months. The cause of the death is given as asthma and heart disease. The funeral services took place at the Hyde town residence at 22 Eighth Avenue, Brooklyn, on Sunday afternoon, when many well known theatrical people were present.

Among the many floral offerings which have been received from all parts of the country were flowers from Mrs. Behman, James Hyde, the Columbia Amusement Co., Mr. and Mrs. Archie Ellis, including a massive tribute from the employees of the various Hyde & Behman enterprises, which was in the form of a procession, which stood nearly 10 feet in height and which was built entirely of flowers, with a stage procession and entrance, upon which read the line: "Bring down." The Brooklyn Jockey Club, of which Mr. Hyde was the most prominent owner, sent flowers to the value of \$500. Louis Behman, the former partner of Richard Hyde, died about six years ago. No official announcement has been made as to the disposition of the estate and no information has, as yet, been obtained as to who will succeed the deceased in the management of the firm. It is thought, however, that the theatrical affairs will be taken care of by Archie Ellis, the former general manager of the Hyde & Behman enterprises.

ASTOR QUARTET WITH SAM HOWE.

Brooklyn, N. Y., Dec. 23 (Special to The Billboard).—The Sam Howe's Love Makers opened the week here to good business with several changes in the cast and company, the show having been made stronger by the addition of the Astor Quartet, which is adding to the value of the cabaret scene as well as to the Oriental palace scene in the show. Albert Marks and Besse Rosa have also closed and have been replaced by Beatrice Turner and John Shulman. Marks and Rosa closed to return to vaudeville.

EMERSON JOINS MERRY-GO-ROUNDERS.

New York, Dec. 23 (Special to The Billboard).—Harry Emerson joined the Merry-Go-Rounders here today and will replace Snitz Moore, who closed on Saturday to return to Messrs. Werhs and Leuchner's Rose Hall. Harry Emerson is well-known as a burlesque comedian and has headed shows on both circuits for many seasons past. The Merry-Go-Rounders has been undergoing a process of remodeling which has been going on for some time, and the new show, quite a deal of better, Bessie Carrette, the little chorister, who fix up the numbers at the beginning of the present season, has also closed with the show.

DUGGAN'S LETTER.

By Walter S. Duggan.

Theatricals will have a warm champion in Governor-elect Dunne and Lieutenant-Governor O'Hara, of Illinois. Both of these gentlemen have voiced valuable thinking regarding matters relating to theatricals. In the past, and things theatrically may, anticipate the right sort of consideration from these two office-holders.

Spent a pleasant half-hour with Lieutenant-Governor-elect O'Hara the other morning in his office, reviewing the campaign that gave Mr. O'Hara the greatest triumph for a Democrat, as far as the valuable thinking regarding matters relating to theatricals is concerned, that has been recorded since the Civil War. Mr. O'Hara is at present very strong in the limelight as the result of favoring boxing for the State of Illinois. Keep your eyes peeled on the good things that the Dunno-O'Hara combination does for theatricals—theatricals that are worthy of assistance from high-spirited citizens.

Business of Virtue is most assuredly getting excellent publicity in its present engagement in Chicago. There's some sort of an inkling that the "heart-touching paragraphs relating to father, mother and sister" are issuing from the fertile brain of Jack Lalt.

Santa Claus is going to bring Danny Egan a bride, Danny, as we all know, is the popular stenographer at McVickers Theater, in Chicago. He prepares the press stuff for the majority of the agents who visit the various Chicago houses. Danny's just bubbling over with acreage, and let every agent who knows Danny stand up and shout to the world this morning: "Lots of joy for you, Danny, and within a year a bonny baby boy."

Boston continues to be the real wrestling center of the country thru the untiring efforts of George V. Tisdley. Since the days that Tisdley raced thru the country with Jenkins in charge, the wrestling experts know his real capabilities, and it has been interesting to note the high position to which this sport has been raised in the Hub by George's personal direction. Joe Hranek will celebrate the New Year without owning the moving picture house that he started to buy last June. Joe has been considering a site in a neighborhood, where the green flag is waved to the winds on March 17, and perhaps this is the reason for Joe's delay in deciding. We expect to hear of an important announcement from Joe at an early date.

Fred Zelmer is comfortably situated as the assistant treasurer of the new Majestic Theater in Buffalo. Fred has written a new ditty, entitled, Rosie, Oh Rosie, Where Have You Been? Bill Jost is desirous of having somebody send him an alarm clock that will not stop, and have him working way after business hours. Bill is our bet for being "some auditor."

Eddie Rowland, Jr., returned to Chicago this week as the result of the closing of The Fortune Hunter. Eddie added seven pounds, and after inhaling the atmosphere around the Bradley Hotel for a few days, will start out again with another of Rowland and Clifford's attractions as manager.

Years of Discretion has baffled the Chicago critic. It's so "immense" that they can't pick the right word of honor and credit to use in commenting upon the big Hutton success. Watch the manner in which this play bounds off the bows of the New York critics! To use the expression of the "classics," we expect to see New York go "crazy" over Years of Discretion.

Miss Myrtle Gehrne is opening the way for later success as a star with her efforts in Kitty Gordon's show, The Enchantress. This young lady received press notices in Chicago that prompted this notice. Messrs. Hall, Lalt, Bennett, Hutton, Leslie and others made special notice of Miss Gehrne's dancing, offering it such that is unusual for any individual, who is centered around a star.

hustler, Middleton, of the Garden Theater, in New York, who's friends know the value of this sympathy, so let all of us gather together and wish him an ending that should develop ann-

shine for him, and not a continuation of the present misery. The theatrical world needs a conscientious worker, such as M. T. is, and the powers-to-be know it.

Ed Rose has locked himself up in a hotel room in Chicago, and in a few days we expect to see him walk out with a new play, written for Rowland and Clifford.

Attaches of the Lyceum Theater in Toledo are certainly thoughtful in remembering certain agents with Xmas presents. We thank both Wray Moore and Eddie Cheel for the thoughtful present, which we found great use for.

Bill Gaskill and Karl MacVitty are enjoying the finest New Year's they ever spent. These two gentlemen are "just tired out" raking in the velvet that is resulting from the tour of The Shepherd of the Hills.

There's a saying that whenever a railroad man receives a personal boast from a theatrical man for kindness, the railroad man usually loses his job. We trust this notice for friend Gillis, the New York Central man in Toledo, will prove to be an exception to the rule. Gillis knows how to unravel kindness to an agent who has a difficult railroad movement, and is called upon to make a rapid getaway from a city. If we had our say right now, we would hand Gillis the presidency of the New York Central road for a Xmas present. Gillis brings business to his road; he doesn't send it away like some agents.

It's just because Richard J. Meade is dramatic editor that the Toledo News-Bee is on the exchange list, or I should say, is received by the prominent producers in Toledo. The News-Bee is brief. The review is short; yet it is filled with conservatism that makes Dick's ideas valuable to the producer in the latter's efforts to see what his company is really worth.

Toledo also boasts of another capable critic in "Rodney Lee"—Mr. Locke—of the Toledo Blade. We have had mention of Mr. Locke's wonderful library at earlier times. Now comes the news that Mr. Lee will present his remarkable collection of theatrical data to the New York library. Other than if any producer ever got hold of it, the days of "multiplying" press agents would cease. We are glad the New York library gets it.

Rose Maid No. 1 is being cleverly manipulated by the formidable team of Worth and Casad.

Col. "Bill" Thompson is mentioned as one of the boxing sponsors for the State of Illinois in case the state accepts Mr. O'Hara's laws to create this branch of sport for the physical development of the young men of Illinois. The "Colonel" received considerable training for the qualifications of a boxing censor while connected with various boxing clubs in England. If good wishes amount to much, "Colonel" has the job "cinched" right now.

Eddie Cheel must have a good personal standing with the express companies in Toledo. His Xmas present to us is rapidly disappearing, as the result of a "terrible" attack upon the elder barrel.

We're jotting down all the good tips that ever actly Tom North is handing us in his interesting "Heard in Advance" column relating to the hotels in the South. We'll start you in the new musical play, "Railroading being done by Stair & Havlin, etc.," Tom, if your tips are bad.

Walter Plummer, brother of Billy Plummer, city editor of the Boston Herald, has been advanced to the city editorship of the Syracuse Herald. And it is some promotion, too, as those who know the conditions readily reckoned when they heard about it. Scoop after scoop for the headlines, Walter.

Edwin McIntyre, the gentleman who went into Massachusetts and used Tammany methods in stirring up politics, is now managing editor of the Syracuse Herald. A good press idea that will boost the circulation of the Herald as well as serve as a good ad for a troupe, will be carefully considered by "Mac," and nine times out of ten accepted.

Miss Minnie Zeam has opened the way for a column of theatrical gossip with the Worcester Gazette. Miss Eilam would add to her fame if she had the privileges of a "fall awing" at a theatrical page with personal comment. Her ideas have been read before, so we know whereof we speak.

Theatrical folks will regret to learn that "Cyc" Sawyer, the city editor of the Worcester Telegram, is forced to seek a rest in winter climates. "Cyc" got excited at the final Boston-New York baseball game, and the nervousness wasn't left him yet. Therefore, the rest. Take along a copy of The Billboard, "Cyc," and you will have a good companion.

Activities among the Haverhill Gazette bunch must be plenty, altho obituarials haven't been received of late. What's the matter, Dan, Neale, Merle, Fred and the whole bunch? We are still attending the Chapel of Moses, and feel proud of it, so write quick.

Merle Smith is eating his holiday turkey out on the Pacific Coast. Merle writes that his Xmas wouldn't have been enjoyably spent unless the Xmas number of The Billboard had reached him on time. Merle likes to read "Billboy" as much as he likes to listen to alarm clock stories, and the latter certainly makes Merle happy. Am I not right, Addie?

Here's a boogie all my friends are enjoying the holidays.

Have an egg on me, folks! Fill the stockings with ambition! Farewell, Santa Claus; bring us another Merry Xmas, and another GREAT BIG number of THE BILLBOARD.

MARIE DRESSLER OUT.

New York, Dec. 21 (Special to The Billboard).—Marie Dressler has decided to leave Weber and Fields Music Hall, where she has been playing in Holy Poly. It is not known just what caused the leading lady in Holy Poly to come to this decision, but she is quoted as having said that she felt that she had outgrown her part, and would give the Weber-Fields management two weeks' notice. Tonight the parties concerned agreed to waive the notice and an announcement was made that Helen Collier Garrick would take the leading part beginning Monday, December 23.

MAY SPOONER WEDS. Greenwich, Conn., Dec. 19 (Special to The Billboard).—Edna May Spooner, the actress, was married last night to Arthur J. Waley, of San Francisco. Mr. Waley is also an actor, now playing in New York City.

MISS CLARA BAUR DEAD.

Miss Clara Baur, founder and head of the Cincinnati Conservatory of Music, died of heart failure in Cincinnati, December 18, after one day's illness. Miss Baur was well known in musical circles thruout the country.

NEW ORLEANS HIPPODROME OPENS.

New Orleans, La., Dec. 21 (Special to The Billboard).—Captain Louis Sorcho was the big opening feature act at the Hippodrome here this week and the act is creating quite a sensation. All of the work is done under water and eleven people are used in the presentation of what might be termed an interesting demonstration of the work of the submarine diver.

The Hippodrome, which was formerly the Winter Garden, is under the management of Lew Rose and is playing to big business with a bill of seven vaudeville acts and two reels of moving pictures.

KATE SANFORD DEAD.

Boston, Dec. 20 (Special to The Billboard).—Mrs. Clara Pemberton Wylie, who for a great number of years acted under the name of Kate Sanford and was noted for her impersonations of the negro mammy, is dead at her home in Milford, where she had lived since she had a nervous breakdown in the West several years ago. Mrs. Wylie, for many years, played thru the West in melodrama. One of her greatest successes was the role of Aunt Dusia in Under Southern Skies. A husband, William Wylie, a former vaudeville actor, survives her.

CHARGE CRUELTY AT CIRCUS.

Melbourne, Australia, Dec. 20.—Buffalo Vernon, a cowboy employed with Wirth's Circus here, was brought to the South Melbourne Court on a charge of cruelty to animals and fined three pounds. Philip Wirth, one of the proprietors, was also provided against on a charge of having permitted the cruelty, but was dismissed on the condition that he should have a letter supervision over his performance in the future. It was stated that the alleged act took place on the evening of October 26. A bullock was brought into the ring and was made to gallop round the arena at a fast pace. Vernon followed on horseback and lashed it, throwing it heavily and breaking the near horn. The beast was goaded on again, and thrown heavily a second time, breaking the other horn.

ENJOINING THEATRICAL PROMOTER.

New York, Dec. 23 (Special to The Billboard).—Max Rabino, a theatrical promoter, who has brought some of the leading Russian dancers to this country, and now has a contract for the appearance here of Anna Pavlova, has been served with an injunction granted by Supreme Court Justice Page, restraining him from disposing of or exploiting contracts with Miss Pavlova, Cantor Sorota of Warsaw and the American producing rights of the opera, Les Saltimbanques, by Louis Ganna, a French composer. The injunction was obtained by Ren H. Atwell, who has been identified with the enterprises of Rabino for a number of years and who claims to have an interest in the contracts in question. Atwell alleges that Rabino is now threatening to freeze him out of his interest.

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Trombone that doubles stage. John Wall wire. Can also use A-No. 17 Agent for Tom Show. APLEGATE & HUGO, Casper, Wyo., December 26th to 29th.

WANTED

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FIFTH AVENUE.

(Continued from page 10.)

goers and managers this means the best to be had in the man and two women act blue. Fox, an unctuous comedian of much charm and ad. lib. ability, is ably assisted by the Miller-Gals, who are just the pretty and clever foils that he needs for his comedy. Singing, dancing and talking, they walked away with enuf applause to satisfy the most exacting.

William Burr and Daphnia. Hope has one of the classiest men and woman acts seen in New York. They offer some strongly English songs in an engaging manner, and dress the act right up to the minute. Both members of the team are capable of showing clothes to the best advantage, and some beautiful clothes are worn.

The Five Martells closed the show with an exhibition of straight and comedy bicycle riding that shows why bicycle acts of a certain worth still retain their popularity with vaudeville goers.

UNION SQUARE.

(Continued from page 10.)

The Three Dulce Sisters are a trio of charming young ladies with singing voices that harmonize beautifully. Some of them reach a very high standard as soloists, but in trio work their singing is the best heard in vaudeville among sister acts. The offering is well dressed, the sisters personable and the material well selected. What more can anyone want? They sing live numbers, with three changes of costumes, and a few dance steps for each song. The best of their numbers was All Night Long, a new one, exceptionally well-suited to the talents of the three.

Walter LeRoy and company should have been on the bill of last week, as Le Roy and his sketch are certainly old-timers. It makes the offering all the more praiseworthy that it can get the hearty laughter of an audience today, although built along old-time lines. The piece is woefully slow in getting started, due to the soliloquy of the female character at the rise of the curtain, but as soon as LeRoy comes on the laughter begins, and is heard throught until the final curtain.

Wooden, Bernard and Barrows are a trio of male singers who should be in great demand on the big-time. All three have splendid voices which harmonize perfectly, and they have selected their material in a manner which shows that they know what the vaudeville audience of today expects from a singing act. All three wear dress suits, and all three dress suits fit, and all three dress suits and all three men look well.

Mr. and Mrs. Perkins Fisher have a full stage act, by Ezra Kendall, which would do better as a monologue, all of the good lines being in the hands of the male characters, and the feeding of Mrs. Fisher is not absolutely necessary to the laugh-getting of the lines. It seems a pity that something which would show her talents to the same advantage as those of Mr. Fisher was not procured, but in any event, the act gets the laughs, and if Mrs. Fisher doesn't worry, we certainly should not.

Leona Thurber and Harry Madison are seen in a skit, On A Shopping Tour, which gives Madison the chance to show that he has a great comedy streak, and Miss Thurber the chance to look beautiful. The pair should be able to draw down regular money in burlesque, Miss Thurber as a prima donna and Mr. Madison as featured comedian. In vaudeville it is doubtful if they will ever come into their own as far as salary is concerned, the act for some reason not looking like the money it is really worth from an entertainment standpoint.

AMERICAN MUSIC HALL ROOF.

(Continued from page 11.)

that a further encore was given after about seven bows had been taken.

The Romano Brothers brought another breath of the big-time to the bill with their posing novelty. The Romanos are undoubtedly among the top-notchers with their kind of act, both brothers being remarkable specimens of manhood. Not a soul left the theater during their act. In fact, so well did the audience like the entire show that none made a start to leave until the pictures were well under way.

COLUMBIA.

(Continued from page 11.)

presence on the stage welcome and all of the numbers allotted to her were handled in a happy and lively manner. Stella Anderson, in a Spanish part, also did well and did some neat dancing all of which fitted nicely into the part. Vera Desmond, making her presence noticed by her conscientious and careful work. Another of the ladies who appeared in an Oriental ballet number and whose dancing brought much applause, was Florence Parker, who made a clean appearance and who showed a deal of ability in cleverly handling a dance which might have easily been made suggestive and utterly spoiled a capital entertainment. All of the numbers were well received and if any deserving mention it would be, Waiting For The Robert E. Lee, which was elaborately staged with the inevitable illuminated ship and dark stage which led many to imagine that they had arrived at the finale of the first part.

The Love Makers Quartet with Sam Howe, Butler Mandeville, Fred Nolan, Florence Bennett, Vera Desmond and Bessie Rosa was another well applauded hit as was the ballet which received a deal more applause than any other burlesque ballet we have seen in late years. It seems as though there might be a possibility of the ballet again returning to favor in America, but with the present ragtime and the lack of able choruses it will probably be some little time before one of the shows will venture to try the ballet idea. The real big hit of all of the musical numbers was Mellow Melody, by Bessie Rosa and Billy Arlington, the encore being obtained by Sam Howe, who works up the applause by selecting members of the chorus to sing portions of the song. This idea has ever been a favorite with burlesque audiences and there is no exception in the cast of the Love Makers, the number being wildly applauded as each succeeding girl sang her few lines of the song. In Mellow Melody Bessie Rosa, just before the finale, the girls surprised the Columbia audience by marching thru the audience singing as they went, all of which seemed to tickle and please. It might be well to mention the names of the chorus and there are 24 of them and who are as follows: Ruth Donaldson, Violet Pfeiffer, Florence Parker, Nellie Muir, Marjorie Adams, Phyllis O'Connor, Florence Adams, Mildred Sherman, Alice Ruffey, May Arthur, Sallie McKee,

Gertrude Rume, Ethel O'Brien, Mae Joel, Lil Han Stoops, Margaret Clark, Daisy Marchard, Mildred Doyle, Lillian Hart, Gerlie Armstrong, Mabel Mathewson, Betty Wallace, Alice Scarsles and May Roberts.

The show's leader, who also did exceptional work, assisted by Eddie Morbach and the best burlesque orchestra in the world, is Harry Armer, who picked up the cues with life and dash and kept the singing and dancing of the chorus up to fever heat. The mechanical work and effects are so well handled that it is only fair to mention the names of the entire executive staff of the show who are: Sam Howe, proprietor; Irvy A. Miller, manager; George Charles, press representative; Harry Armer, musical director; George Hubbard, stage manager; William Schultz, carpenter; O. A. Stoops, electrician; Joseph Fischer, properties, and Mlle. De Veronice, wardrobe mistress.

Sam Howe has certainly got a good show which with the addition of a few more good laughs stacked up against any of this season's vintage on either wheel. As it is, it is a corker and any changes should be thought over carefully before a good show is spoiled. The scenery and wardrobe are there and with the same people the same production should serve to make money for its owner for at least another two seasons.

HAMMERSTEIN'S.

(Continued from page 10.)

position, both making splendid appearance, and both being better than the ordinary gymnasts. Eddie Badger is billed as a musical comedian, but if Eddie has any comedy-making proclivities, they are lost on that portion of the audience who had assembled in time to see him do his turn. An act very much on the order of the one being done by Charles Semen, The Narrer Feller, Badger will have to show something a little better, both in handling and routine before he can hope for continued best grade of bookings.

Harry Von Tilzer presents The Gainsborough Girl, which consists of a lot of special drops, some very well-thought-out lighting effects, and a no longer young woman with a rather good singing voice. The Gainsborough Girl has been done before and while it will get by it is hardly worthy of a revival.

John T. Kelly is making his first vaudeville appearance in two years and if the truth must be told Mr. Kelly received more applause at his entrance than was meted out to him at his final exit. The reason is not hard to find. Kelly seems to have lost sight of the fact that vaudeville, like the balance of the world, is progressive and what was very good several years ago, is not necessarily well liked by vaudeville audiences nowadays. Kelly should bring his act more up to the minute if he wants to continue on the big time.

McWatters and Tyson have an offering, during the first part of which, they do impersonations of Geo. M. Cohan, Harry Lauder, Anna Held, Charles Bigelow, McIntyre and Heath and others. All fell rather flat except the McIntyre and Heath characterizations and in this number McWatters has caught the inflections of the famous black face comedian's voice with a fidelity that is really remarkable. A burlesque on The Lily met with better success but the piece is not nearly as good as the burlesque of The Thief, used by the couple in an earlier act. McWatters sang My Old Chim and that started the audience to really liking the pair. Miss Tyson followed this with an eye number just suited to her and the pair closed the offering with Hysterical Rag, rendered so well that the act pulled under the wire an easy winner to thunderous applause.

Wynne & Ruseon fell into a soft spot and though it can be called a one-man act they cleaned up with Wynne's comedy. After Lillian Lorraine came Bert Leslie and his company in Hogan the Painter. Following the intermission Herman Timberg offered his single to warm approval.

Next came Ching Ling Foo and his company then The Diving Seal, held over for the third and last week.

Carroll and Fields, formerly of the Weaton, Flelds and Carroll Trio, are well liked at the corner and they duplicated former successes.

Lukens and Loretta, a pair of good acrobats, closed the show to the usual almost bare house.

COLONIAL.

(Continued from page 10.)

black, or any other color. The cleverness of finish performers is there and that's what really counts.

Zelda Sears and Company in the Wardrobe Women, by Edgar Allen Wolfe are this week meeting with the same success that has characterized the offering since it was first presented. Miss Sears shows her cleverness in a role that fits her like a glove and the supporting company, without exception, is very good.

Pat Rooney and Marion Bent are sure-thing bets with a New York audience. Many of the audience know Pat's jokes as well as he does himself, but that made no overmind, they laughed more heartily than if they had never heard them before.

The Bird Millman Trio is easily the classiest wire act in vaudeville. Miss Millman is a finished performer on the wire and is something of a singer and dancer as well. Closing the show the act went exceptionally well.

MINER'S EIGHTH AVENUE.

(Continued from page 11.)

Billed as the special feature, Dainty Marie appeared before a nest-looking plush curtain, and in a Vespa Tilly, set a couple of songs, some of the lines of which are raque enough, also Marie's charm of manner and saucy style of getting this form of material over forms a fair excuse for any little liberties which are taken by this versatile little scamp who sings and laughs as she works. Contortion, acrobatics and a daring act on the Roman rings, are only a portion of the many wonderful things she includes in her act all thro which she works and sings 'til one wonders where she gets all of the strength to twist and contort and otherwise exert herself and yet still have breath to sing—and she can sing, all the time she is on the stage. Dainty Marie has one of the best acts for a burlesque olio that we have ever seen and at the same time she sings and sings such things one is forced to love her for her energy, her smile and her anxiety to please. Of the musical numbers, Mellow Melody was by far the favorite and the work of the choristers greatly helped this number to success.

Among the girls there is a French girl, an Italian girl, a German girl and ladies of various

nationalities, all of which sing the chorus of the song in their native tongue, a feature which seemed to greatly please the polyglot audience assembled at the Eighth Avenue house when the artist saw the show.

The names of the chorus girls as given by the program are:

Martha Rice, Winifred Parks, Agnes Burby, Virginia Burwell, Ruth Bancroft, Victoria Wainick, Anna Wanick, Theima Frauka, Mabel Gibson, Eleanor Murtha, Elsie Vine, Kitty Wilcocker, Florence Atkiss, Anna Morrison, Margaret Meeker, Hazel Miller, Edna Mough, Bertha Burby, Louise Burby and Stella Hawley.

Tom Dinkins has a good enough show, and if a trifle more comedy could be introduced, that is real laugh-getting material, it would stand among the best of this season's productions on either wheel.

CHICAGO ATTRACTIONS.

ACADEMY—Popular-priced vaudeville and motion pictures.

ALLIANCE—Popular-priced vaudeville and motion pictures.

AMERICAN MUSIC HALL—Jefferson De Angells.

APOLLO—Popular-priced vaudeville and motion pictures.

AUDITORIUM—Grand opera.

BIJOU-DREAM—Popular-priced vaudeville and motion pictures.

BLACKSTONE—The Concert.

CASINO—Popular-priced vaudeville and motion pictures.

CENTURY—Motion pictures.

CHICAGO OPERA HOUSE—Elevating a Husband.

CLARK—Motion pictures.

COLLEGE—The Warrens, of Virginia.

COLISEUM—Dark.

COLUMBIA—The Social Maids.

COLONIA—The Pink Lady.

COURT—Our Wives.

EMPIRE—The Merry Maids.

EMPRESS—Popular-priced vaudeville and motion pictures.

FOLLY—The Gay Widows.

GARRICK—The Gilbert and Sullivan Festival Company.

GLOBE—Dark.

GRAND OPERA HOUSE—Exceeding the Speed Limit.

HAMLIN AVENUE THEATRE—Popular-priced vaudeville and motion pictures.

HAYMARKET—Yiddish Players.

IMPERIAL—Happy Hoolligan.

ILLINOIS—The Enchantress.

KFDZIE—Motion pictures.

LINDEN—Popular-priced vaudeville and motion pictures.

LA SALLE—The Girl at the Gate.

MAJESTIC—High-class vaudeville.

McVICKERS—The Round-Up.

NATIONAL—The Rosary.

OAK—Motion pictures.

OLYMPIC—Frivolous Geraldine.

PALACE MUSIC HALL—High-class vaudeville.

POWER'S—The Return From Jerusalem.

PRINCEPS—Motion pictures.

PRINCESS—Rough and Pald For.

SCHINDLER'S—Popular-priced vaudeville and motion pictures.

STUDEBAKER—The Blindness of Virtue.

VIRGINIA—Vaudeville and motion pictures.

WILSON—Popular-priced vaudeville and motion pictures.

ZIEGFELD—Dark.

RIALTO NOTES.

(Continued from page 5.)

cast was satisfactory, and speeches were introduced by prominent suffrage leaders between acts.

The Unwritten Law, which is soon to appear at the Cort Theater, will have in its cast Stella Hammerstein, daughter of the well-known impresario. The play is by Edwin Milton Hoey, and was acted for awhile last season by Amelia Gardner, after Margaret Anglin had declined to accept the role of a mother of an eighteen-year-old daughter.

The Pink Lady is to reappear in Chicago, but this time it will be the original company, including Frank Lator, Louise Kelly, Hazel Dawn, Alice Doney and Alice Hageman, and not the second-rate company that appeared here before. The Power's Theater will be the scene of Henrietta Crossman in The Real Thing, sometime in February. This is the second season of the play, altho it has never played in any of the metropolis.

The farce by James Montgomery, Ready Money, has been sold by Harry Frazee to William A. Brady.

The comedy sketch artists, Fluhner and Finhrer, who have been playing in and around Chicago for the past six weeks, left last week for Clinton, Ia., to join F. C. Schmelz's attractions, The Cowboy's Sweetheart.

Miss Lydia Loupoukova, the Russian dancer, has made application to become a citizen of the United States.

Five Feathers is not to go tramping on the road, as previously announced for four weeks, but will begin its New York engagement on January 7, the theater not yet being decided upon. This play, which closed at the Cort last week, holds the season's record for performances up to date, playing one hundred and seventy-three.

C. B. Sorenson, music manager for Miss Eva Tangany, was in the city for a day last week, arriving from Milwaukee, where Miss Tangany was playing. They left for the East, to appear there from now on.

UP AND DOWN BROADWAY.

(Continued from page 4.)

company are Walter Hampden, Frances Nordstrom, Sybil Pope, Edgingham Pinto and Lotta Linholm.

Pauline Frederick, who returned to the stage after several year's absence to appear in The Paper Chase, has been engaged by the Liebler company for the part of Polphar's wife, in Louis N. Parker's Joseph and His Brethren, which is to be presented at the Century Theater next month.

Stella Hammerstein has been engaged by H. H. Frazee for an important part in The Unwritten Law, a new play by Edwin Milton Hoey, which he is to produce in Chicago shortly. This now completes the cast, which includes Frank Sheridan, Earl Browne, John Stokes, Frederick Burton, Joseph Robinson, Robert Tobin, May Buckley, Elsie Herbert, Margaret Hill, Mrs. R. E. French, Vivian Tobin and Josephine Morse.

Helie Blanche will play the title part in The Firefly in the company which The Shuberts are sending on tour.

Jan Maclaren replaced Basil Gill in the part of the Emperor of China in The Daughter of Heaven at the Century Theater, December 10.

But three more weeks remain for this production in this city.

The cast for All For the Ladies, which is to have its first performance here December 30, will include Sam Bernard, Adele Little, Alice Guntle, Teddy Webb, George Schiller, Stuart Baird, Louise Meyers, Margery Pearson, Max d'Arcy, Jerome Uhl and Arthur Webster.

For their forthcoming production of The Master Mind, Werha and Luescher have engaged Katherine La Salle, who will have the leading feminine role, and Robert Milton, who will stage the play.

Clara Bländick, leading woman in Raffles and other plays in which the late Kyrle Bellew appeared, has been engaged by the Liebler Company to support May Irwin in her new farce-comedy, Widow by Proxy, soon to be produced.

Helen Ware has been engaged by Olive Morocco for the leading part in Paul Armstrong's new play, The Escape, which will be produced in Chicago next February. The play will not be seen in New York until next September.

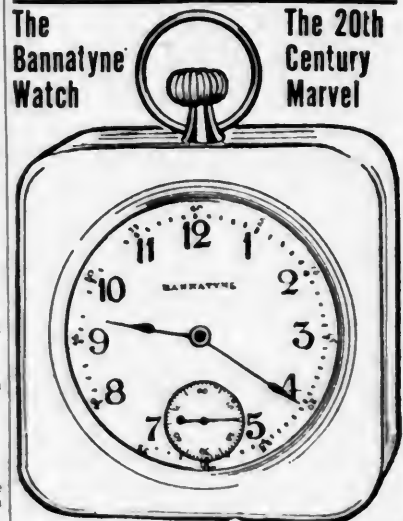
A recent addition to the cast of Over the River, in which Eddie Foy is appearing, is Eleanor Kent. She has a prima donna role.

Clara Palmer has been added to the cast of The Man With Three Wives, the new opera by Franz Lehar, which The Shuberts are to produce in the near future.

Granville Barker, the English actor, has begun the work of organizing two more companies to present Fanny's First Play, in the United States. The company, which is now offering this piece at Wm. Collier's Comedy Theater, will remain there for the rest of the season. The companies will all be organized and rehearsed in England.

John Cumberland has succeeded Arthur Shaw as the "property man" in the production of The Yellow Jacket, at the Fulton Theater.

James O'Neill, of Monte Cristo fame, has been added to the cast which will play Louis N. Parker's spectacle, Joseph and His Brethren, at the Century Theater next month. He has been cast for the role of Jacob in the first and last parts, and for Pharaoh in the third part.



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LIDA McMILLAN LOSES.

New York Dec. 20 (Special to The Billboard). —It takes a mighty nerve to pick-pocket to work the Putnam Building; but that someone has this nerve is the opinion of Miss Lida McMILLAN. Miss McMILLAN was "touched" for \$50 while riding up in the elevator Friday of last week, the thief opening the bag hanging to Miss McMILLAN's wrist and helping himself to thirty hats and more.

Miss McMILLAN doesn't suspect any one and as she was able to touch her agent for \$10, she left the building in a happy frame of mind.

EASY MONEY.

New York Dec. 20 (Special to The Billboard). —If anyone announcement cards are out, informing all that Edward Owings Towne is ready to present George Richards, late star of the Charles Hoyt productions, in a one-act version of "Other People's Money," which has been called Easy Money, for vaudeville use.

The cards do not announce the opening date, being satisfied with the statement that the engagement is "for a tour of the United States and Canada."

WILLA HOLT WAKEFIELD FOR LONDON.

New York Dec. 20 (Special to The Billboard). —Many offers have been made Willa Holt Wakefield for the other side, but they have all been smilingly declined by vaudeville's foremost pianologist up until the present time.

Miss Wakefield will sail for London early in January to take up a four weeks' contract, calling for her appearance at the Palace. The contract was made thru Jennie Jacobs, of the Pat Casey office.

KATHRYN KIDDER BOOKS.

New York Dec. 20 (Special to The Billboard). —Miss Kathryn Kidder, whose recent showing of a condensed version of Madame Sans Gene, won such favorable praise from vaudeville critics, has been booked by the United Booking Office for a long season commencing Christmas week, at B. F. Keith's Orpheum Theater, Brooklyn.

BLACKWELL ISLAND VAUDEVIL.

New York Dec. 20 (Special to The Billboard). —The inmates of the Blackwell's Island Institute are getting their fill of vaudeville these days. Every manager from B. F. Keith right on down, has been doing his best to amuse the unfortunate.

The latest to add his mite to the entertainment is I. Fliegelman, of the Consolidated Booking Office. On last Friday a party of ten acted under the guidance of Dominick Buckley, journeyed over to the island in automobiles and gave a three-hour show.

Madeline Stone, the Kots Trio Adams and Schaeffer, Charlie Neal and Tad of The Journal, were among those who participated in the entertainment.

ACTORS AS WITNESSES.

New York Dec. 20 (Special to The Billboard). —In the infringement of copyright proceedings brought by Miss Iza Hampton Barnes against William C. DeMille, Jesse L. Lasky, Joseph Jefferson, Florence Nash and Minetta Barrett, Julie McCree, the actor, and F. F. McKay, an old actor, appeared as witnesses yesterday before United States Commissioner Shields. The actors testified that there was a similarity between the sketches "The Woman of Tomorrow," written by Miss Barnes, and in 1909, by Mr. DeMille. DeMille, however, in his opinion, said the sketches were very dissimilar, and that his playlet, in 1909, was not suggested by Miss Barnes' sketch.

THE KELLYS TO MAKE WORLD TOUR.

New York Dec. 18 (Special to The Billboard). —The Kellys, Captain Jack and Violet, the Australian bushrangers and whip experts, are here preparing for a world tour and will sail for Europe in a few days to open on the Bradford DeFreese circuit at the Brighton Hippodrome on February 3. The act will remain in Great Britain until June 25, when the pair will sail for Cape Town to fill a South African engagement, booked thru Sydney Hyman and which begins at Johannesburg, July 18. The South African tour will cover twenty weeks of booking, after which they will return to Australia to fill a long contract with the Harry Rickards-Melrose time. The Kellys, who have only been in the United States for a few weeks are universally known performers and were for six years with the Wirth's Circus in Australia.

WILL PRESENT CHINESE FANTASY.

New York Dec. 19 (Special to The Billboard). —Turanot, a Chinese fantasy, produced in Germany last season under the direction of Max Reinhardt, will be presented here December 31 under the auspices of the Shuberts. The play relates the woe of the various empires for the band of a Chinese princess, Turanot, and her final conquest. Included in the cast that will present this play are Emily Stevens, Josephine Victor, Alice Martin, Genevieve Greville, Lennox Pawle, Edward Emery, Robert Fischer, Pedro de Cordoba, Anthony Andre, Frank Peters, Theodore Hamilton, J. T. O'Hara, Daniel Gilfeather and W. von Milzet.

ANOTHER BROADWAY THEATER.

New York Dec. 20 (Special to The Billboard). —The Great White Way is to have another theater if all reports to that effect are true. It will be a big vaudeville house, and will seat about 3,000 people. It is to be located at Forty-seventh Street and Broadway.

GABY FOR FOLLIES 1912.

New York Dec. 20 (Special to The Billboard). —Senorita Elvise Gabbi and Senor Rendito Banquet in their tango dancing, were added features to the cast of Follies of 1912, at the New York Theater last week. There have been several varieties of the Tango dance, which is the national dance of Argentine, shown about town in cabaret shows and on the stage, but it remained for the new Gabbi to show New York the first genuine Tango. As revealed by Senorita Gabbi, this South American tango-dance creation is well worth while. There is nothing either wicked or daring in it, as interpreted by the natives, and the feature is a distinct success at the Follies.

AL. H. WOODS GOES TO EUROPE.

New York Dec. 18 (Special to The Billboard). —Al. H. Woods boarded a steamer last night for Europe. He will first stop at London, where he will look after the London production of "Within the Law," and arrange the details of the production. In Hamburg he will attend performances of the musical play, The Eleventh Muse, of which he has purchased the rights. Musical plays in other Continental cities will receive his attention.

COUNT OF LUXEMBOURG TO TOUR.

New York Dec. 20 (Special to The Billboard). —The Count of Luxembourg, which has had a long run at the New Amsterdam Theater, will give way to Eva, another Franz Lehar piece, December 30. The former production will take to the road.

DISMISS FENCING GIRL CASE.

New York Dec. 18 (Special to The Billboard). —Too many postponements by the counsel for the plaintiff caused the Supreme Court to dismiss last Monday the suit brought by Beatrice Brevaine De Acosta, known as "The Fencing Girl," to recover \$53,000 from Joseph G. Butler, an aged millionaire of Youngstown, O. The suit was based on a claim that the amount sued for was due the plaintiff under an agreement with Butler early in 1910.

CHILDREN'S CHRISTMAS FESTIVAL.

New York Dec. 21 (Special to The Billboard). —The Christmas festival for stage children, under the auspices of the Stage Children's Festival Fund, will be held Sunday night, December 23, at the Criterion Theater. The first Christmas festival was held in 1877 as the result of the efforts of the late "Ann" Louise Eldridge, Antonio Pastor and Mrs. E. L. Fernandes.

UNFINISHED THEATER TO BE CHURCH.

New York Dec. 19 (Special to The Billboard). —The Davenport Theater, in Sixty-third Street, between Broadway and Central Park, West, which was started in 1907 by Butler Davenport, but never finished, is to be turned into a church according to plans filed yesterday by the present owner.

FRAZZE SECURES A LOCKE PLAY.

New York Dec. 19 (Special to The Billboard). —The rights of the Silver Wedding play by Edward Locke, have been secured by H. H. Frazee, who will give it a production in January. It is described as a folk play of German American life. The principal role will be played by Thomas Wise.

REQUEST OF HAMMERSTEIN'S DENIED.

New York Dec. 19 (Special to The Billboard). —It was unanimously decided by the board of directors of the Metropolitan Opera House yesterday, not to accede to the request of Oscar Hammerstein to permit him to produce grand opera in English in New York.

Hammerstein, however, said that New York shall have grand opera in English and will fight in the courts to break the agreement made when the Metropolitan Company purchased his interests.

CHARLES CHERRY IN NEW PLAY.

New York Dec. 19 (Special to The Billboard). —The attraction to succeed Billie Burke at the Lyceum Theater will be The New Secretary, a comedy from the French, in which Charles Cherry will star. The first performance will be given January 6. In the cast besides Cherry will be Charlotte Ives, Mrs. Thomas Whiffen, Annie Ramonde, Frank Cooper, Ferdinand Gottschalk, Wilson Himmel and A. G. Andrews.

ACTRESS WEDS STAGE MANAGER.

New York Dec. 19 (Special to The Billboard). —Miss Grace Carolyn Shobell, a member of the Sun Dodgers, and Dabney Lee Smith, stage director for Lew Fields at the Weber & Fields' Music Hall, were married yesterday at the bride's apartments in the Sheldon Hotel. Smith has been transferred by Fields to the Sun Dodgers company.

GUS BOTHNER'S WIFE ATTACKED.

New York Dec. 19 (Special to The Billboard). —Mrs. Gus Bothner, wife of the theatrical manager, appeared in the West Side Court earlier in the week against a 19-year-old youth who occupied a room in her apartment on Fifty-seventh Street. Mrs. Bothner alleges that the youth attacked and tried to rob her.

ENGAGE TYNAN FOR IMPORTANT ROLE.

New York Dec. 19 (Special to The Billboard). —Brandon Tynan has been selected by the Liebner Company for the important role of Joseph in their production of Joseph and His Brethren the new play to be produced at the Century Theater.

NEW THEATER FOR BROOKLYN.

Brooklyn, N. Y., Dec. 20 (Special to The Billboard). —It is rumored that a new theater is to be erected in this city at Fulton Street and Flatbush Avenue. A property owner said that he had given an option on the property, but could not be induced to say to whom the option was given. It is not known who is behind the project.

RED PETTICOAT AT THE BROADWAY.

New York Dec. 20 (Special to The Billboard). —The Red Petticoat, with Helen Lowell in the leading role, was transferred December 16 from Daly's Theater to the Broadway. The engagement at the Broadway will be indefinite.

SECURES ENGLISH RIGHTS.

New York Dec. 21 (Special to The Billboard). —The English rights to The Fama, which was produced by William Faversham last season, have been secured by Martin Harvey, the English actor, who played in "The Only Way in this country a few years ago."

OPERA HOUSE DIRECTORY

Opera House and Theatre Managers, Write for Special Rates in This Directory.

<p>ALABAMA. BLOCTON (Mall, W. Blocton). Population, 5,000. J. W. STEWART, Manager. Opera House; capacity, 500; stage, 28x40. R. R. connections to and from Birmingham, Montgomery and Tuscaloosa. Booking independent. Some good open time for rep. and one-night.</p> <p>TALLADEGA. Population, 7,000. J. G. SAVERY, Manager. The Elks' Theatre; capacity, 1,000; stage, 30x50. Open time for first-class Attractions of all kinds. Drawing population, 10,000.</p> <p>ARKANSAS. ELDORADO. Population, 6,000. CARL RUSSELL, Manager. Johnston Opera House; capacity, 600. Write for open time and terms.</p> <p>HEBER SPRINGS. Population, 2,000. D. E. BOSWELL, Manager. Jackson Theatre; capacity 750; Stage, 30x50; electric lights; theatre on ground floor. Good shows get the money. Wanted—good Vaudeville, one-Nighters and Stock Companies on percentage.</p> <p>CALIFORNIA. LODI. Population, 3,000. HENRY LIGHTHOUSE, Manager. The Tokas Theatre; capacity, 450; Stage, 17x42. Everything up-to-date. Write.</p> <p>COLORADO. COLORADO SPRINGS. Population, 30,000. JAMES F. BURNS, Owner. "The Burns." Seats 1,500; stage, —; conceded to be the most up-to-date and beautiful house in America. JNO. T. HAWKINS, Secretary.</p> <p>WALSENBURG. Population, 5,000. HARRY KLEIN, Jr., Manager. The Otto Theatre; capacity, 500; stage, 18x22. Play here One to four nights. For open time write.</p> <p>FLORIDA. LAKELAND. Population, 7,000. FUTCH & LUSK, Managers. Auditorium Theater. New. Seating capacity, 1,700. Live-in inland town for good shows in state. Write or wire for time and terms.</p> <p>SANFORD. Population, 6,500. O. P. HERNDON, Manager. Star Theatre; capacity 800. We book Vaudeville or Shows independently. Write for open dates. Extra large stage. The only theatre in town.</p> <p>ILLINOIS. HIGHLAND. Population, 2,800. J. H. HARTMAN, Manager. Columbia Opera House. Capacity 450; electricity, good size stage; everything new. Want good combination Shows or Minstrels. For terms write.</p> <p>HUMPH. Population, 1,500. Just opened—Pastime Theatre; seating capacity, 365; stage 20x36 feet; steam heat, electric light; six dressing rooms. Booking one-night and repertoire companies; guarantee to first-class attractions. Address PASTIME THEATRE.</p> <p>MURPHYSBORO. Population, 15,000. JOHN BERGER, Owner and Manager. The New Hippodrome. Over 505 folding opera chairs; stage, 18x24. The only house in town for road attractions. (Old opera house just burned.)</p> <p>INDIANA. SHELburn. Population, 2,500. O. M. SEBRING, Proprietor. Sehring's Opera House; capacity, 500. Steam heated. Full electrical equipment; everything first-class. Some open time. Write.</p> <p>KENTUCKY. CARLISLE. Population, 2,000. CARLISLE THEATRE CO., INC., Mgrs. New Opera House. Drawing population, 8,000. Seating capacity, 450. Stage, 22x42. Opening, 11x22. New scenery, electric lights and steam heat. Good show town and country. Want good shows. Write or wire for terms.</p> <p>LOUISIANA. LOCKPORT. Population, 1,200. S. L. BERGERON, Manager. W. O. W. Theatre; cap. 500; stage, 28x10. Electricity. Live town for good shows. Piano; everything up to date.</p> <p>MARYLAND. WESTMINSTER. Population, 4,000. C. C. BEACH, Manager. Opera House. Thirty miles from Baltimore. Anything that's good send in full particulars. All letters answered.</p>	<p>MICHIGAN. WILLIAMSTON. Population, 1,500. F. C. BENNETT, Manager. New Opera House; seating cap. 350. Stage, 24 feet deep, 15 ft. opening. New scenery. Want Vaudeville and other good shows. Write for time and terms.</p> <p>MINNESOTA. MANCHESTER. Population, 300. H. C. PAULSON, Manager. Seats 400; stage, 14x24; light and heat. Wanted—Attractions of all kinds.</p> <p>NEW MEXICO. SILVER CITY. Population, 4,500. H. H. BETTS, Manager. Elks' Opera House; capacity, 550; stage, 22x48; steam heated, electric lights; the best show town in the Southwest. Write for time and terms.</p> <p>OHIO. KENT. Population, 5,000. M. E. HANLEY, Prop. and Manager. Kent Opera House. Prettiest theater in Northern Ohio. Have a few open dates for first-class repertoire and good one-night stands.</p> <p>BASIL. Drawing Population, 1,200. W. C. SMITH, Manager. K. of P. Opera House; cap. 300; stage, 18x22. Good country and good, neat opera house. Attractions wanted.</p> <p>OKLAHOMA. CHEROKEE. Population, 3,100. D. C. LIMPET, Manager. Grand Opera House; capacity, 825; stage, 25x54. Modern in every respect. Good business this season. For terms and time write.</p> <p>MARIETTA. Population, 2,500. RENFRO & KIRKPATRICK, Managers. Marietta Opera House. We want some of the better shows playing the smaller time. Always get the business. Mail the Santa Fe. Good hotels.</p> <p>PENNSYLVANIA. AMBLER. Population, 4,000. J. A. KELLY, Manager. Ambler Opera House. Only theatre in town; cap. 650; stage, 27x24x25. High-class attraction. Write for open dates.</p> <p>IRWIN. Population, 4,000. J. A. WRIGHT & SONS, Managers. Irwin Opera House; cap. 800. Everything up to date; nothing better for the size. Business Good. For open time and terms write.</p> <p>PORTAGE. Population, 7,000. JOHN TICKERHOOF, Manager. Colonial; capacity 500; stage, 22x40; new scenery. Have open time for good one-night stands; Musical Comedies, Repertoire. Finest house between Altoona and Johnstown. Write for time and terms.</p> <p>SOUTH CAROLINA. ANDERSON. Population, 20,000. FURMAN SMITH, Manager. Knickerbocker Theatre; capacity, 650; stage, 22x42; opening, 31. The center of ninety miles of trolley and interurban service. Good attractions wanted.</p> <p>TENNESSEE. LAWRENCEBURG. Population, 3,500. W. SHORT, Manager. Opera House and Princess Theatre; seating cap. 600. Want high-class Vaudeville, Musical Comedy, Minstrel and other good attractions. Write for time and terms.</p> <p>VIRGINIA. FREDERICKSBURG. Population, 7,500. BENJ. T. PITTS, Manager. Fredericksburg Opera House; capacity 700; stage, 35x60; 30 foot proscenium. Half way between Washington and Richmond. Write or wire for terms.</p> <p>WEST VIRGINIA. PHILIPPI. Population, 1,200. GEORGE C. BARNES, Manager. Capacity 650. Want good one-night stands. A postal will bring time and terms by return mail.</p> <p>WISCONSIN. WATERTOWN. Population, 10,000. H. DAVIS, Manager. Empira Opera House. Wanted, companies of merit, large or small, on percentage, or will rent for \$75.00 per month. New, up-to-date theater; capacity, 800. Pictures or vaudeville do good.</p>
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Each additional line or additional classification, without subscription, \$7.50 per annum. One line will be allowed to advertisers free of charge, for each \$100's worth of space used during the year.

This directory is revised and corrected weekly; changes in firm names and addresses being recorded as soon as received.

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A MILITANT SUFFRAGETTE (Comedy; release Dec. 29; length —).—The course of true love was running smoothly until the girl became interested in the cause of votes for women. Her fiance did not approve of it. There was a quarrel and the engagement ring returned. The girl not only stubbornly refused to make up, but decided to become a militant suffragette. An Amazon leader from England was in New York at the time, preparing for the kind of revolution so popular in London. Under her banner the girl enrolled, picking herself to "annoy, harass and intimidate tyrant men until we are permitted to vote." In pursuance of this audacious purpose the militants went out on a widow-amazing expedition one day. The girl was arrested, but the others escaped. One of the fugitives met the ex-fiance, and told him the details. He went to the rescue in a taxicab, was held up for speeding, attack a policeman and was arrested. In police court the former lovers met and were reconciled. Even-handed justice gave them equal rights, ten days in jail for each. They did not want their friends to know the facts, so before being led to their cells, they were hastily married, and the girl's father received word that they were on their honeymoon and would return in ten days. He had planned a big church wedding and was naturally upset, but, as he said, "It is hard to understand young folks these days." And the truth of this most peculiar honeymoon never came out.

WITH THE MOUNTED POLICE (drama; release Dec. 31; length —).—The aqueduct police had trouble with the aliens in the territory they guarded. One day the captain received an anonymous warning that men in a certain section of the works were planning violence because certain concessions had been refused. The captain called upon one of his men to find out the truth. The patrolman disguised himself, secured work as a laborer, and became friendly with his associates. He learned that the warning was true, foned his captain and agreed to meet the party of police that night and lead them to the conspirators. One criminal, suspicious, trailed the patrolman. That evening the detective was attacked while walking along the road, bound and gagged and thrown into an empty reservoir. They then turned on the water insuring a slow but certain death. Before the young man started out he consigned his dog to his sweetheart, who lived near the aqueduct. On the night he was overpowered, the dog ran away. He traced his master to the aqueduct. The dog returned to the girl's house and the animal's excitement led her to believe something was wrong. The dog led her to the aqueduct where she arrived in time to save the policeman's life. He was in time to meet the detachment of his comrades, and guide them to where the conspirators were. The gang was placed behind bars, and the girl later became the bride of the policeman.

A POOR RELATION (drama; release Jan. 3; length —).—When the widow's period of mourning was over, she again took to society. Looking about for a husband, her choice fell upon a physician. The widow visited the doctor for her health almost daily. He told her she was not sick, but she insisted on coming. The doctor was a guest at a dinner party given by the widow, and there met a girl to whom he was attracted. She was a poor relation of the widow. The widow had a little girl, of whom she was fond in public, but mean in private. The child had been sent to bed while the party was on, and finding some matches, played with them. A few moments later, her dress aflame, she rushed into the room where the ladies were congregated. All shrank away except the poor relation. When the men ran into the room, they were not needed. The doctor saw the mother shrinking back, while the poor relation was beating out the flames. The physician found that the little girl was only slightly injured and turned to the "poor relation." He noted how white she had turned and caught her as she toppled over in a faint. He carried her to her room and noticed with surprise how shabbily she was housed in the home of wealth. Their acquaintance soon ripened into love and in a short time the doctor told the widow that he and her niece really were to be married. The widow's health was thereby restored from that day. Her thoughts have now turned to religion, and it is whispered that from her pew she casts eyes at the minister.

PRIMROSE PREMIERE POSTPONED.

New York, Dec. 21 (Special to The Billboard).—Primrose, the play in which Elsie Ferguson will appear, and which was to have received its premiere at Buffalo, December 23, will not open until December 26, when the first performance takes place at Atlantic City. From Atlantic City, Primrose goes to Cincinnati, for the week of December 30.

BAYES AND NORWORTH PART OWNERS.

New York, Dec. 20 (Special to The Billboard).—It is reported that when the Sun Dodgers takes to the road again, Nora Bayes and Jack Norworth, the featured members of the cast, will own part of the production. Felix Isman, it is said, has sold his interest to them. The Sun Dodgers, while under the direction of Lew Fields, is said to belong to Isman, Marcus Loew and Joseph Schenck.

DICTOGRAPH DRAWS CROWDS.

The original dictograph employed in obtaining evidence in the Atlantic City graft cases, drew crowds all last week in front of an upper Broadway show window, where it was displayed until Robert Hilliard used it in solving the mystery of the new Harriet Ford-Harvey J. O'Higgins-Detective William J. Burn's play, The Argyle Case, at the Criterion Theater on Christmas Eve.

ADDITIONAL CARNIVALS.

Central States Shows, J. H. Pinfold, mgr.: Okolona, Miss., 23-28.
St. Louis Amusement Co.: Selma, Ala., 22-28.
Southern Amusement Co.: Fort Lavaca, Tex., 23-28.

INSPECTOR McCLUSKY DEAD.

New York, Dec. 20 (Special to The Billboard).—The unexpected death last week of Inspector George McClusky proved a genuine shock to the theatrical world. Few members of the metropolitan police force have possessed such a wide acquaintance amongst player folk or the great populace as George McClusky.

ALLEGE VIOLATION OF CHILD LAW.

I. M. Martin, manager of the Orpheum Theater, Cincinnati, on December 18, was charged by the Ohio Humane Society with employing two children, Dorothy and Ellis Armstrong, aged 5 and 7, respectively, in a performance given there, week of December 23. The children are known on the stage as Dorothy and Ellis Rutan and are in the act called Rutan's Song Birds. The action was taken under the Ohio law prohibiting the appearance of children under 14 years on the stage.

The manager's case has been set for December 23.

OH! OH! DELPHINE FOR LONDON.

New York, Dec. 18 (Special to The Billboard).—Klaw & Erlanger, yesterday, completed arrangements with Robert Courtneidge, of London, for the production of Oh! Oh! Delphine, in the English city. An English cast will present the piece at the Shaftesbury Theater.

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The big three-reel Comedy Feature Film of the world's greatest Pantomimist and Clown,

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Supported by his own select company of artists. One buyer cleaned up more than the price of his State in just two day's showing. You can do the same! Wire or write for open territory.

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This Manager looks prosperous and happy. You will feel the same way when you discard that old juice consuming rheostat and put in a

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It will increase your box office receipts because your patrons will notice at once how much brighter and clearer your pictures are. And what's more, it will

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Who have been unable to secure our program from certain of our former exchanges which bought insufficient films, will now be able to secure service.

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One more show; crazy house; or any good platform show. Concessions: Can place baby rack, cane and knife rack, confetti and novelties. WANTED a No. 1 Ferris wheel and circle wave. Operators must join on wire. Harry Moore wire or come on. Address E. W. WEAVER, Manager, Selma, Ala., week of Dec. 23; Camden, Ala.; week Dec. 30.

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Is leaving the Essanay Co. for a trip East some time in January, and will entertain any and all good propositions for other future connections.

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