NEW SHUBERT INVESTORS HAND THE BOYS $300,000

Andrew Freedman and Samuel Untermyer Now One-Third Holders in the Shuberts Million-Dollar Corporation. Cox and Rhinock Split the Remainder with the Shuberts.

Cincinnati, Nov. 29.
The Times-Star carried a story Saturday stating Samuel Untermyer and Andrew Freedman were partners with Geo. B. Cox and J. J. Rhinock in the recently reorganized Shubert $1,000,000 corporation. The story appearing in the home town of Messrs. Cox and Rhinock passes beyond a question.

The story first circulating upon the Shuberts reincorporating and fathering the many subsidiary concerns operating their various enterprises was that Samuel Untermyer and Andrew Freedman had taken $600,000 worth of the Shubert stock.

The facts though are the new investors turned $500,000 or slightly more over in cash, enough at any rate to secure a one-third interest in the $1,000,000 worth of certificates the new concern issued. The other two-thirds are held jointly by Geo. B. Cox and J. J. Rhinock as one party, and the Shubert brothers as the other.

It is reported that upon the entrance of Freedman and Untermyer, overtures were made to Klaw & Erlanger looking toward a reconciliation, but no progress was made by the new Shubert allies in this direction.

CHANGES IN "HANKY PANKY."
Chicago, Nov. 29.
Maude Lillian Berri will replace Adele Ritchie in the Lew Fields production of "Hanky Panky" at the American Music Hall. Gertrude Quinlan and Harry Tighe are now out. Their places will be taken by Herbert Corthell, Billy Montgomery and Florence Moore. The three last named joined the performance this week.

Miss Berri had been casting about for a play of her own, until the American engagement reached her. She was undecided over "The Candy Shop," once at the Studebaker, or "A Lovely Liar," now at the Olympic. It is said her plan for "A Lovely Liar" was to reorganize another company and go on the road with it. That show will be withdrawn from the Olympic this Saturday. Zeeda Bear will "Standing Pat" will succeed it.

In place of "Littlest Rebel," a travesty of the American, there will shortly be produced a burlesque on the former Folies Bargues, New York, probably similar to that presented last week at the Winter Garden.

TOM WISE HAS A SKETCH.
"A Chip of the Old Block" is the title of the sketch Thomas A. Wise is willing to play in vaudeville. It is from a Lamb's Club Gambol.

Mr. Wise leaves "Uncle Sam" this Saturday, when he and John Barrymore discontinue as joint stars in the shows.

This will be the debut of Mr. Wise in the continuous. He may open New Year's week at the Fifth Avenue, placed by M. S. Bentham. The legitimate player and sketch are to receive $1,000 weekly for their vaudeville term.

CONFERENCE LAID OVER.
At the meeting of the Vaudeville Managers' Protective Association last week, the matter of the conference proposed by the White Hats between the managers and actors was laid on the table until the next meeting. That may occur some time next week.

BRADY'S NEW PRODUCTIONS.
Justin Huntley McCarthy's romantic drama "The O'Flynn," will shortly be produced by William A. Brady. The play had a lengthy run in London with Beersohm Tree in the stellar role.

Immediately after the launching of "The O'Flynn," Mr. Brady will produce "The Best People," by Fred Loanesdale.

Still another piece accepted by Mr. Brady for presentation this season is a comedy by Philip H. Bartholomae (author of "Over Night") and entitled "Little Miss Brown.

Robert Warwick, with "The Kiss Waltz" at the Casino, withdraws from that show tomorrow and will begin rehearsals with "The O'Flynn." Warwick will be featured in it.

There will be several new faces in "The Kiss Waltz" when it takes to the road.

GEO. BEBAN COMING BACK.
Vaudeville's call once more is proving a lure to George Beban, late star of "The Sign of the Rose." "The Rose" play did not prove as profitable to Mr. Beban as vaudeville has in the past.

Upon his return he will probably appear in the second act of his recent play. It is a tenement house setting.

About Jan. 1 vaudeville may see Mr. Beban, who is holding out for $1,250 a week. It is expected he will open on the Williams time. M. S. Bentham is out after dates.

"FORBIDDEN KISS" RENAMED.
Sam Rock's forthcoming production of Paul M. Potter and Maurice Levy's musical comedy "Half Way to Paris" turns out to be the renamed "Forbidden Kiss," which A. H. Woode had in rehearsal and feared to continue with on account of sparciness.

SWITCHES SOUTHERN BOOKING.
New Orleans, Nov. 29.

THIRD ALREADY OF CENTURY.
Unless new conditions are entered into between the directors of the Century theatre (former New theatre) and Liebler & Co., the latter will not retain possession of the house when their one-year lease expires.

About the biggest thing the Lieblers are getting out of the theatre at present is prestige, as the receipts for the "Garden of Allah" are badly bent when the theatre directors get their share and the running expenses of the show company are subtracted.

The Century directors get 20 per cent of the gross receipts above $10,000 and thirty-five per cent when the figures go beyond that mark.

On taking the Century, the Liebler firm on the first crack out of the box put over a winner in the big "Allah" show but despite the business, the Lieblers will not make the money the people think they are hauling down each week.

There is some likelihood of the entire American production being shipped to London, after the show ends its stay at the Century.

PREPARING "POLISH WEDDING."
The Coban & Harris firm is commencement to lay out the plans for their "Polish Wedding" production. This show will probably start rehearsals the end of the month or early in January.

Bessie Wynn is reported as under consideration for C. H. for the principal role. Gertrude Vanderbilt is also said to be a likely principal for the new show. Miss Vanderbilt is with another Coban & Harris piece, "The Red Widow" at the Astor. Miss Wynn is in vaudeville.

FRED WHITNEY HERE.
Fred C. Whitney returned to New York the latter part of last week, and announced his intention to go ahead with his forthcoming production of "Baron Trench." Whitney confirmed the report that his London production of "'The Spring Maid" closes at the Whitney theatre tomorrow night and said there would be no show there for the present.

Mr. Whitney's London show of "The Chocolate Soldier" closes Dec. 9.
SHOWS AT THE BOX OFFICE
IN NEW YORK AND CHICAGO

macolor Theatre Getting Along.

Not only is business on the road very poor but that in New York is also exceptionally weak. All the metropolises are gradually diminishing and will continue on the downward grade until after the holidays. The acknowledged figures of receipts and bookings are far from encouraging perceptibly and some of them are about to depart "owing to previous bookings which cannot be cancelled" and other equally fatuous explanations. It is not an easy matter to get authentic statements of the business done by any but the big successes, the receipts of which are inevitably highly inflated. Naturally when there is not a falling off in business it is not good business policy to apprise the press and public. Hereewith is a monthly report of the condition of business in the metropolises. The upper portions of the "$2 houses" have been quite light, of late, seriously affecting the receipts. "A Single Man" (Empire) (John Drew). Completing annual engagement of twelve weeks. The final one or two dates are being played at a loss. Next week Ethel Barrymore in "The Witness for the Defense." The Hippodrome is doing excellent business at the main house, which is at half the evening scale of admission. The night houses are better than half capacity, with Saturday nights the heaviest. At this rate they are probably still making a lot of money; but they are about to make some changes in the production to strengthen them. These will be greatly appreciated by the public. The Hippodrome is now playing to between $40,000 and $50,000 a week.

"Bought and Paid For" (Playhouse). End of the bitter half of the season. Has a few empty seats occasionally, and will probably continue at that speed until after the holiday although it is being completed. Eventually it must be removed to permit Grace George to come to the Playhouse to appear in her repertoire. When the piece is transferred it will likely go to the Globe, succeeding "The Three Romans," which does not appear to have caught on. But "The Romans" (McDaniel) has been a success at the Globe for five weeks' longer under a guarantee of minimum receipts, so the "Bought and Paid For" entry into the house cannot be made before the holidays.

"Bunty Pulls the Strings" (Comedy). Ninth week and selling out at every performance. The house has raised the prices of the gallery seats to one dollar each. No difficulty in disposing of them. Seats are now selling there eight weeks in advance. The weekly takings have been around $3,000 since the beginning of the run.

The Irish Players (Maxine Elliott's). Fourth week. Have caught on sufficiently to warrant retention of the play, breaking a little better than even. By holding on, will establish desirable reputation for themselves on the road. Monday night a small sized riot was caused in the audience by the Hibernians. This will either keep them in the city for a long time or drive them out of town immediately.

"Murrell" (Wallacks). Will short-ly leave Wallack's, although nothing has been announced to succeed it. It has dropped off, but still substantial.

"The Lady of Coventry" (Daly's), (with Viola Allen). A Failure. House has been closed for the night. Leaves Saturday night. Margaret Livingston in "Kindling" next week.

"Maggie Pepper" (Harris), (Rose Stahl). Fifteenth week. Keeping up to good average. Suffered last week with other Broadway houses through Horse Show in opposition.

"Little Millionaires" (Cohan's), (Geo. M. Cohan). Has fallen off a trifle, undoubtedly due to the general condition of things. Probably long time before engagement ceases to be possible.

"Quaker Girl" (Park). The theatrical surprise of the season. Termed poor judgment by Broadway man-
gers for Park (formerly Majestic) to re-open at $2. Has been doing nearly capacity since opening, with big advance and steady rush. Statement of $40,000 weekly is showing, keeping up to good average, comparatively cheap company through small cast.

"The Garden of Allah" (Century). Not sensational success, production should be under normal conditions to make money for managers, Liebler & Co. House (formerly New Theatre) has money capacity of about $35,000 on the week. Show doing about $15,000, Arrangement under which Century was leased by the Lieblers may give them a probable double production. But if the weekly takings are no more than reported, the firm is just about breaking even.

Kinemacolor Theatre. (Colored pictures). Generally unnoticed by showmen, the venture of the Kine-
color pictures in the converted Men-
cies Theatre is a business. Getting from $2,400 to $4,000 weekly at a dollar scale, big business under the circumstances. Matinees well patronized and continually growing. Seem to attract some class, not only those who do not care to patronize the "small time" vaudeville houses. Setting the much mused question whether "pic-
tures" can draw at over twenty-five cents.

"The Red Widow" (Astor). (Ray-
mond Hitchcock). Has caught on strongly apparently. Only question whether present business at around $13,000 weekly will hold up. Did around $10,000 last week, attributed to Horse show opposition.

Washkels & Kempner will have a new melodramatic production by Paul Armstrong ready to go in four weeks if necessary.

"The Enchanted" (New York). Has had a drop in business, but receipts hold up to a high figure still by Friday and Saturday's business. Did $5,500 at two shows one Saturday and $6,000 on Sunday company to run. Costs over $5,700. May be playing to $16,000. Capacity of house almost a third as much more.

"The Kiss Waits" (Casino). Ends run this Saturday, after being in five weeks. First eight very big, followed by gradual diminution. "Peggy" follows.

"The Little Rebel" (Liberty). Not an exciting success, but business picking up steadily. Increased $100 a night last week.

"The Million" (35th Street). Do-
ing well enough to warrant its retention until such time as it begins to wane.

"The Ne'er Dream" (Broadway). Playing to about half houses, showing some profit. Rumors of its suc-
cessor about.

"Passers By" (Criterion). Falls. A distance, not doing over $5,000 weekly, and cannot last much longer unless a loss.

"The Pink Lady" (Amsterdam). Will depart in another week. It has been a big winner until recently. Remained thirteen months. Drawing in around $10,000 weekly now.

"The Return of Peter Grimm" (Bel-
lace). Practically capacity. Looks like the house's attraction for rest of season.

"The Woman" (Repub. Not doing anything in free for the holidays. Reported to succeed "A Lovely Liar" at Olympia, Chicago, shortly. Belasco announces a number 2 company for Chicago, but the wise ones say the New York show will move there immediately.

"The Siren" (Knickerbocker). Leaves December 16. Will be suc-
ceded by "Kismet" Dec. 18. "Kismet" is the largest production of the year.

"The Wife Decides" (Weber). Will remain as long as the backers are willing to stand it. Nothing in the takings warrants its continuation.

"The Wife Hunters" (Herald Square). Doing some business, but not much. Fell away off after first week. This is the last week. Reginald De Koven's "The Wedding Trip" suc-
ceds it.

"Uncle Sam" (Gaity). (Wise and Barrymore). Last week. Will be followed by Elsie Ferguson in "The First Lady in the Land." "Uncle Sam" never started.

Chicago, Nov. 25.—The attractions in business at present are as follows:

Lew Fields' revue (American Mus-
ic Hall). By cutting out the vaude-
ville portion, "The Littlest Rebel," a bright travesty on the recent Chicago Opera House suc-
cess, there has been given a strong stimulant to business. Very expensive show.

"The Concert" (Blackstone). Re-
ported to be averaging close to capac-
ity. Will close a promotion Dec. 2 to make room for Fran-
ces Starr in "The Case of Becky."

"Alma, Where Do You Live" (Colo-
quial). Quite too light for this city's locally big shows. Consequently fell down here. Was succeeded Nov. 28 by Sailla Fish-
er in a made over musical play, "The Marionettes." Did not get a capacity opening—an unpreced-
tented thing for a Sunday night at the Colonial—due to the mistake of advertising it as a musical version of "The Girl in the Taxi."

"The Wall Street Girl" (Garrick). Bianche Ring has "gone over" to the Colonies. Sales of her engagement have exceeded those of her visit here two years ago by a comfortable margin.

"Matt and Jeff" (Globe). Effective in restoring a much abused playhouse to the money winning class. The cartoon-play takes leave Dec. 2, to comply with booking arrange-
ments. House will be "dark" until succeeding attraction can be secured.

"Everywoman" (Grand O. B.). Business is up but has not increased since attraction moved up from the Auditorium. Scheduled re-
turn of Gertrude Elliott in "Rebel-
ship" next week.


"Louisiana Lou" (LaSalle). One of the few successes out this way. "As a Man Thinks" (Lyrical). Do-
ning well for an attraction housed in a theatre only remotely on the playhouse map. Is expected to continue here.

"A Butterfly on the Wheel" (Powers). Manager Powers claims to be satisfied with Marie Doro's following, al-
though business is ordinary. Engage-
ments are indefinite, and an increase is possible.

"Way Down East" (McCviker's). The seemingly perennial popular-
ity of this play has shown a material in-

"Over Night" (Princess). Going some. We have noted no announced attention of making a change in the near future.

(Continued on page 6.)
Cancels Stair & Havlin Booking Contract Through Scarcity of Suitable Attractions. Picture and Illustrated Song Policy to be Installed. Changes and Shifts in Connection with Switch.

Chicago, Nov. 29.

With the last performance of the Marvin-Roche stock company's production of "Chinatown Charlie" next Saturday night, the Bijou theater will cease to be a link in the Stair & Havlin chain, and incidentally for the first time in over half a century the Halsted street playhouse will desert the policy of melodrama for pictures and illustrated songs. This rather sudden and quite unexpected change of policy is the direct result of a scarcity of suitable Stair & Havlin bookings.

With the closing of the Bijou, Resident Manager Ralph T. Kettering will shift the scene of his labors elsewhere. He will continue to be general press representative of the Mort H. Singer attractions, a position he has held for the past year, and will take the management of the Stair & Havlin enterprises. In addition to those responsibilities, Mr. Kettering has closed a deal with William A. Brady whereby he will be the general western press representative for all the Brady attractions playing out this way.

Colonel Billy Roche still continues as the head of the Stair & Havlin company, as well as the active partner of Charles B. Marvin in the producing enterprises at the Alhambra.

The cancellation of the Stair & Havlin booking contract with the Bijou was brought about in a satisfactory manner through the mediation of Colonel Roche, who has been successful in effecting in the past an arrangement with Mr. Havlin whereby the latter is to send the Marvin-Roche productions into the Havlin theater in St. Louis and in return will continue to play Stair & Havlin shows at the Alhambra or any other house that may be controlled by Marvin and Roche in this city.

A late announcement from the Marvin and Roche headquarters indicates the Alhambra will discontinue playing road attractions at the conclusion of the return engagement of "The Smart Set," week of Jan. 21, and will be a permanent stock theater after the fashion of Marvin's other house, the Marlowe.

HARRY FISHER IN "PEGGY."

Philadelphia, Nov. 27.

Joseph Mitchell, of Mitchell and Quin, has been working on the book of "Peggy," which is being prepared on the road for a visit to New York. Harry Fisher will open with the show this week. Mitchell has built up a strong company.

Alva York, of the "Peggy" show, has been enjoying a lively chase by attachment servers owing to a contract alleged to have been broken. Alva York was signed to appear in vaudeville but accepted an engagement with the musical piece. The contract is said to have carried a provisional clause to protect the booking agent, who has lodged attachments twice. Bonds were filed to permit Miss York to go along with the piece.

MAUD DANIELS' COMPANY.

Chicago, Nov. 29.

Somewhere around Chicago, 23 Maud Daniels will present her newest formed Wilbur Opera Co. Miss Daniels is reorganizing the company gathered by her at the Whitney.

ROSE STAHL GOING TO LONDON.

Henry B. Harris will send Rose Stahl to London with "Magpie Pepper," opening at the British metropolis some time next April.

FRANK PAYNE DISABLED.

A couple of days after Frank Payne, the press representative for Werba & Luecher, returned to New York, he was informed by a surgeon that a couple of ribs his had allowed to get between a car and a truck at New Orleans would have to go to the hospital. Mr. Payne went with them. He is now recovering in the hospital here to look the fractured members over for a few days.

SHORTY MCCABE' "XMAS"

Chicago, Nov. 29.

Lederer & Frassee's production of "Shorty McCabe" with Victor Moore, will open at the Cort Christmas Eve. "The Master of the House" will leave there the day before.

REORGANIZING "GIRL" SHOW.

Chicago, Nov. 29.

"The Girl Who Dared," which closed recently, will again go out, under the title of "The Bossy Prince Opera Company." Etta Morris, wife of manager Frank Wade, attended at the reframe at Des Moines. The show opens tomorrow night at Ogden.

RED ROSE AT C. O. H.

Chicago, Nov. 29.

Veleska Suratt in "Red Rose" is slated to open at the Chicago Opera House Christmas Eve, succeeding Marguerite Sylva in "Gypsy Love." Unless the Sylva show takes an extraordinary spurt in the matter of receipts, "Gypsy Love" is playing to good business here, considering the season of year, but nothing to warrant its retention beyond the Yuletide.

STOCK AT WHITNEY.

Chicago, Nov. 29.

Permanent stock will take the stage of the Whitney Opera House Christmas Day. Willard Mack and Maude Leone will head the company. The Whitney will likely remain "dark" until that time.

FIELDS AND DRESSLER.

A co-star arrangement for Lee Fields and Marie Dressler is on the cards for the spring at the Broadway theater, with the idea of continuing the production throughout the summer months.

A piece is being mapped out for the plan. If it meets with the approval of both stars then we probably take up the matter seriously.

MAY TRANSFER EMMY WELEHLEN.

With the reported return of Emmy Wehlen and her personal manager, George D. McConnell, from a long lay abroad, comes the report that Charles B. Dillingham, who has the singer under contract, will turn her over to Liebler & Co. That firm has been anxious to get hold of the artist for some time.

GETTING READY BIG MELLER.

Wagenhals & Kemper will produce in four weeks a new melodrama by Paul Armstrong. A company of thirty has already been engaged, with Eliza Proctor Otis in the leading role. This despite the announcement of the management of "The Three Romans" that Miss Otis would not retire from the cast of their musical comedy (it is reported she leaves it this Saturday.)

The Armstrong piece is described as a regular old-fashioned blood and thunder "meller," with three scenes in each act and other accessories, such as prevailed in heavy productions a score of years ago.

OPENING AT WASHINGTON.

The new Marie Callie piece, "(The Opera Ball)," will be given its first showing next Monday in Washington. It is an adaptation of "Der Opernball," by Jerome Kern and Sidney Rosenfeld. Among the women in Miss Callie's support will be Ann Tasker and Mildred Elaine.

The German company playing at the Irving Place theatre presented "The Opera Ball" in German Thursday and Friday of this week.

SWALLOWED A PIN.

Amite City, La., Nov. 29.

Alice Wickersham, a chorus girl, appearing here in a local engagement, bravely escaped death last Friday from the effects of swallowing a pin during one of the performances. While adjusting a garment, the young woman placed the pin in her mouth. In a collision with another chorister she swallowed it. Fortunately, Dr. Glenn J. Smith, a local physician, was in the audience and relieved her distress after ten minutes of heroic treatment.

EDNA GIVES UP LOOKING.

Edna Goodrich, unable at present, to obtain a suitable sketch for her appearance in vaudeville, has about decided to call it off. She was to have opened at the Fifth Avenue in January, but the lack of a proper vehicle forces her to change plans.

It is understood legitimate managers have tempted Miss Goodrich to throw her way which, many of her co-stars something to do with her passing up the victory end.

Try an ad in VARIETY. Just see.

HAAEMERSTIN'S LUCKY "FIND."

(Special Cable to VARIETY.)

London, Nov. 29.

Oscar Hammerstein has a genuine discovery in Felicia Lyne. Saturday she disposed of a successive in the "Rigoletto" and is acclaimed as not only a great singer but a fine actress. She has a "voice of gold" with an easy and graceful combination of Melba and Tetrazzini. The "marvel" was trained by Mme. Marchesi. Hammerstein's discovery of the woman is said to have assured all possible of his success, which was still problematical up to the new prima donna's debut. Orville Harold, who was discovered in American vaudeville by the impresario, has proved another triumph.

GIVES GOOD PERFORMANCE.

(Special Cable to VARIETY.)

London, Nov. 29.

Louis Calvert, in the role of Micawber in the condensed version of "David Copperfield" at the Empire, gave a fine portrayal of the part and was well received.

HURRIED REOPENING.

(Special Cable to VARIETY.)

Paris, Nov. 29.

The reopening of the burned Alhambra is announced for Dec. 1, although the repairs to the gallery are still unfinished. The Casino reopened is scheduled for some time in December under the management of Peter Caro, formerly director of the Capucines, with possibly similar programs. The new Folies Bergere Revue is heralded for its premiere the evening of Dec. 1.

FLEMING PRODUCING IN PARIS.

Carrol Fleming of the New York Hippodrome will go to Paris in December to produce the "Plantation" number from last year's "Big" show at the Olympic.

White men in black face were used at the New York house, but Mr. Fleming has arranged to take over pretty near all the colored performers he can find.

PLAY PUZZLED AND GRIPPED.

St. Louis, Nov. 29.

Frances Starr in "The Case of Becky" puzzled and yet griped a large audience Monday night at the Olympic, when the opening performance was given.

The piece is a very interesting one, but somewhat narrow, yet the audience was never bored.

Miss Starr appeared to great advantage in the dual characters of Becky and Dorothy. Albert Bruning as Dr. Emerson was excellent and the remainder of the company exceedingly good. The production is well worth seeing and hearing.

Bothell Browne has been placed by Joe Wood for ten weeks on the small times.

"The Parisian Girls," owned by Blake & Fisher, closed in Illinois the early part of this week.
NEW ORLEANS STRIKE IN TWO K. & E. THEATRES

I. A. T. S. E. Demand Tulane and Crescent Pay Same Scale as Other Houses. Union Stage Crews Walk Out Upon Refusal of Management to Comply.

New Orleans, Nov. 23. Thirty members of the I. A. T. S. E. walked out of the Tulane and Crescent theatres Saturday night.

"Excuse Productions of the Tulane," "And "Mutt and Jeff" at the Crescent, Sunday with non-union men taking care of the stages.

The union men with the shows remained away from the theatres as instructed by President Shay of the I. A. T. S. E.

The local union men in the two theatres affected are asking the wages demanded after the international meeting in July. That scale is now being paid by the other theatres here.

T. C. Campbell, manager for the Tulane and Crescent, states he is acting under instructions from Kingsley Erlanger, V. A. K. E. claim they have indefinite agreement with union, entered into between them and Shay in August, 1910. Shay says union may aggravate the contract by proper notification, given in this instance, according to him.

The stage employees receive $4.50 less per week than the men are paid in the other houses. The Tulane and Crescent managers placed "ads" in local papers, calling for twenty men to replace the striking employees.

Charles C. Shay, International President, has arrived here to look after the interests of the men in behalf of the International Alliance and has established quarters at the Hotel Hanson. From the official call here with appended, the local union of the I. A. T. S. E. receives the full support of the Alliance and none of the union men will be permitted to handle any baggage or property assigned to the K. E. houses.

All union men will report daily at headquarters and obey all orders issued by President Shay.

ALICE LLOYD DOES WELL

Moody night at the Grand Opera House, before a very large house, Alice Lloyd stood before a New Orleans public for the first time as a production star.

Miss Lloyd played the stellar role in Weber & Slescher's "Little Miss Fix-It." She did so well, the show seemed to drag when the star was not upon the stage. During the action, Miss Lloyd introduced her vaudeville specialty, singing several songs and changing costumes at different moments.

$4,000 WEEKLY FOR GLOBE.

"The Three Rooseos" are going to remain at the Globe for four or five weeks longer, having rented the theatre from Chicago for a sum of $1,000 weekly. T. B. Harms and another music publisher, Dreyfus by name, are the "angels" in this "angel" theatrical season.

The stay of "The Three Rooseos" at the Globe is said to be closed by this man aiming for that house. Eddie Ford in "Oliver Twist" and "River," a Dillingham show, is being held outside the big town until an opening will establish the Metropolitan qualities of that performance. William A. Brady would like to shift "Bought and Paid For" out of the Playhouse into the Globe. This plan would permit Mr. Brady to keep his last annual convention (held at New York) in July, 1911, and.

WHEREAS, the same scale was presented and is now being paid by ALL the members of the same theatre in the City of New Orleans, La., with the exception of the Crescent and Tulane Theatres, it is hereby resolved that the, the union men will be permitted to handle any baggage or property assigned to the K. E. houses.

All union men will report daily at headquarters and obey all orders issued by President Shay.

OFFICIAL CALL

TO ALL MEMBERS OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES OF THE UNITED STATES AND CANADA.

Brothers:

WHEREAS, the New Orleans, La. Local No. 29 of the International Alliance of Theatrical Stage Employees of the United States and Canada and the Tulane and Crescent Theatres, under the management of Messrs. Anthony & Kales, two San Francisco business men, trying out the show business for the first time, is said. They will also make the production, to be staged by A. Holbrook. James Gorman will attend to the numbers.

Among those engaged for the principal parts are Jefferson De Angelis, Violet Dale, Lora Leib, Chas. J. Stine and Burrell Barbaro.

"NO 8" "SPRING MAID" A No. 8 "Spring Maid" company is being organized by Werba & Luescher, to travel over the smaller eastern territory not covered by the original company. The "No. 8" will start Christmas Day, with Charles McNaughton, brought over from London, for the leading comedy role. He is a brother of Tom McNaughton, now with original "Spring Maid" company. His contract will be transferred to New England and the eastern states this side of Chicago, with a few cities in the south to be covered that the "No. 8" show will not stop at.

"PEARL MAIDEN" New:

"The Pearl Maiden," a hybrid musical comedy-comic opera, written by Messrs. Anthony & Kales, two San Francisco business men, trying out the show business for the first time, is said. They will also make the production, to be staged by A. Holbrook. James Gorman will attend to the numbers.

Among those engaged for the principal parts are Jefferson De Angelis, Violet Dale, Lora Leib, Chas. J. Stine and Burrell Barbaro.

"PINK LADY" POSSIBLE DELAY.

There is a report around "The Pink Lady" may not sail for London Dec. 16 after all. Of the cast for the "No. 2" company, it is said Frank Daniels in the principal comedy role has not yet been G. K'd. Until that happens, the show can not leave. If George K's Daniels, it is expected the performance, it will likely be next spring before London sees the show.

One or two other principals are also reported under observation.

GRACE DREW ILL.

Memphis, Nov. 29. Grace Drew, leading lady of "The Chocolate Soldier," which completed a week's engagement in the Lyceum Theatre, Saturday night, is in the St. Joseph's Hospital, where it is expected she will undergo an operation for peritonitis. Miss Drew played the first three performances here before complaining of her illness, and left the cast Wednesday. She has been under the care of local physicians since then. They state that in all probability an operation will have to be performed. Leila Hughes, understudy to Miss Drew, has taken her part.

LOOKING AFTER THE LADIES.

New Orleans, Nov. 29. Tom Campbell, manager of the Tulane, has instructed his ticket agent to keep open both swinging doors that lead to the orchestra, in order that ladies may enter the theatre without removing their hats.

FOLLOWING IN BLANCHE RING.

Chicago, Nov. 29. The present successful engagement of Blanche Ring in "The Wall Street Girl" at the Garrick will be brought to a close Dec. 9. On the following day Gertrude Hoffmann will reappear here in her classic Russian dances. As a specialty, Miss Hoffmann promises her imitations of famous stage celebrities.

"DRAMA PLAYERS" ON THE ROAD.

The Drama Players, after their most unprofitable engagement at the Lyric, have taken to the road, much the worse for their stay in Gotham. "One Nighters" in the New York State and Connecticut will be played. The company is expected to open in Chicago Feb. 4.

HACKETT IN JANUARY.

James K. Hackett has just come to New York with his big production of "A Grain of Dust" some time during January for a run.

NOW HAVE THE DINGBATS.

Leiffert & Brutton have acquired the rights to produce "The Dingbats," taken from a cartoon in a New York evening paper. The producers are using the idea in "Let George Do It" as a number.

It is expected a "Dingbat" production will be put out by the firm late this or early next season.

VARIETY is more often quoted, followed and clipped from all over the country than all the other theatrical papers combined. "All the News at the Time."

Then it's worth reading in...
Harry Porter, the songster, is engaged to marry Miss Bert E. Lansdowne, the popular professional. The bride-to-be lives in Yorkville.

Sophie Everett has settled a claim for salary against Frank Keeney. A compromise was effected by which both sides made concessions.

The Four Holloways were due from Denmark on the St. Louis Thursday and are booked to play the Orpheum circuit beginning Dec. 11.

Neil Twomey, managing the People's Players, will place that company of stock actors in Wakefield, R. I., as a permanent company, starting with next week.

Melia Mars is billed to appear at the Winter Garden next week. She will not arrive in New York until Dec. 5, and may appear there Dec. 11, instead.

Stock was attempted last week by the Hoover Stock Co. in Anderson, Ind. After playing less than a week the company had to throw up the sponge. It moved to Union City, Ind.

Ad. Wolfast, the champion light-weight fighter, is seriously ill from the effects of an operation for appendicitis at Los Angeles. His Thanksgiving battle with Freddie Welsh was called off.

All resolutions presented on behalf of the White Rats at the American Federation of Labor Convention at Atlanta were approved last Friday before the convention adjourned.

Edward G. Kennedy, Paris representative of Variety, has returned to the French capital, after a month's traveling through Spain and a rush trip to Morocco.

Rena Arnold (Mrs. James B. Donovan) will not be seen in vaudeville this season. She will travel with her husband, who is on a proscenium of the Orpheum Theatre with Charlie McDonald.

Morry Hieman, well known around the West End and Vaudeville Clubs of London, arrived in New York last week on the Lusitania. Mr. Hieman will be here two months.

Ed Morton lost his voice before reaching Rochester, Monday, but Charles Olcott had his with him, so Jenie Jacobs fixed up the substitution with Carl Lotrope.

Frank Logan, who has been connected with the Jacobs & Jermon companies for seven or eight years, owing to ill health, has severed his connections with that firm, a new manager being installed with the "Columbia Burlesquers."

Harry Van Cleve, who works with his mule at the Hippodrome, dislocated his shoulder blade during last Monday evening's performance, but pluckily continued to the finish of his act. He has been out of all, working the next day heavily bandaged.

William H. Lytell and Co. are going to play "An Early Call" in vaudeville. Joe Wood says so. Mr. Lytell started out to put stock into the John Court house in San Francisco, but they changed the policy before Mr. Cort could buy the transportation. Hence vaudeville for Billy.

In the Metropolitan Opera House program the announcement is carried that ballet dancing will be taken without charge at the Metropolitan Opera Ballet School, young women between ages of 16 and 20 years, obtaining free tuition in ballet school with a view of eventual engagement in the ballet of the Metropolitan.

The Imperial Russian Ballet will end its first tour in Philadelphia, Dec. 16, after having covered Cana-da, New England, and all of the territory from St. Louis east. A long session at the Metropolitan Opera House there will follow, after which the dancers will jump to the Pacific Coast.

White, Kraus and Schwartzs may appear as a three-act, Jean Schwartzs in the lead. That so say Valen- sym. Bill Lykens relates this: Mr. Schwartzs, Billy Jerome and Maude Nugent (Mrs. Jerome) may be another three-act. Between the two and its music publishing business, Mr. Schwartzs should be kept moderately busy.

Goff Phillips will work alone again. The act he did with Abe Attell separated. Goff is a blackface comedian. Very good, they say, too. He played the Orpheum Circuit once. In Case if he didn't—and put it over, too. You can ask Goff about that. Mieter Phillips is called "Chicken," not because he appears in blackface, but because he worked in a burlesque show on season.

"The Kiss Waltz" had its "100th Souvenir Night" at the New York Casino Nov. 24. It is now in its eleventh week at that house. Two matinees weekly (eight shows in all). Or to make the example easier, find out when the first of the week managers figured as public performances. Either that or try to see the box office receipts the week before the "100th" was pulled.

"Fools," presented in some of the "pop" houses, has been shelved for the present. In passing it might be mentioned that Mr. Schenck of the Theatres' Managers and Owners who have known the woman promoting the sketch it would be expedient for her to cut down the running time of the piece. To drop from two to thirty-three is to show the owner had the people speak their lines faster thereby (which did not help matters).

One-Round Hogan did not open at Hammerstein's this week. The State Boxing Commission issued an edict that no sparring contests could take place in a theatre in New York State without the house having a boxing license.

Margaret Illington, last seen in New York in "The Thief" several years ago, opens her's the theatre next Tuesday night in Charles Ken- non's new play, "Kindling." In Miss Illington's support are Byron Cass, George Froset, Frank E. Camp, A. G. Kenyon, John Frederick J. Rice, Annie Mack Berlein, Helen Tra- cey, Anne Meredith, Margaret Rich and Helen Chiefo.

Dorothy Brown, Marlon Linquist and Frances LeFrevre, all of Tom Lint- on's "Jungle Girls," in a fire which started in the theatre at Lawrence, Mass., had a narrow escape from damage. The three girls were living in a hotel connected with the theatre. The fire started at night and drove them down a 3-story stairway, giving them time to make a change. The fire did about $1,000 damage to the theatre.

Anna Coo is back at the switchboard at the Loew agency. When Anna reported the news, it was the first information received she had been away; so Anna should have a good session with "K." instead of "C." don't threaten us with a libel action unless a retraction is published. Sophie Bur- nes said that one on us last week, and Sophie kind of fished around like for another in this issue, but we turned Sophie down.

In the case of Schwartzburg against Gus Edwards in Boston a judgment was given the plaintiff for $1,009, the full amount asked. Edwards was arrested in Boston for non-payment of the debt incurred some time ago in the purchase of costumes. Edwards was forced to file a bond after the court held that he was a Poor Debtor, that is, not having $20 to his name. Edwards swore he received but $75 a week, although he testified that some of the "Bung Revue" act received $50 weekly.

Jack Goldberg, Joe Schenck's as- sistant in the Loew Circuit booking office, just missed having a Chandler interview him Saturday night. Jack was looking over the books, trying to dope out what might be available for the Eighty-sixth Street theatre, when he left the chair for a drink of water (Mr. Schenck having ordered every- thing else in town for the Comedy Club openers). The Chandler started seven-eights of a second too late. It hit the spot in the atmosphere where Jack's head had been. The five-brack- eled glasses were going. Mr. Goldberg felt so good over it he trea- tised himself to two glasses of ice water, though not having any informa- tion of the openers, (Mr. Gershman started that evening). Jack says he doesn't want to inivate anyone tried to job him to prevent Washington and Utica being filled for next week, but Mr. Goldberg declares the chandler never acted that way when they only had three-a-day houses in the office.
SOME SHOWS GETTING MONEY

VARIETY


While the horn of adversity is being blown with loud blasts on the one night, theatrical stands throughout the United States there is still a number of attractions that are getting the money and turning in a nice profit to the road managers.

In New England where the business has swamped many a road show and forced it to quit, other companies have gone in there and put a new figure on the right side of the ledger.

It is the same in certain southern territory where attractions have gone in on Maryland and won out by a comfortable margin.

In looking over the box office receipts of some of the principal shows on the "out west" some have established new records, others counted up a big business with others getting enough to keep the show on "Easy Street".

The four "The Gamblers" companies in their respective territories last week netted an actual profit of $5,440 on one week.

These reports of "good" receipts happen infrequently, and come in the face of an avalanche of trifling box office statements, in which anything around $800 for a performance looks like a mountain. The conditions from Coast to Coast have the theatrical men greatly worried. If the season continues as it has, no one will be safe.

One of the "The Gamblers" companies is playing the State Opera, House, Geneva, New York, and has netted a profit of $1,800 made by Sarah Bernhardt.

Frits Scheff did $1,500 the same night at Williamsport. She is doing better on the road than she did in New York.

"Naughty Marietta" bit Ithaca and chalked up $1,800 for one performance at the Lyceum and on its last at the Smith Opera House, Geneva, and has gauged up $1,100. Even so, however, that show is losing money.

Margaret "Ruth" Turner, after leaving New York, played one performance at Hazleton, Pa., to over $900.

E. J. Carpenter's "Forty Five Minutes from Broadway" has done $500 and average at a performance. This show has been out since Sept. 4 and has yet to record its first losing week. Carpenter's "The Blue Moon" is making money, but is not doing the business it did last year.

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THE WAY OF THE WORKERS

CUPPY AND ROG ON THE JOB
Theatrical business should get a move on here next week, when Sam Bernard and Anna Held will clash as opposite teams. Miss Held in "Miss Innocence," opens at the Broadway Monday; Mr. Bernard in "He Came From Milwaukee" starts at the Tabor Grand Sunday.

Both have been breaking records in the respective territory traveled. Mr. Bernard, returning from the Coast, while Miss Held (Klaw & Erlanger), recently moved up from the south.

Lederer’s Suit Coming Up

George W. Lederer’s suit against Julius Kessler, of the Whiskey Trust, and his "superintendent of bars," Jules Altman, for breach of contract, will be reached in the New York courts some time next month.

Messrs. Kessler and Altman were the original partners with Lederer in "Madame sharper" and reaped. Mr. Lederer was to have had a half interest in the show. When Harry Frases and A. H. Woods took hold he was only able to retain the residue of his interest. Mr. Lederer now sues for the difference.

Kicking on the Billing

New Orleans, Nov. 29.

Saturday evening as Robert B. Mandel walked down Dauphine street on his way to the theatre named after it (where the Shakespearean interpreter appeared last week) he passed two boys "shooting craps" on the sidewalk in front of the Hanson Hotel.

One of the kids, looking up at seeing his shadow, and noting the heavy clouds overhead, said to his playmate: "Hey, Willful, there are stars out tonight."

"Ye Gods!" thundered Mr. Mandel, as the remark reached him in his absent-mindedness. "I’ll tell you, now, Brady never bill me properly!"

Mrs. Gourard said No.

"Had not Mrs. Jackson Gourard said ‘No’ mournfully, related Bill Lykes yesterday, “I would have had a feature act for one week, sure."

Everything had been arranged, claims Mr. Lykes, even to William Hammerstein consenting to pay Mrs. Gourard $4,000 for seven days to deliver a talk on society. After the preliminaries were completed, Mr. Bill thought of communicating with Mrs. Gourard, who replied she would not entertain any proposition for the stage.

Acts for Hip.

There is said to be a strong difference of opinion as to the management of the New York Hippodrome, whether variety acts should not be made more prominent in that show.

The agitation may lead to the Hippodrome again offering the full complement of vaudeville, discontinued with the opening of the present production.

Shows at the Box Office.

(Continued from page 4.)

"Excuse Me" (Studebaker). Never quite selling out, but always going strongly enough to secure a needed matinee.

Studebaker’s first winner this season.

"The Right Princess" (Ziegfeld). A religious sect play, arousing interest among the sect which it offends and faith it expounds. Business has been on the increase since the opening night.

"The Good Love" (Chicago O. H.). Went over with a rush and is playing to splendid business. Looks to be destined for a long run unless forced out to give another attraction an opening. Rumored that Mr. Rast in "The Red Rose" follows it Christmas Eve.

"Geddy Luce" (Olympic). Refused to score in spite of the personal popularity here of Louise Dresser and other members of the company. Will be withdrawn Dec. 1. Succeeding attraction, Zelda Sears in "Standing Pat."

"The Master of the House" (Cort). Gross receipts opening week $4,130; last week $6,250; and last week (ending Nov. 25) the gross exceeded $5,000. The advance sales indicate the $15,000 mark will be passed. This was the Thanksgiving week, which is short of phenomenal in the face of the frosty conditions prevailing here in general, and particularly at the house, holding strictly dramatic shows.

Sure for Train Delay.

Leiffer & Bratron will sue the Rock Island Railroad for damages on account of the "Newly Weds" company missing the matinee in Fort Smith, Ark. The show at the night performance took in less than $1,000. It was said by the local management, the advance sale for the matinee was $100 and they were sure that $400 would be the receipts for that performance. That is the amount the firm will sue for. The claim made by the trouper is that the railroad company made no effort to get them to Fort Smith and when the freight wreck ahead held the show up.

German Farce of Husbands.

"Wem Gebort Helene" ("To Whom does Helen Belong?") is the name of a three-act comedy the Shubert holds a producing option on until Jan. 1. The author in Germany is very anxious to have the play produced. The optional contract was made over a month ago. If the Shuberts do not decide to produce by New Year’s, it will be produced by others almost immediately after.

Working on "Dudelsack."

Philadelphia, Nov. 29.

Max Hirschfeld, musical director of the "Miss Dudelsack" company, handled in his two weeks’ notice Monday. Capt. Wood and Ben Teal have been busy engaged on the show for ten days or more.

Martin Beck sailed on the Olympic from Cherbourg this week. He is due here next Tuesday.

Pig's Shows This Week.

San Francisco, Nov. 29.

At the Columbia Montgomery and Stone are having a tremendous success, making it necessary to play extra matinees in order to accommodate the demand for seats.

Business at the Court, with "Mother," is not up to the standard. San Francisco is not a satisfactory market for a company of production.

Lawrence D’Orsay in "The Earl of Pow-tuck" follows.

"Sie Hopkins" is doing good business in San Francisco.

The Alcazar season closed Sunday night, and Kineonacolor pictures opened Monday to capacity business.

Shoestring through the week, after which the house will be dark until it is opened with "pop" vaudeville by Harris & Ackerman.

Original! No Longer.

There’s a good chance the "Original Pony Ballet" will soon stop competing with Kilrhy’s Ballay in the memory of the oldest inhabitant here. "Pony Ballay" from the Herald Square, now in "The Wife Hunters" is dissolving, partly through marriage and partly because there is no leading man. There are so many "originals" around the public is having trouble picking them.

Lisle Hawman, of the Herald Square bunch, married about a year ago, and has now left the act. Beatrix Celladell, another of the first set, is out. There remains no one in sight to promulgate the "Pony Ballay" in its original form.

These "ponies" first came over about thirteen or fourteen years ago, appearing in "The Man in the Moon" at the New York theatre, when Harry B. Hise was the manager there. Geo. W. Lederer had the show. The Kilrhy Ballay (original) antedates that a few days.

Lauber All for Morris.

Trenton, N. J., Nov. 29.

Harry Lauder is all for William Morris. The Scottish so declared himself when bidding his manager and America good-bye. He starts Tuesday night.

In his farewell speech, Mr. Lauder said that though the opposition had often approached him, he would never play anywhere but William Morris. "And, Will," said he turning to Mr. Morris who was standing near, "when you quit the show business, I’ll retire too.

The Morris management presented its star with a solid silver fruit service.

Harry Lauder sailed Wednesday morning on the Luisitania. He may open in England next Monday.

Two New in Philadelphia.

Philadelphia, Nov. 37.

Cecil Hamilton’s "Just to Get Married," with Grace George and the New York Playhouse Company, was the only new offering in the legitimate field this week, was warmly received by a large audience at the Adelphi, and press notices were favorable. The "Wedding Trip" had its opening here last Thursday night and held over this week. The musical piece has met with favor. Reginald De Koven is credited with the score.

"The Trail of the Lonesome Pine" is still drawing big crowds to the Broad and "The Round Up" has been doing so well at the Forrest that its stay has been lengthened two more weeks. "Miss Dudelsack," with Lulu Glaser, is doing but fairly at the Opera House.

Bianca Blake is drawing well in "No-body’s Widow" at the Garrick. "Snobs" at the Walnut holds on to good business.

"Bag Harbor" at the Chestnut and "A Child of the Regiment" at the American received good support from the stock lovers. At the American George Drury Hart has engaged as manager and will appear next week in "Three Weeks."

No Hips in Canada.

Toronto, Nov. 29.

The Canadian papers have been devoting space to the plans of one Capt. Montague Yates, who is in Canadian territory, representing himself as the emissary of an English syndicate controlling among other theatres over the entire London.

Capt. Yates has not been successful in enlisting capital for his promotion scheme, though he stated three-quarters of the money required would be furnished by his English principal. The Captain says the idea of Hippodromes in the principal Canadian cities, fashioned after the Hippodrome at Cleveland, first appeared feasible to the English theatrical men upon the repudiation of the recently proposed plan with the Toronto U. S. This indicated a pro-English leaning on the part of the Canucks, said the Captain.

They and all been all mapped out, even to the name of the enterprise, Canadian Hippodromes, Ltd. Ten or more English companies were to circulate around the wheel with attractive plays.

But the Captain has found out by this time all about the absence of ready cash for such propositions on this side of the St. Lawrence.

The Hippodrome, London, is operated by Sir Henry Moa. Sir Henry has an English circuit of music halls, mostly named "Empire." He is interested in a few legitimate theatres in the London suburbs.

Three-ACT Gets Over.

(Special Cable to Variety.)

Chicago, Nov. 29.

Elele Faye, with Miller and Weston, opened at the Tivoil Monday and are a success. Miss Faye will have to shorten her songs to conform with the time limit in vogue here.
RATS’ UNION CONNECTION COMES UP IN “WALK-OUT”

Striking Musicians and Stage Hands in the Fox Houses May Involve the Actors. V. M. P. A. Reported Behind Fox. Rats Silent on Matter.

At the White Rat headquarters Wednesday, William J. Cooke, in charge of the actor’s side of the labor troubles arising through the walk-out at the Academy of Music, Sunday, would make no statement on the course the actors’ organization intends taking.

Notwithstanding reports, the Rats Board of Directors is the sole arbiter in affairs of this nature. The Tuesday night meeting, weekly meeting, did not touch upon the subject.

A report was about Wednesday that unless the differences between the Fox theatres and the union men were adjusted before, the C. F. U. at its meeting tonight (Friday) might take some positive step.

Mr. Cooke had just returned from Atlantic Sunday, when the strike at the Academy occurred. Chas C. Shay, president of the stage employees union, was held at New Orleans the week, through labor troubles in that city.

Sunday morning at the Academy of Music where occurs vaudeville on that day only of the week, the Fox management found they would be minus their musicians and stage hands.

The musicians declined to work unless Mr. Fox agreed to reinstate the orchestra lately substituted for with piano and drums at the New York Roof.

The Fox people would not consent, whereupon the musicians made an organized walk out, after threatening to “pull out” the actors from all Fox houses Monday.

Shortly after the affair occurred, E. F. Albee, president of the Vaudeville Managers’ Protective Association arrived at the Academy, consulted, said, he was told, they decided if the union men went through with their threat to call out members of the White Rats’ Actors Union from the Fox theatres Monday, the battle would then be taken up by the Association.

Last week at Atlanta, the musicians, stage hands, and actors of the American Federation of Labor entered into a working agreement.

Monday no signs of any undue disturbances among the artists on the Fox bills became manifest. It was reported at the offices of the unions affected the matter had been passed over to the Central Federation of Union of New York, which would communicate with the White Rats.

Prior to the trouble at the Academy, that others of the Fox theatres (City and New York), had been Union houses. The walkout at the Academy and City placed all of the fourteen William Fox Greater New York houses in the non-union division.

UNION TROUBLES SETTLED.

Manchester, N. H., Nov. 29.

The difference between the management of the new Park and the union stage employees and musicians, existing since last March, has been settled.

In the shuffle the unions have a contract extending over a period of five years. The Mechanics has also become a union house.

STOPS RUTH ST. DENIS.

The tour of Ruth St. Denis has been cancelled by the managers of the houses in which she was booked. Miss St. Denis has not proved a drawing card and they do not feel that she has created sufficient of a sensation in the United houses to warrant a continuance of her tour at $1,600 or more weekly.

H. ST. ELIA ENGAGED.

Chicago, Nov. 29.

Mrs. A. F. Hillington announces the engagement of her daughter, Robbie Gordon, to Riccado St. Ellis. Both are now playing the Orpheum Circuit, St. Ellis in "La Sonambule." Miss Gordon does a statute act.

A HIT ANYWAY.

Kendis & Faley claim that their big song hit "Billy," was only sung by two acts on the big time in New York, one week by each, and that no other two-day performer ever used it in the metropolis.

IS BOND TO BE OR NOT?

Is the BOND to be or not to be, and will Eva Tanguay appear at the Alhambra, New York, next week, without having delivered, is the all absorbing question in vaudeville just now.

When Percy G. Williams negotiated with and for Miss Tanguay through her personal representative, it was understood Eva accepted the New York dates in the Williams houses, $6,000 in cash would have to be deposited with that manager by the eccentric singer to guarantee the faithful performance of her contracted obligations to him.

Everything has been arranged, the paper is for Miss Tanguay’s appearance at the Alhambra Monday, but up to Wednesday Eva had side-stepped on the deposit. It is said Mr. Williams has the bond drawn up.

It provides what shall become of the five if Eva doesn’t play the week out in any of his houses.

Miss Tanguay won’t arrive in New York until Sunday. She has remarked, so they say, that no money of hers will go on deposit. On the other hand, Mr. Williams is reported as determined that unless the coin is produced according to the original agreement, Miss Tanguay won’t open Monday. So the vaudeville world waits.

POISONED WITH TOOTH PICK.

Chicago, Nov. 29.

Al. Zimmerman, who worked with Knott Wilson in vaudeville, arrived here from Cincinnati where a doctor told him that he should return home at once, as he had developed gangrene through perforating his gum with a toothpick and could live but a few days. His wife met him at the depot.

THE JOHN FORDS DIVORCED.

Chicago, Nov. 29.

Johnny Ford and Mayme Gehruere were divorced here last week.

PERCENTAGE TIME OFF.

The “percentage” time laid out for Norah Bayes and Jack Norworth in vaudeville is quite apt to be called off, according to report. After scoring at the box upon their return to vaudeville, the couple informed the managers their terms in the future, upon finishing the Williams time, that they would thirty per cent. of the gross receipts during the week they headed.

M. Shea agreed to the deal for Buffalo and Toronto. The act is due to open at the New Jan. A. Chase’s, Washington, and the Grand Opera House, Pittsburgh, “penciled in” Bayes and Norworth for dates, but last week the team didn’t equal their Colonial record at the Orpheum, Brooklyn, whereast the out of town managers contracted a dampness around their ticketes.

It is also said the United Booking Offices, through its working heads, remarked that about $2,500 would be the limit for Norworth and Bayes or any other act, and the “10 per cent. thing” didn’t go. The Majestic, Chicago, date at $3,000 (price asked by the act) has been rubbed out.

The couple are thinking of getting up a vaudeville road company of their own, it would go one-nighters, and fill in their open time until Dec. 8. This week they are at the Alhambra.

The application for a restraining order, made by Werbs & Lesserer against their former stars in “Little Miss Fix-It,” is up for argument today in the Court. The firm of managers say Bayes and Norworth, when leaving the show took along some play material with them, that they have since employed in the vaudeville act.

MIKE BERNARD AND AMY BUTLER.

The two B’s are going to be busy shortly. Immediately after the suspension of partnership relations between Mike Bernard and Willie Weston at Montreal last week, the crack pianist returned to New York, where he arranged with Miss Butler to appear in vaudeville with her. Miss Butler is a well known character comedienne, formerly playing alone.

Mr. Bernard and Miss Butler are now rehearsing. Willie Weston will appear as a single turn, opening at the Greenpoint next week in a turn written by Vincent Bryan. Pat Casey is booking Mr. Weston.

DAN MASON GETTING UP ACT.

Chicago, Nov. 29.

Dan Mason, the former star of “You and I,” is here, engaging people for a vaudeville act.

TWO DAILY AT HOBOKE.

The Gailey, Hoboken, now harboring stock, will be turned into two daily vaudeville house Dec. 4, when the house will open with eight acts.

Milton Herschfeld, largely interested in the Prudential Vaudeville Exchange, is the leasee of the Gailey.

The theatre will be booked by the Prudential Exchange.

EUGENE WEST.

Leading man in the vaudeville version of the famous play, "THE NINETEEN AND NINE" at the Colonial theatre, New York, next week (Dec. 1), is the recently-arrived Eugene West, one of the most versatile young leading men on the boards. He has done some crack acting in Broadway and other plays, and is one of the few legitimate players who understands vaudeville and its requirements.
DROPPING "TEN PER CENTERS."  

Chicago, Nov. 29.

Earl J. Cox, the Madison street booking agent, has finally yielded to the persuasive demands of the White Rain Actors' Union, and on Thursday signed an agreement with the Union whereby he is to book nothing but White Rain acts and is to use only the Illinois-Florida contract.

An interesting clause in the agreement is the pledge to bar ten per cent. agents from his offices and to have no booking transactions with them.

In view of the fact that the Cox office has heretofore been one of the greatest bottlenecks of the "ten per centers," this new policy is calculated to cause a consternation in their ranks.

SOME SEND OFF.

The Vaudeville Comedy Club received a running start for its long lease of the new home at 197 West 44th street last Saturday night, when the formal housewarming occurred. Joa. M. Schenck did a lot of the warming up.

A big crowd gathered, and hung around the premises until late Sunday, securing a fresh start on the warming up process Sunday evening. Some may be there yet. Mr. Schenck left early in the afternoon; it was a great old night. Joe was right in the middle of it all the time (and he had company).

The club house is a dandy, and the new grill a beauty. It looked so good all over one wanted to leave.

About 450 congratulatory messages were received. Mrs. M. Schenck was the only wife of a member to remember the opening.

BRING ANOTHER SUIT.

Alleging breach of contract, Lydia Lopoukowa, through her personal manager, Joseph Mandelker, brought suit this week against the Max Rab- noff formal housewarming occurred. This is the second suit filed against her former manager within a week. Rabnoff claims he will have nothing more to do with Mandelker in any way but that if the danceuse can be brought into the Russian fold without Mandelker's say so in the matter, well and good. Rabnoff says managing a Russian ballet is no bed of roses, but with Mandelker, it is a couch of thorns.

ROBINSON CIRCUS SOLD.

Cincinnati, Nov. 29.

The Dan Robinson circus was sold here at auction. One of the principal buyers was John Robinson, who got five lions for $2,300. He also paid $1,300 for five leopards. Sixteen sleepers, box and flat cars brought $9,000. One llama sold for $10,000. Sacred cows sold from $10 to $25. High school horses averaged $250. One elephant named "Lillie" brought $500 and a baby elephant was sold for $500.

Robinson put $150,000 in the circus, which was bought about a month ago by some horse dealers in New York from a recent one. The auction realized about $32,000.

MR. RAABE'S DANCE.

Indianapolis, Nov. 29.

Mr. Raabe's dance was held last night in the Paymaster club. There were 300 there. Mr. and Mrs. Ogilvie were host and hostess and all present had a good time.

SHEA & SHAY IN ALLENTOWN.

Allentown, Pa., Nov. 29.

By agreement of the parties here and in booking in acts from New York that have been placed on a "blacklist" by Loew and Fox, the Shea & Shay managers have backed up against a new proposition as their "two-a-day" shows here become out and out opposition to the Loew organizations. The Shea & Shay house, Orpheum, booked by the United Booking Offices. The No-Flaw's capacity is 1,600.

NEW LUMBERG OPEN.

Ulster, N. Y., Nov. 29.

The Lumberg opened Monday night for its first public gathering. The house plays vaudeville supplied by the Loew Circuit. Its policy is two shows daily. Joa. M. Schenck, general booking manager for Loew, was here for the occasion.

The house seats about 2,100. It is playing a $1,100 bill. Commencing Monday, the Lumberg will try the two-a-day policy for a full week. It is now splitting with the Lyceum, Troy.

BUYS $350,000 SITE.

Portland, Ore., Nov. 29.

Sullivan & Comstine have closed a deal in this city for their new theatre site at Seventh and Yamhill streets. The consideration was $350,000.

STEWARD AND ALEXANDRIA.

(From Cincinnati Commercial-Tribune, September 19, 1911.)

TOOK THEIR SKETCH FROM REAL LIFE AND CHARACTERS.

There is more or less reality in the sketch that is being presented this week at Keith's by the Misses Rownena Stewart and Gladys Alexandria, entitled "Broadway Love." Each young lady takes the character of a character, but with such skill that the guardianship of the other, giving her the benefit of her own experience by some sound advice.

It develops that the younger of the two is in love with Jack, who has been winning and dining her, and she has received a proposal of marriage from him. To the climax of the story is the discovery by the elder girl that this same Jack was her husband, who had deserted her. That is the thread of the tale, upon which is based a very clever comedy sketch that contains a tinge or two of pathos, and which is very pleasingly presented by Miss Stewart and Alexandria.

The real life story is as follows: Miss Stewart and Miss Alexandria are the daughters of old-fashioned, New Yorkers, and the two have adjoining neighborhoods for generations. They were companions in childhood, went to school together and were in the same class at Loretta Academcy. Both have inherited the talent of a longing for the stage, they had but little trouble in overcoming parental objections, and one year ago made their debut in high-class vaudeville.

The Misses Stewart and Alexandria are on VARIETY's cover of this issue.

KEITH INTENDS BUILDING.

Brooklyn, N. Y., Nov. 29.

It seems very probable B. F. Keith will build in this city after all. He has held the best site in town for that purpose some time now.

The theatrical situation here not adjusting itself to the pleasure of vaudeville's King Pin, arrangements have been made for some time now for a contract with the Psycho-therapists' of the city first proposed by Mr. Keith some time ago. He now plays his shows at the Grand Opera House, under an arrangement splitting terms with the Shuberts.

DECatur OPEN SUNDAYS.

Chicago, Nov. 29.

For the first time this week Decatur, III., vaudeville theatres were open there Sunday, with the regular week-day show given.

"It resulted in packed houses, without interference by local authorities, though the church element is vigorously opposing the move.

NEW PARAGON PARK.

Boston, Nov. 29.

Paragon Park, one of the largest amusement resorts, in which thousands of dollars were invested, yesterday received its baptism of fire last Thursday when flames nearly cleaned out the place. Three acres of ground was swept by the flames and the damage is estimated at $100,000. The loss is fully covered by insurance. Plans are already made for rebuilding.

A large crowd at the main gate, the flames devoured "The Temple of Mirth," containing the "Carnival;" Wolf & Walker's moving picture house; two of the flames and the damage is estimated at $100,000. The loss is fully covered by insurance. Plans are already made for rebuilding.

"When Casper's C's Her," claims Hall has no rights to the act.

LEFT AFTER MATINEE.

Chicago, Nov. 29.

Kimberly and Hodkins opened at the Majestic Monday afternoon, but for some reason or other left the bill after the initial performance, replaced by Guerro and Carmen. Kimberly and Hodkins are routed from the New York Shubert's next Monday, which was their first appearance in the west.

It is understood a difference of opinion between the act and someone around the house caused the quick change.

VAUDEVILLE "HONEYMOON."

"A Quiet Honeyymoon," and very quaint and very "The Brides' Honey- moon," with Robert LeSueur, Harry Horn, Forrest Seabury, Lillian Nieder and Sarah Kyle, will be given its first vaudeville presentation a week from next Monday at the 125th Street theatre. Jack Cahn is behind the piece.

LIMITING LONDON LICENSES.

(Special Cable to Variety.) London, Nov. 29.

The County Council has granted dub licenses to all places of amusement where no drinks are sold. This stops the proceedings of all halls for presenting stage plays, but bars all places already selling drinks from getting a double license.

A London where drinks are not sold are the Coliseum and Hippodrome. These will be the only two music halls where large dramatic productions will be permitted hereafter.

By the terms of the law no place where drinks are sold is permitted to present on it's stage a sketch running over thirty minutes or having over six speaking parts.

CURE DOES ROSE GOOD.

(Special Cable to Variety.) London, Nov. 29.

Julian Rose, who returned from Wiesbaden recently where he had been undergoing the "cure," is an enormous hit at the Oxford, and has been booked for twenty weeks in the Syndicate halls.

"SLUM ANGEL" NOT SO GOOD.

(Special Cable to Variety.) London, Nov. 29.

 Seymour Hicks and Ellaline Terriss in a sketch entitled "The Slum Angel," are at the Coliseum this week. It is a story of London poverty, but is presented as very poor material. The finish, however, went very big. Hicks has a good comic role.

BIRD MILLMAN A HIT.

(Special Cable to Variety.) London, Nov. 29.

The Bird Millman Trio opened at the Palace Monday evening and registered a substantial hit.

MOLLIE WILLIAMS STARRED.

According to report, "Mollie Williams and Her Bohemian Girls" will be the new title next season for the present "Queens of Bohemia" show of Max Shubert's. Miss Williams has played Miss Williams under contract, pending the expiration of her present contract at the ending of this season with Bob Manchester.

Vaudville offers for Miss Williams in the sketch she now plays in, "The Cracker Jacks" are said to have been offered by her, due to the Spiegel contract.

INMAN ASKS FOR DIVORCE.

Chicago, Nov. 29.

Billy Inman commenced an action calling for a divorce from his present wife Lydia Carlisle, while in Chicago two weeks ago with the Reeves' "Beauty Show. Miss Carlisle is a professional and was married by the Rev. Maurice Jacobs, of Butler, Jacobs & Lowery. She divorced Jacobs while playing with his own company "The Merry Brides." She is 30 years old. It is rumored the pair have become reconciled and may marry in the near future. The Inman nuptials can be done away with.
TAKING WHAT'S GIVEN THEM
MAKING MUSIC MEN COMPLAIN

Copyright Law Not Working Out Satisfactorily for the Publishers as Against the Phonograph Companies. Access to Books Denied Through Intricate Contracts, Full of "Jokers."

The copyright law as amended on behalf of the music publishers for protection and revenue from the phonograph companies has not worked out to the end sought by the music men. None of the publishers, although the amended copyright law went into effect, entered into written agreements with the music publishers. These agreements, the publishers allege, controverted the provisions of the law, which express the publishers the right of excluding the phonograph concerns' books.

Many clauses were inserted, say the publishers, and now they must have the courts to say where the agreements permitted to use any songs they saw fit without payment of any royalty to the copyright owners.

None of the music publishers will be quoted, but they as a rule express much dissatisfaction, and it is reflected in the writers of songs, although the latter in the main assigned all phonograph royalty rights to the publishers upon turning over the numbers to them.

NEW EASTERN HOUSE.

Detroit, Nov. 29.

Having selected a definite site to take the place of the theatre, the Columbia Assessment Co. (Eastern Burlesque Wheel) of New York will start work on the new house early in the spring, the same to be completed by the fall of 1912.

The old Gayety is considered too ancient, inefficient and inadequate to meet present demands. The new house will be at Euclid and Cadillac square, one block from the Hotel Pontchartrain, an excellent location.

"THE MAJESTIC" FINISH.

Philadelphia, Nov. 29.

"The Majestics" came to an inglorious finish at the Casino Saturday night. The show closed to permit Max Spiegel's "Winning Widows" to take up its route on the Eastern Wheel.

Friday an attachment was served by a New York sheriff. The assets and costumes are held here at the Casino. It is said the members of the company received their salaries in full.

Bill Dockstader's Week.

Bill Dockstader, Del., Nov. 19.

Next week is Bill Dockstader's week at the New York Casino, in addition to one year ago, and New York has by far the most outstanding occasions of its greatest showmen.

It will mark also the eighth year Mr. Dockstader has been piloting the operations of the "Garrick of the (Dockstader's)," with vaudeville.

Through the able direction of the veteran, Wilkinson has probably seen very few, if any, vaudevue tours than could have been viewed in the same period in any vaudevue house on the map.

It was through this policy, still continued by the manager, that he is fifteen representing novelties for his patrons (and in nine cases out of ten Bill got 'em before the big city), that he built the Garrick up into the excellent company.

William L. Dockstader is a very popular man, and in and out of this town. His off hand rapid fire retorts, allusions to his humorously, usually keeps a crowd collected around him, when they can get him talking. He started in the show business Christmas Day, 1876, with the "Garrick," along with Frank Frayne and Si Bilocum, at the Grand Opera House, Pittsburgh. In 1886, Mr. Dockstader and the late Charles Berzac, called "The Man," prior to the organization of the Vaudeville Association.

Bill Dockstader knows the show business backwards. But he likes Wilkinson, and that liking is what has held him here for nineteen years, establishing himself so firmly that "opposition" during the time has never been able to survive, as many have discovered to their cost.

Now the field is clear for Bill. Even the stock stopped last week, so to decorously celebrate the anniversary and last week, Mr. Dockstader says he has never, during his career as a manager, "closed an act," "although," he remarked, "I have often shut the door so I wouldn't have to see one."

OUT OF "THE HELMETS."

Ray Montgomery and the Hesley Sisters are no longer with Coniah & Shannon's Western Burlesque Wheel show, "The Queens Of The Folies Bergeres." Wood and Meadows fill their places.

Other changes will be made before the show makes its first New York appearance of the season.

EMILY LYTON.

Emily Lyton, formerly of Hayes and Lyton, will enter vaudeville soon in a sketch by Edie Seldon.

They're off: Basket and Scott departed Wednesday to open at the Victoria Palace, London, Dec. 11.

MADE FALSE AFFIDAVITS.

Judge Greenham in the Supreme Court, Monday, handed down the following opinion, overruling a demurrer set up by the Technical Press, New York, to the complaint served upon in New York on the Technical Press, out of the county of the district court, and the suit against the printing concern and Samuel Rosenthal:

"This is a demurrer to the amended complaint upon the ground of insufficiency. The action is for false affidavit and alleges two causes of action. The first alleges that the defendant, Rosenthal, the president of the Technical Press, a domestic corporation, on the 8th day of June, 1916, made and swore an affidavit by virtue of which a court of record, having jurisdiction of the suit, levied and sold the personal property of the said defendant as partial satisfaction of a judgment.

The complaint further states that such property, in a considerable extent, was collected by the defendants maliciously and without any just cause or reason, and that the said defendants, by such collection, have sustained damage to the plaintiff by reason thereof. The allegations in the second cause of action are to the effect that the affidavit was all of the facts stated in the complaint.

The demurrer was sustained by the court, and the defendant, Rosenthal, and the Technical Press, a domestic corporation and his wife, are therefore entitled to a judgment.

By dismissing the defendant must be held to be a partial defense to the suit, and from such admission it may be assumed that the plaintiff has admitted that the statements contained in such affidavit were not made by nor alleged contrary to the facts contained in the affidavit, none being made for the purpose of the suit. The plaintiff, for the purpose of the demurrer, State to the effect that the affidavits were made by the president of the defendant corporation, the president of the Technical Press, New York, and from such admission it cannot be held that if in the opinion of the court there was no probable cause for the Prosecution.

This is unlike a proceeding resulting in the issuance of the warrants of attachment. Where the order is for the issuance of the warrants of attachment in violation of the statute, it cannot be held that the issuance is based upon conclusive evidence of probable cause, it being left to the interleaving fact whether there was probable cause for the proceeding.

Again, assuming that the proceeding resulting in the issuance of the warrants of attachment constituted conclusive evidence of probable cause or undue means practiced by the defendant, it is not uncommon for a defendant to be charged with a contingency that there is not sufficient evidence to support the proceeding. That is true, it is impossible to prove that it is probable that there is sufficient evidence to support the proceeding."

Harry Houdini has sufficiently recovered from the bursting of a blood vessel to play Columbus next week.

Arthur C. Pell refutes the report that he has withdrawn from "The Balkan Princess" company.

Laura Campbell, a dramatic so the, is in vaudeville with a singing act.
"SKIGIE" LIKES ROSE STALI
AND ALSO "MAGGIE PEPPER"

VARIETY's Young Reviewer Says It's the Best Show of the Week. It stars Miss Maggie
Shop Girls Laugh. Hattie Murphy "Goes Off Some Good Stuff!"

VARIETY

I think that Rose Stahl in "Maggie Pepper" is the best show I have seen this year. It has a very good company. In the first act the scene takes place in the stock room of Holbrook & Co. The old boy is going to get the job. He has been in the store ten years and of course, that is a long time, so everybody thinks that he is entitled to the position left by the old boy leaving. But Mr. Hargen, the store manager, thinks differently. So when his niece, Ethel Hargen, comes up from the sutting department with a complaint, he says there is a little row and after a while Mr. Hargen tells her she cannot have the position that is vacant.

After she gets all through he leaves her and giving her his card, he goes out with Ethel Hargen who had come in a little while before. After he has gone she wants to know where he is going. She tells him she has been fired. She wants to know if the letter she got was one he had dictated to his stenographer. And she says she never wrote a letter like that at all. Then Mr. Hargen comes in.

Then in the meantime Maggie has had her family troubles. Her sister-in-law is a shop lifter and she has been caught. And she comes up stairs and tells Maggie to say she had been there all the time. So when Mrs. Thatcher, (the store detective) comes up from the fur department she accuses Ada Darkin (Maggie's sister-in-law) of stealing some of her stuff. Ada Darkin has a girl about fourteen with her and it turns out to be the little girl Maggie brought up when she was a little girl. Darkin is her mother but her husband died and Maggie took care of the baby. So when Mrs. Thatcher gets ready to take Mrs. Darkin to the police station she is going to take the little girl with her but Maggie asks her not to, so after thinking it over for a minute she lets her stay. As she goes is gone Maggie tells the little girl who she is. And the little girl says that they call her Zaza. Maggie tells her that her name is Mary, and she tells the little girl that she won't be able to stay and Zaza thought she was seventeen.

Then after that Joe Holbrook comes in and says he has decided that his first boast was a mistake and to give Maggie Pepper the position for buyer for the suit department. Then he goes out with Mr. Hargen and his niece. And Maggie Pepper says that she knew he wasn't a floor walker. And the first act is over.

The second act is in the office of Mr. Hargen's niece, who has picked up wonderfully. But gossip is going around connecting Maggie's name with Joe Holbrook's. Mrs. Thatcher is out to get him. Ada Darkin has gotten excited and Jim Darkin is blackmailing Maggie for money. The girl Mr. Holbrook has come out to come and see and they made up to discharge. And Mr. Hargen makes it so disagreeable, Maggie leaves the store.

The third act is Maggie in her home. She is preparing to go to Europe for a new firm that she is working for. And Ada Darkin comes in, and she tells Maggie that he must go to Jim Darkin. Maggie says that if she does she will take her to Europe with her.

After Ada goes out the bell rings and Mr. Holbrook comes in with a quiet little bun on. And he says that he wants to marry Maggie. He also tells her that he has broken the engagement with Mr. Hargen's niece. All of a sudden Ada Darkin comes in and says that Jim Darkin is following her, and Maggie says to Mr. Holbrook that he must go. But Mr. Holbrook says that if he was to go some harm would come to the women so he stays. Maggie puts him in her bedroom and locks the door.

She opens the door and Jim Darken comes in and wants his wife and child. Maggie has an argument with him and he gets rough, so Mr. Holbrook taps on the window so he can get out. Jim hears the tap and opens the doors and you hear a little struggle, then a pistol shot. And Maggie looks in the room and tells Ada to get the doctor.

The curtain drops for a minute and a half which in that time ten days and in which she is recovering from the wound, and the outside world thinks he is dead and that he committed suicide. Mr. Har- gen has offered $10,000 to anyone who recovers the body. And Holbrook thinks that it is a great joke. Detectives are watching the house for Darkin who is expected to slip out in the west. Detectives come in through the window and search the house, and find Mr. Holbrook instead. And they deal to get the reward but Mrs. Thatcher had been there earlier in the day and had given her a hint. And so she fooled the man detective. Mr. Holbrook and he says about Mr. Holbrook to take him home to his niece. But Mr. Holbrook says that he is going to marry Mag- gie Pepper. So Maggie Pepper's troubles are all over.

I think that Rose Stahl is fine and she says a lot of funny things.  

Mr. Frederick Tressell as Mr. Hol- brook is very good and the "drunk" he does is the best I have seen this year or any other time.

Hattie Murphy is very good also, and she gets off some good stuff.

Mrs. Thatcher is also very good.

Lea Kohlim plays the part of a Hebrew drummer (travelling salesman) and everybody says he is true to life.  I have never met a drummer but if they are all as funny as he the girls in the stores must have a great many laughs.

On the stage Mr. Kohlim is very fat but on the street he is much thinner.

I have seen "Maggie Pepper" three times, and I liked it each better.

"THE SKIRT" SAYS
SPEAKING OF WOMAN, MOSTLY.

Mabel McCane, the new partner of Joe Howard at the Colonial, is a pretty miss of the brunette type. For her opening song she McCane wears a Quaker meeting costume in grey. A change is made to an elaborate lace and chiffon dress. The Quaker dress was the more becoming.

During a discussion between man- agers and several of the theatre critics, one remarked he would like to bar the wife of one of the best known reviewers. He found, he said, that very funny. He was accompanied by his "better half" the show came in for an unmerited scorching and that when the ben-pecked individual managed to come along or with a friend the reverse was the case.

$64-AUTHOR'S ROYALTY, 12½%.

Philadelphia, Nov. 29.

Sixty-four dollars poured into the treasurer's hands at Carlisle, Pa., when "The Witching Hour" appeared in that college town for one performance.

Augustus Thomas wrote the piece. His output percentage is 12½% of the gross.

Winifred Green has joined Hurt- tig & Seaman's "Ginger Girls," to take the soubret role.

Elese Durand is laid up with a severe cold and was compelled to cancel Wilmington for next week.
LOOKING INTO VIOLATIONS.

A report leaked out this week about the Commissioner of Accounts in New York and some pretty stiff work he has cut out for himself during the next few weeks relating to violations of small time theatres around the city.

The violations are reported first to the building commissioner's office. The Commissioner of Accounts goes over them after the building commissioner is through. It is said that any violations found at the same time house the accounts office is going to go over all again, thoroughly. Rumor has it the Commissioner of Accounts is dissatisfied with the way in which violations were passed upon.

PUTTING IN MUSICAL COMEDY.

New Orleans, Nov. 29.

Johnstown, Pa., a western organization, commences an indefinite engagement at the Greenwall Dec. 10, supplanting the present vaudeville.

ELMIRA "SPLITTING."

Elmira, N. Y., Nov. 29.

The recent opening of a two-a-day vaudeville theatre, and shortly after switching the policy to three shows daily, has now changed back to a two-show, one Saturday night, and one three show, one Saturday afternoon.

Patt & Ben DeMar, who have the Majestic, leased the Colonial last week, and will continue the present "small time splitting" for the week" with the Burts, Auburn, N. Y., both booked by the Family Department of the United Offices. The change goes into operation Dec. 4.

New Castle, Pa., Nov. 29.

M. J. Gibbons' new Nixon here, the opening of which with vaudeville was delayed last week in a flood in the Village, will now start Dec. 4 with shows taken from the Family Department, U. B. O.

The Family Department of the United Booking Offices has a couple of more houses on its books. The newly leased Pinot, Pittston, Mass., starts Dec. 11. The Majestic, Johnstown, added a few vaudeville acts to its picture show, commencing with Monday of this week.

RIVERSIDE OPENING POSTPONED.

The announced opening of William Fox's new Riverside theatre at Broadway and 48th street has been postponed indefinitely, and will not again be set until the contractors assure Mr. Fox the house is in readiness to remain open for a preliminary week, to allow inspection by the neighborhood's residents. This is the customary procedure of the Fox Circuit when starting a new house.

Not deeming the Riverside in fit condition to stand inspection Thanks, Mr. Fox called all bets off, besides telling the contractors what he thought of them.

Monday night at the opening of "Little Boy Blue" at the Lyric, Henry W. Savage sat in an upper box with his stenographer by his side dictating memos to his amanuensis throughout the performance.

GAG ALL RIGHT.

It seems to be mutually understood between the larger "small time" circuits that his Manhattan theatre, at Broadway and 31st street, will not be "blacklisted." Therefore, when Mr. Gane of the Shea & Shay firm last week, the report spread he would book with that office. Later in the week Mr. Gane was in a dark mood, it being known he will book dates independently. At the Loew, offices, M. Schenck stated that notwithstanding the Manhattan was booked by the Loew, there was no effort to "try out" that office. At the Low Greely Square at sixth avenue and 10th street, the Loew offices were kindly disposed to Mr. Gane, without there being any thought of blacklisting his theatre or the act or the act which might appear there.

GIVING FREE TIPS.

Frederick Lederer of the Nixon-Nordlinger vaudeville agency in Philadelphia, has issued a neatly printed poster entitled "Temperament." It reads:

We know that our audiences are hard to please, and that if you put on a "hilarious" show elsewhere, but this is the organisation that we can get no forgiveness for. Now that you have put the spot on the bill you would be a knock out, kindly let us know your secret. We know that you are a good man, and if we pay you a little more you would not be a champion eyebrow roller. If you don't think you could do it, let us ask for it, we wave an American flag, are a patriotic group.

We would advise the artists to delay telling their smart horns until after the first performance. Our audience is so peculiar as to think that if you expect it, be real sarcastic. If they laugh, they stay and away others deserve rights.

To avoid heartaches due to the distribution of dressing rooms we are considering abolishing them and dressing in the barn.

Crowding each other out of the spotlight and taking each other's bequests is considered bad form in this theatre. Therefore, it is requested that you get them out of their "spot" on the Big Time, but remember that our folks don't know what a "knockout" when they see one. They even laughed at Harry Lauder, when you didn't see nothing funny in that gink's act.

BUILDING IN ELMIRA.

Elmira, N. Y., Nov. 29.

Announcement is made that Charles Steinfeld of East Liverpool, Ohio, will construct a new $30,000 picture theatre here at Market and Baldwin streets.

STUDENTS START RIO.

Champaign, Ill., Nov. 29.

In the neighborhood of 400 students of the University of Illinois, started on a rampage in Champaign last Saturday after a foot ball mass meeting in which the appointment of the management and patronage of the Orpheum vaudeville theatre by attempting to set the structure on fire by lighting a bonfire underneath the feet of the exclusive house.

A hand to hand conflict between the rioters, and the theatre attaches and local police, occurred in which the former were decisively repulsed. The doors of the playhouse were damaged and several of the windows were broken by flying pieces of stones and bottles. There was much trouble over the refusal of the theatre management to grant the students free admission to the show.

"POF" INSTEAD OF STOCK.

The stock company which has played at the Bijou theatre the past summer and fall will close tonight as the result of poor business. Mr. is reported vaudeville will supplant it. The house is controlled by Charles Lovenberg, manager of the Keith's, He also book the Palace Hall, another Pawtucket "pop" vaudeville house.

TWO CHANGES INTO "DARK."

New Orleans, Nov. 29.

The Colonial (formerly the Winter Garden) closed Sunday night. Vaudeville was the policy for several weeks, but bad business caused the management to put in kinemacolor pictures of the coronation. The "natural color" films did not draw crowds in insight by the Superintendent. Mr. Kahn, lessee, has decided to put up the bar.

It is rumored a musical comedy film. He returned to the theatre the Colonial shortly by B. F. Brennan.

SAM HARRIS OUT OF "WIGWAM."

Boston, Nov. 29.

At a meeting of the Wigwam Amusement Co., Samuel Harris, for many years general manager of the corporation, was discharged by Mr. Kealey, who immediately switched the booking to Bert Levy. The Wigwam plays eight acts, six of them circuit and the other two recruited by local talent, with admission price ten cents.

THIEF A RESTRICTED FILM.

Boston, Nov. 29.

Harry Redmond, formerly assistant manager of the Premier, a picture house on Washington street, is under the alleged larceny of $500 from the theatre safe.

His experiences read like a restricted film. He returned to the theatre to give himself up, so he said, after looking the safe on the night of Oct. 3. After taking the money he went down Chestnut street, entered a florist shop, where he was met by a woman, so he claims, who trimmed him good and plenty.

Tired and hungry, and with but a few dollars left, he headed his way down to Boston. When he walked into the manager's office at the Premier, the attaches of the house thought that his story were looking at a lost. While Redmond was pleading his case with the management and promising restitution a call was sent for the police. Judge Sanborn, who heard the case, held Redmond in $1,000 for a continued hearing. Redmond pleaded guilty.

N. & Z. LEASE.

Harriburg, Pa., Nov. 29.

Nixon & Zimmerman have leased the Chestnut street hall and will add on to the vaudeville circuit. The house will hereafter be known as the Chestnut St. theatre.

STAGE ASPIRANT A SUICIDE.

Alice Tristram, an English vaudeville actress of Mr. and Mrs. Harry Lauder, committed suicide by drinking carbonic acid Sunday. She was driven to self destruction by the thought of not getting a chance to gain the approval of the audience at the New York Roof during a professional "try-out" Friday night. She died in the Golf Link at Van Courtland park.

Miss Tristram had been in this country three months. Harry Lauder has been here, and the knowledge that she would be successful on this side, paid her passage. She had a great deal of discouragement, according to an engagement. Ed. F. Kealey secured the "try-out" for her and she was to have begun last Monday on bookings in the suburban "small time."

Miss Tristram was extremely nervous at her afternoon performance Friday at the Roof, and had served herself with a stimulant. She got through the evening nicely and received applause on making her exit. The evening bill included a series of "amateur night" acts, and the audience was asking for more when she came on. Her first two songs went well enough, but later the audience began to clap in unison as is the feeling habit of "amateur night" attendants.

Miss Tristram became frightened at the unacustomed demonstration and dashed hystically to the wings. She is supposed to have wandered about Saturday and in a frenzy of discouragement taken her life. She was sent for an investigation in the Tristram suicide to discover if the girl swallowed carbonic acid through a practical joke having been perpetrated by someone of the party she was with.

Another "amateur night" incident happened recently at the Olympic. A girl amateur was practically driven from the stage by "kidding." The manager found her weeping hysterically in the wings and spoke to her. He found she wanted and had hoped to secure a few bits of change. He addressed the audience, told of the little tragedy behind the scenes and asked that the girl be given another chance. She came back and when she bowed her thanks there was $18 scattered underneath her feet.

ONLY FOR COLOR.

Evanston, Nov. 29.

Shelby McCarthy, the entering colored man of this city is converting the building at 518 Fourth street into a theatre in which he will offer vaudeville and pictures to colored people.

The house is scheduled to open Dec. 11.

BUILDING BIDS TAKEN.

Bids will be taken about Dec. 1 by Engineer James P. Whiskeman for the one-story theatre to be erected by James A. Earle, Jr. and James P. Sullivan of Philadelphia at Fifth Av. and 166th street. The house will cost $20,000.
BILLS NEXT WEEK (Dec. 4)
In Vaudeville Theatres, Playing Two Shows Daily
(All house open for the week with Monday matinees, when not otherwise indicated.)

NEW YORK

MADISON ORCH.
(The Ninety & Co.)
Karl Modern
Lisle

BOWERY

Young's Vaudeville

ALHAMBRA

Lester Frank

Martineau

"Police

Aurora

A1

W.

Temple

HHWTCK

ship

ea

Tierney

Vesta

Co

KETTH'S

Helena

Cartmell

Reynolds

Chas.

Nichols

"Foolish

La

Mrs.

Dennis

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AMERICAN.

It's an even break at the American.

What you lose on the first half of your program is easily balanced by the very good show arriving after intermission.

The notable incident of the program is the production or reproduction of Robert Hilliard's sketch "As a Man Bows." The sign board simply gives the name of Clifford Dipple and Co. There are no programs in American which is a mistake in this case, for the company deserves a whole lot more than a mere mention. Mr. Dipple has evidently been working for "big things" but without success. He has made a success of it.

The act can play any of the big time houses. This does not exclude the onlookers who give it a rousing go. The piece, for there is plenty left in it to entertain. The Kiddie alone is worth the playing of the act. She is a little weedy, probably not more than three years old, and is a joy. The honors do not all go to the youngster. Dipple, the hero, must also do splendidly.

The woman is also strong. A second act reproduction that of Arthur Forbes and Co. Forbes is playing Mr. and Mrs. Gene Hughes very well in "Suppression of the Press." It was a good comedy offering for Mr. and Mrs. Hughes, but the act will have to wake up somewhere in order to put it over. Neither Mr. Forbes nor the woman in support grasps the real farcical idea. The piece as it stands will do for the small time; the smart and roughen up the better will be the results.

The Reed Sisters started off the second act and all the crowd. The girls look neat and cute and go through their acrobatic routine swiftly, with no stiffness. Following five is a good acrobatic number. The first to arouse any great enthusiasm.

Tom and Stella Moore were down next to closing. This Tom Moore is a fine acrobat. He can dance and sing with the best of them. He confines his efforts almost entirely to songs. His acrobatic routine is badly needed because he has more material and will be able to carry the act through in any vaudeville theater.

Aaron Kosler was raised to the sublime degree of Master Mason, F. A. M. 190 last week.

Martin Sabine will have the sole management of Edmund Breeze in "Copy," when in vaudeville.

Max Hart is in Bermuda, resting up. Mamie Mainwaring has charge of the agency.

"The Family," on its second tour of the season, opened at Providence on Monday.

Lewis Bros., a bicycle act (playing under the name of William and Williams) closed the first half.

Everyone around the American Tuesday night spoke with much pleasure over the return of Ed Bloom, to happen the following day. Mr. Bloom has been out with the Lauder tour. He appears to have been genuinely missed by the house staff.

Quintano's Venetian Band.

15 Mins.; Full Stage.

These girls open in blue coats and white duck trousers. Quintano, the leader, has long hair. To make it more difficult a lady soloist is brought in. As a vaudeville act Mr. Quintano and his band will never do.

May Lane.

New York.

A "Yodio" song in this act must have been the cause of its taking to vaudeville. The Yodio had to come out in order to get it on the stage, he got himself a girl, and then took all the publicity he could hear at the vaudeville theaters and played all into minutes. The awakening must come sooner or later. The girl is also to be pitted.

Tweed Roberts.

Female Impersonator.

12 Mins.; One and Full Stage.

Kerrara's best bet is his wardrobe. This young man should devote more time to the art of making up. He opens in one, using the full stage to introduce his last numbers. Kerrara lacks the voice, his falseto tones being rather forced and harsh. Kerrara will receive attention in the 'pop' theatres.
NEW ACTS NEXT WEEK

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

Carlton, Hamerstein's
The Ptoroffs, Hamerstein's.
Three Mallets, Hammerstein's.
Bush and Galvin, Hammerstein's.
Crawford and Seaman, Hamerstein's.
Quain and Bele, Hamerstein's.
Ma Fuller, Columbia, "Ninety and Nine," Colonial.
Laura Guerto, Fifth Avenue.
Valencia's Leopards, Fifth Avenue.
Willie Westmore, Greenpoint.
Carlin and Penn, Greenpoint.

Reba and Ines Kaufman.
Songs and Dances.
9 Mins.; Full Stage (Special Set); One (Special Drop).

Colonial
Reba and Ines Kaufman are getting their first taste of vaudeville in this country after an absence of three years in Europe. The girls made their strongest play in a drop up at the Folies Bergere, Paris, production. It will probably take the sisters a little time to grow accustomed to things as they are here over now, but they should have no trouble coming up on their own in a short time. In the present turn their strongest hit is the opening. One of the sisters, in a gaunt, clinging dress, sings a catchy number. From a pumpkin-up-stage the other sister enters for the final chorus. A catchy dance by the pair finishes the bit. A trim girl, named Reba winds up the full stage portion. A "Dutch Kid" number in "one" closes. This consists of a comedy bit and hard shoe dance for the finish. Reba and Ines have little to worry about. A few weeks' working on this side will place them right. They are attractive, have personality and their foreign schooling has added finish. Placed at a great disadvantage through being on so early at the Colonial, the girls did extremely well.

Dash.

Meyers and Wheeler.
Songs.
18 Mins.; One.

Grand Opera House (Nov. 28).

Meyers and Wheeler filed the theatre with their voices. The men score the biggest with their duets. The comedy isn't anything to boast of and there is little excuse for one to appear in eccentric makeup. The "straight" walks on and remarks that inasmuch as his train is a little late, he will sing the Wedding Song. The pair appears and then they do a phonographic "bit," with the "straight" singing "When the Bell in the Light house Rings" and the other man repeating the chorus. For an encore they put over "My Lady Diane." Their voices are immense, but harmoniously and are sufficient to entitle them to attention in any theatre. A different style of dressing would help. With no pretense at costume and depending solely on their songs, they could pass with a rush.

Mark.

ward and Cullen.
Songs and Talk.
14 Mins.; One.
Columbia (Nov. 29).

When you see Ward and Cullen, you are going to see a regular act, one which can step into any position on any bill in this country or England and take its place. These "two-acts" that may be said of appear very seldom, and a good many "two-acts" (man and woman) after Ward and Cullen even wonder how they happened to get in. The turn played around here a couple of years ago, then went west over the National Circuit. If the present act is the one this couple did when here before, the eastern managers allowed the Orpheum people to have a crack at them. Or perhaps the Orpheum time polished this turn off to the fine finish they have returned with. Each is a real performer and their billing as "Ward and a "nance" song, handled by Mr. Cullen. The last thing suspected was that Cullen could do a "cisy," but "Not" he stands with his competitor. Mr. Cullen did as well almost with the "rag" song he and Miss Ward followed with immediately after. The opening seems to have trouble in getting started, and the couple need an encore badly, but they cleaned up the show at the Columbia with ease, besides getting in the "class" division that so many vainly try for—some with more clothes than Miss Ward wore. She had to dress through, proving to everyone that is a good looking girl such as she is, with ability to back her up, can entertain an audience without making a dressmaking freak of herself—for the bound of the numbers only. Besides which Miss Ward was not searching for her breast, never lost in making fast Charlie. The "Ward and Cullen" are so reminiscent of many others on the stage, this team should either change the billing or prefix their first names (which may be done on a regular program). Siene.

Van and Pearce.
Singing, Talking and Dancing.
12 Mins.; One (Special Set).
Wilson Avenue, Chicago.

In some respects Van and Pearce show a considerable improvement over the conventional team-set in "tone" and in their little skit, "Get a License," they have a sort of a novelty. The drop shows a stage door through a 15 minute exposure of which she has taken advantage. Miss Van emerges from the stage door with the orchestral introduction explaining that she has returned the production after a rehearsal quarrel. Miss Van is closely followed by Pearce, who comes via "sin mill" route. They proceed through a routine of talk followed by a song delivered by Pearce. Then comes a soft shoe dance in which Pearce executes some exceedingly difficult steps. More talk and the final song called "I'd Like to Take You Home With Me." In this number Miss Van gives the best version of a female "souse" seen around these parts in some time. It makes a corking good closer and fortunately is not overdone. Incidentally the impresario flaps the lyrics. The Bill has met and improved as it goes along. Miss Van wears two costumes, opening in white and changing to blue. Both are natty and the colouring is in keeping with the programme. Pearce dresses plain and looks good in his clothes. The pair have a vehicle that should go big on the comedy stage and if handled right it should mean a big bill. They scored a strong hit at the Wilson.

Wynn.

Gardiner and Vincent.
"Burying Sue" (Comedy).
17 Mins.; Full Stage (Exterior 10); One (Picture Sheet 2); Full Stage (Special Set—Exterior 5).
Columbia (Nov. 28).

In the new comedy sketch of Gardiner and Vincent, there will have to be considerable work put upon it, with as much playing, before the natural finish is fully impressed. There is comedy through dialog and situations, some of the latter secured from mechanical effects. A few of the latter have been effectively used and are mostly achieved by objects pulled into the files. A little in the new sketch has been taken from the former act Gardiner and Vincent had, especially the dance at the finale. To make two full stage sets in a seventeen-minute turn is something out of the ordinary. It carries the story through, of a magic horse which assisted the two principals to escape from Arabia by flying to their American home. The time in "one" which shows a moving picture panoramic view of the country as the "flying horse" (with the couple astride) files through the set is made. During the "flight" Miss Vincent sings. She sings twice during the act. Two other people are used in the production, the one opening is on a dark scene unless there was a misunderstanding about lights Sunday night. Mr. Gardiner has the foundation of a good comedy act. He will have to discover what is wrong and then remedy it.

Siene.

NEW SHOWS NEXT WEEK

Initial Presentation, Preliminary Attraction of Legitimate Theatres in New York

"Kindling" (Margaret Illington)—Daly's.
"Peggy"—Casino.
"The Marionettes" (Miss Nazimova).—Columbia.
"The Witness for the Defense" (Ethel Barrymore)—Empire.

Schrode and Chappelle.
Talk.
14 Mins.; One (Special Drop).
Columbia (Nov. 28).

There is a marked similarity of frame-up in the Schrode and Chappelle act to the conversation turn of a MacMahon and Chappelle. The recited resemblance between the Miss Chappelle here and Edithie Chappelle (Tim McMahon's partner) easily prostitution. The turn did excellently and Schrode and Chappelle were formerly known as Chas. and Alice Schrode, or the Two Schrodes. The special drop of a "rag," which are the main points of the Schrode and Chappelle show where the saloon is standing, and berated by his wife for having kept her waiting several minutes at the corner. Mr. Schrode, seated on a beer case while Miss Chappelle is standing, answers her questions and speeches by sharp, terse and witty answers. A couple of well known "gags" have been called from the saloon, Schrode and Chappelle, as they are the best turn on the Columbia. Many laughs were secured, and the finale, a slow and quiet one, was applauded. The act might move little faster, though the nature of it calls for deliberation.

Joe Spissell and Co. (8). Comedy Acrobatics.
Full Stage (Exterior).
Columbia (Nov. 26).

Joe Spissell and Co. have a nice rough comedy acrobatic act remindful in a way (though more extensive and elaborated) of the old turn of the Spissell Bros. and Mack, of which this Joe Spissell was a part. At the Columbia Sunday night the Spissell act opened the show. The position detracted from the comedy, and removed much of the value. It's an act that should not open or close a bill. The audience must be respectfully seated and the cue given to pulse. There are many mechanical devices, besides rough and ground tumbling. As the turn progressed, it gained approval andSolid applause at the finish. The ending did not work as well for the one show as it would on a week's stand. Where a rough comedy turn would be wanted, Joe Spissell and Co. may be called in.
New Acts in "Pop" Houses

Irving and O'Neil. 17 Mins.; One. Murray Hill (Nov. 28). The woman is a ballad singer possessing her own share of good looks. The man is a comedian of a kind. His long suit is parody on pretty girls. One feature of his work is a sequel to the old reliable "Cats at the Bat" which he recites with good results. The finish consists of the couple selecting different parts of the baseball brouhaha for an audience, and when the fellow selected the gallery and sang a parody about wanting a white hope like John L. Sullivan back for the galleries, made a great deal more noise than they did when they saw a picture of President Taft a few moments before. The act for the small time can be a steady worker. 

Jess. O'Brien and Co. Comedy Sketch. 18 Mins.; Parlor. Murray Hill (Nov. 28). Mr. O'Brien and Co. for a moment looked as though they might present a real interesting little story, but in three minutes it developed into an affair as rough as the one that was done for years by the Pigeon-McCoy Trio. A former husband calls on the wife of a fellow who is angry about it. The present husband roughs the other fellow, and nothing. The seltzer bottle is used freely. The lines amount to nothing. It made the Murray Hill audience rock with laughter, but a great probably could do likewise in any small time house. 

J. Arthur O'Brien and Co. Comedy Sketch. 19 Mins.; Two (Special Drop). Murray Hill (Nov. 28). These two men have a corking idea to work on. When the situations have been given more attention this talking act will rank with the best on the small time. One plays an Irishman while the other is astraight. The Irishman is Mollie and, the straight man does well very little. The little bit of pathos towards the finish could be cut down a shade. It is some that has been done before. 

Hart and Dunley. Comedy Talking. 20 Mins.; One. Murray Hill (Nov. 28). These two men have a corking idea to work on. When the situations have been given more attention this talking act will rank with the best on the small time. One plays an Irishman while the other is astraight. The Irishman is Mollie and, the straight man does well very little. The little bit of pathos towards the finish could be cut down a shade. It is some that has been done before. 

Charles McAvoy. Singing Monologist. 21 Mins.; One. This comedian with the Irish accent plays quite a bit in the "pop" houses, his songs and parodies getting the best results. McAvoy would make a better impression if he could wear a different garb or appear in eccentic attire. 

LaSalle and Starr Dance. 30 Mins.; One. "A two man" dancing combination that opens with the usual step routine and after individual work, offer an eccentic song and dance, in country boy and girl make-up. A good act for the "pop" houses. 

Marxwell's Electrical Patriots (8). Singing and Dancing. Ten Mins.; Full Stage (Special Set). Ten years ago this act would have been a distinct novelty. Today it might be interesting to patrons of the big small time. A man and woman both have a grizzly act, which was done by seven girls back them up in the numbers. first attired in illuminated costumes, then fast with small incandescent lamps, during their presentations, use leters on the knapacks to form the names of Lincoln, Grant, etc. Throughout the girls sing, evoke laughter in the audience, finally appearing in military costs and lights. The girls were a trifle slack in the adjustment of their lights, permitting them to wrinkle unpardonably. 

Price and McCabe. Cartoonists. 19 Mins.; Full Stage. Two young chaps work on opposite sides of the stage drawing cartoons with colored chalk after the fashion in vogue for several years past. As they opened the show they were allotted full stage, but can not have the same size "area" for they both on one board doing a picture together. The boys are on a par with many others seen about town in opening positions, both in the large and small time. 

Mattie Quinn and Brothers. Singing and Dancing. 19 Mins.; One. What develops later into a dancing act starts off as a singing turn of poor caliber. Mattie Quinn sings two songs alone after the three sing the usual rushed opening song that tries sometimes. One good selection the girl does is called "Sieve," which she announces is Thomas Q. Seabrook's. The three-act finishes with dancing. Nothing in the act warrants much for it, even on the small time. 

George Fox. Hebrew Comedian. 12 Mins.; One. This comic is the "Mysterious Rag" on opening and then follows with an announcement that he will imitate certain comedians, etc. He then sings a parody on "Alexander's Ragtime Band" and follows it up with some daffy silly that should be "canned" right off the reel. They are too old for comfort even on the "small time." For ordinary fees. His parody will get him attention in the "pop." 

Meyers and Perry. Muscians. 10 Mins.; One. New York. A man and a young boy play different musical instruments. The boy plays the harp and violin; the man does most of his playing on the piccolo and different sized ocarinas. The effect of their playing is pleasing but the elder falls down at times in showmanship. The act as it stands ought to be kept by the small time. 

OUT OF TOWN

Red Box Quartet. Songs. Ten Mins.; One. Keith's, Boston. Yes, they are all good ball players, but, aside from that, any time this talented quartet want to quilt ball for a week or a month they can do it either individually or collectively. They would have to embrace the gay and festive boards, let the managers welcome them with " Odin" and " Tern" and "Red Sox" players and their work is in "one." Wear the home uniform, the quartet, consisting of three pitchers, Bill Lyons, Edwards and Ewing, and Hugh Bradley, catcher and first baseman, gave a fifteen-minute entertainment that made the team the real headline of the show. Monday night they were moved down next to closing. Right there is where the show stopped. On at 10.06 the four sang a medley of popular numbers. Then came Bill Lyons with his unio, "Old Time in Storm," for which he got a storm of applause. There was an ensemble chorus for this number. It was followed with "My Heart's in the Highlands" with "Buck" O'Brien as the soloist. Each was better than the other and the first was better than the last. Much as you and I were Young, Maggie," using the quartet ensemble again. Hugh Bradley had the rousing finish number with "Oh! You Beautiful Doll." Here is where the singers and the audience had a real good time. With a swaying, gingery, grizzly bear, lit to the "doll" songs, they were recalled time after time again. Their stage presence was perfect. No fright or wait. Each number followed in turn with a snap and so, that might be taken as an instructive lesson by some of the high salaried quartets. The act is a dandy. It may sound a bit favorable coming from a Bostonian, but the New Yorkers, who were recalled time after time, were obviously quite favorable. They were the recipients of a huge floral horsehoe, but that was in Boston. (New York will give them conservatories.) 

Tim McMahon's "Southern Review." 19 Mins.; Full Stage (Special Settings). Younger's Pier, Atlantic City. In the "Big Southern Review" Tim McMahon has built a production which follows the line of his other big vaudeville acts. The present offering shows four scenes, depicting cotton fields and a levee on the Mississippi. The turn features Harry Wardell, who was with the Masnetres for some time and last season at the Hippodrome. He has several good selections. His characterization of an old darkey is very clever. The opening shows four couples, but shortly afterward the "girls" turn out to be boys. There is, however, one girl (Stella Reinhardt) who is a dandy stepper. As a soloist and comic she is very good, but in the combined, this being the big feature. The action proved very smooth throughout for a first showing, and it took big applause from the audience. They were well pleased, however, the管理中心 to measure up to, if not exceed, the high standard of the other McMahon acts.

I. B. Pulaski

(Continued on page 24.)
WILMINGTON STOCK PASSES.

Wilmington, Del., Nov. 29.
The Edwards Stock company at the Academy theatre here was closed last week days ago, when Manager Edwards was compelled to "pass" on salary night. The company played on the common-wealth plan last week closing Saturday night. Dr. W. E. Harris, a well known dentist here, has secured control of the house and appointed William G. Shaw as manager.
The stock company was originally installed a couple of years ago by Messrs. Roth, Connex & Edwards. Roth was the moneymaker. He withdrew from the enterprise two years ago. Connex & Edwards then continued the same policy up to the present season, but Edwards attempted to conduct it alone.

ENGAGING NEW LEADS.

Philadelphia, Nov. 29.
Though Edna May Spooner has severed connections with the Biyany-Spoo-ner stock, the company will continue its work at the American house.

George Drury Hart will play the principal male roles and Florence Gear engaged to take Miss Spooner's place.

NATIONAL, QUEBEC, BURNS.

Quebec, Nov. 29.
The National theatre opened Saturday night, the fire depositing the French stock company installed there. The latter has made application to secure the Auditorium.

PICKS OUT MATTON.

Chicago, Nov. 29.
Matton, Ill., and the Lyric theatre there have been selected by the Tri-State Amusement Co. for a stock company, opening Dec. 11.

$10,000 BROOKLYN HOUSE.

A new two-story brick theatre, costing $10,000, Shampan & Shampan, Broadway, architects, will be built by George G. Rice, agent of Brooklyn at 141-15 Monroe street. The plans have been completed.

W. B. Harshman, who has been a show manager for more than twenty years, is in New York organizing a stock company to go to Europe for the coming season. He intends to stay all winter.

Louise Leoni Hall, who moved his stock company into the Amphippe, Boston, within close proximity of Coretta Patton's Loo Avenue, has found the going so promising as to keep the show open for a few weeks.

Vio Maia, known in Illinois and Michigan for his connections with vaudeville, is going out for fame's sake to Chicago with Cal Dewart as the star of a comedy drama. "Fighting" Dewart opens somewhere in Ohio in January.

Josef Strasney, the new conductor of the Philadelphia Metropolitan Opera House, has traveled to Europe for the past four years. Arturo Toscanini has been retained for the same period as musical director.

GUILIO CASSATI-CAMASSA has been re-engaged as manager of Metropolitan Opera co. for the next four years. Arturo Toscanini has been retained for the same period as musical director.

LYCEUM CANCELLED WHILE PLAYING.

New Orleans, Nov. 29.

As the queen, mother of "Hamlet," in the opera of that name, Miss Clayrell made her first and last appearance at the French Opera last week. It was her last, because the performance was well under way, it was evident a change would be necessary, and they resented changing her cancellation was posted in the foyer.

One of the earliest engagements made during the summer by M. Leyolle was that of Miss Pequot d'Assy, who is said to be a contralto of high standing in France. After the impresario had left for America, Miss Pequot fell seriously ill, and the manager had to fall back on a blind engagement through an operatic agency in Paris. The result was Miss Clayrell.

Parisian operatic agencies bear a reputation for veracity similar to the small time vaudeville agencies of the south.

SOUSA'S NEW PIECE.

Chicago, Nov. 29.

John P. Sousa and his orchestra gave a well attended and thoroughly appreciated concert last Sunday night in the Auditorium. Besides his new march composition, "The Federal," Sousa presented for the first time here a descriptive piece entitled "Dwellers in the Western World."

GOING ACROSS COUNTRY.

Boston, Nov. 29.

Henry Russell, managing director of the Boston Opera House, is planning to take his company on a tour across the continent when the local opera season ends.

Oscar Mahan on the Russian baritone, will not be with the Boston Opera Company this season. He is expected to join the Imperial Opera in Vienna.

The new $150,000 pipe organ in the Louis-ville Church has the dedication August 7. Mahan, will be heard here for the first time at the Plaza Hotel, New York.

Lee Mock, the Czech tenor, has left the Imperial Opera House, Vienna, and comes here in a few weeks to sing at the Metropolitan Opera House.

Frank Croton, basso, has been engaged to sing in "Manila," with the Winters (Mass.) Oratorio Society. He will appear in New York later in the season.

Jervy Mottet, the American contralto, trav- eling in Japan is expected to take a trip to the Pacific Coast on the present tour.

The Max Jacobs String Orchestra, now in its second season, gives three concerts each week at New York, Dec., Jan. 19, and Feb. 16.

Alexander Heineman, the German tenor since 28 years, is on an extensive concert tour.

Maximilian Pillar, who is developing his vocal powers along the light music line, will be heard in New York the first part of December.

Mario Biddari, American soprano, is hav- ing a fairly good time, for his voice, for the Houston Lyric Opera Company.

George Mikolas and wife (Zevada) Der Verner, are visiting here, appearing in the German Opera Society in New York, New York, New Jersey.

Albert Spalding's orchestra, which was forced to cancel two weeks' engagements, owing to illness of the leader, has been offered a series of engagements in the South.

Max Zanger, Austrian conductor, who in 1886 conducted the Regensburger Opera and later the Berlin Opera, returned recently from Munich, and is 70 years old.

Claude A. Dubayres, arrives in Boston next week, having been invited to give a personal performance of his two operas, "Pallasse at Marseilles." "Players' Night" came near being the added attraction of the show. Business was a little better than fair but the stormy weather might have had something to do with keeping a crowd away.

Meyers and Perry (New Acta) opened the regular show, appearing a little after eight. The Castelanne Brothers caused quite some excitement with their fast bicycle act. The boys are doing splendidly with the somersault tricks.

Vario Major is the kind of a turn that simply does not belong on the Roof. Her songs are of a quiet nature. She has a chance with them. Her dance at the finish did a little better for her.

The Mascagni in fancy and whirligig dancing and played as the audience interested, possibly on account of the absence of an orchestra. Acts of this kind need plenty of noise. The turn through the interest outside of a whirl the man does.

The Musical Smith did well at the finish after they had got over the classical music played a few popular numbers. Five cornets only in an act is a pretty hard vaudeville proposition anyway.

Sward, Clare and Ward consumed much time with a sketch that didn't have a chance on the Roof. In the regular small time theatres the piece could draw plenty of laughs. Tweedy and Roberts (New Acta).

The Three National Comiques closed the regular show. These boys were the ground work of the "straight" ought to place him among the best. The act is good enough to open the show on any big time bill.

JOSEPH PATRON.

Webster, Mass., Nov. 29.

J. Joseph Patron, an old time minstrel, who died at his home in Killingly, Conn., was laid to rest Tuesday, in this town. He died of typhoid pneumonia at the age of sixty-five, and leaves a widow and four children, one of whom, J. Joseph Patron, a Boston lawyer. When he was last seen his wife was so ill in another part of the house that the news of her husband's death was kept from her.
LADY OF COVENTRY.

On the program at Daly's theatre where Viola Allen is appearing in "The Lady of Coventry," as a new romance in four acts, there are a few words stating that the play was staged by the author, Louis N. Parker. That was probably the main reason for the non-success of the piece, which might have been remedied by a cold-blooded, practical stage director with no sentimental interest in the book, other than to regard it as the basis of a series of stage pictures and situations.

Godiva, the Lady of Coventry, is an interesting enough personality to build a play around, and yet Mr. Parker's romance proved only mildly interesting. In this version of the story of the Lady of Coventry, Dorothea, likewise called Godiva, is kept as prisoner in her castle, an outlaw, who has taken the town of Coventry and finally the castle itself by force of arms. He becomes enamored of her and sends his squire to request her to let him retainers go free, as he at first promised to do. In another scene he tells Dorothea of his love and is so insistent that until she gives herself to him not one morsel of food or any water shall be allowed to come into the town where Godiva are already starving. She shall be free to go into town and see the misery she has wrought; that he would as soon break his oath as she would think of retaking it through the door of gold or silver.

She sees in this a way to save herself and her people and decides to ride as he has said. He pleads and forbids by turns but Godiva holds him to what she calls her oath. Finding her immovable he faces the assembled townsfolk and tells them to shut themselves in their houses, at the futter of a blind the hand that moved it shall be chopped off and any eyes that peep shall be burned out of their sockets and etc. As Lady Godiva passes through the hall on her way to ride, Leofric begs her to forgive him for the insult he has given her. She tells him she has got to ride out of the town with her people; that he asks nothing for himself but her forgiveness. She tells him it is too late—that no man would believe in her honor were she not to ride according to her promise.

The lady rides and one man looks, Leofric himself, and the other who sees him himself up to have his eyes burnt out. Since he is to see her no more he needs no eyes. Godiva is touched by this new love and confesses her own for him.

Miss Allen as Godiva was charming always, and at times strong, but she failed to create any illusion of lack of color.

There was a distinct feeling of disappointment when at the finish of the third act there was no glimpse of Godiva's "clothed forth in charity" riding by. In Tennyson's poem of "Godiva" it is said that when her ladyship stopped forth to make her famous ride "she unclasped the wedded eagles of her belt." It would have been a very pretty touch and one recognized by the audience had Miss Allen's robe been enacted by a belt with a buckle in the form of an eagle. The tails of her coat were brought on by Godiva's people to be given by stealth to the starving townsfolk, one knew there was no hope that she could do it in the open. People who came on now and again, failed to create the illusion of thousands of others outside the gate clamping things through the gates. The blackness of the cast and the circle in itself gave one no sense of any vastness beyond. This absence of proper stage direction in so important a production was not to be excused. A practical producer, given sufficient leeway, would undoubtedly have improved Mr. Parker's book by judicious pruning, excising and editing.

There was no lack of conviction in Henry Kolker's interpretation of the role of Leofric. He was rugged and sincere and was fortunate in having the best scenes and situations fall to him. It was in reality a better written part than the star's. The only one of the cast who stood out were Henry Stanford in the role of Waltheof and Carli Lindeman as Father Bernard. The through line and the color of the piece was beautiful. Despite this fact the production lacked atmosphere, due as before to want of attention to detail.

Mr. Parker's dramatization of the story of Lady Godiva and her famous ride through the town of Coventry, as shown at Daly's theatre, is unlikely to prove a popular triumph as it may be placed in the opposite category.

LITTLE BOY BLUE.

"Little Boy Blue" is probably a success. If quantity were the main essential, there would be no qualifying adverb. Quantity applies to everything connected with "Little Boy Blue" except the principals, few in number. But the authors, librettists and composers! The piece is a romantic operaette, announced on the program by Rudolph Schanzer and Carl Lindeman, American adaptation by A. K. Thomas and Edward A. Paulton, music by Henri Bereny. Then there are melodies by Paul Rubens (Troy or Germany) and Edward A. Paulton. Credit is also given for lyrics to Carolyn Wells, Grant Stuart, Edward Paulton and William F. Green. Yet another melody is credited to the musical director, Arthur Weld. This array exceeds in numbers the principals of the opera, but to find absolutely frank, additional credit is due the composers of "The Merry Widow," "The Shrew" and "The Pink Lady" for at least suggesting the melodies of "Little Boy Blue," but to find absolutely frank, additional credit is due the composers of "The Merry Widow," "The Shrew" and "The Pink Lady" for at least suggesting the melodies of "Little Boy Blue." Just how much of this will meet with genuine approval on the part of audiences after the first night "pluggers" are disposed of, time will tell.

The piece is an operetta of the conventional type, sung in Europe for several seasons under the title of "Lord Piccolo." The story concerns a young girl seeking a music business as an aid, a French detective, who induces a girl to disguise herself as a boy and pose as the bell. The girl is in love with the policeman of a peep show but handsome Marques. He rejects an opportunity to marry an heiress for love of the dispenser of liquid refreshments.

While Henry W. Savage has been lavish in his expenditures, the salaries of the principals will never bank a purpose. Nevertheless the main, capable performers. Gertrude Bryan in the stellar role in features resembles Maude Adams and when she appears younger than her years. Vesta Tilley in her younger days. Southing on for her first entrance she created anything but a favorable impression, but as the programme progressed Miss Bryan redeemed herself and won a good sized hit that seemed to establish her as a popular favorite.

Charles Mesklin, as the handsome young Marques, was a "go-getter." He acted and danced magnetically, but was woefully weakly vocal. John Dunsmore, the Scotch Earl gave a very nice performance. Vesta Tilley, as a French cafe proprietor was adequate to the demands of the role and Katherine Stevenson as a sweet little ingenue had an appealing manner.

The chief comic parts fell to Otis Harlan and Maude Odell. Both strongly scored. Neil McNeil as a Scotch valet, failed to evoke even a smile from a very friendly house.

A vast amount of scenery of a most pretentious sort helped along the "atmosphere" of the action, with no diminution of the matter in its lavishes. The stage direction of Frank Smithson and the arrangement of the dances by Jack Mason call for favorable comment.

Despite herculean efforts to plant a couple of song hits by the aid of a villainist and evectors, and a palatable imitation of the "Merry Widow" Waltz, nothing in the score will be whistled.

"Little Boy Blue" will probably have a future. The words of the score, despite its numerous defects. There is enough in it that is good to warrant such a prediction.

TAKE MY ADVICE.

Anybody who tries to seriously review "Take My Advice" with William Collier in the stellar role is entitled to be laughed at for his pains. It just can't be done.

"Take My Advice" might just as well be called "What's the Use" or anything else. Collier disarms criticism and describes it as an "entertainment," so if in passing any comment you insist on calling it a play—so much of what sort—the laugh is on you.

In reality it is a series of duologues designed for the exploitation of Collier's "besetting sin," repartee. If Collier attempts to read a serious line he will surely disappoint his audience, unless he twists the last word into a quip or "gag" of some sort. Mr. Collier has taught the public to expect that of him and they will accept nothing else. But the main thing is that he is not ashamed to be a buffalo, and is willing to pay for it and, after all, why not give it to them?

Still it is the same bag of tricks in which he is an adept. He should not try to make them up and twist them about and manipulate them in various complex and diverse ways. There is the timitron, the drunkard, a woman in a case of a drink, the flip philosophy engendered by temporary financial embarrassment, and the winning of an indefinite amount of money through diligent application to business, inspired by the desire to win the woman of his heart. How can you think of that? Here we are actually having the experience and poor taste to attempt an analysis of a Collier entertainment.

Away's here's a couple of Colliertisms to regain the reader's good grace: "I plan out what I'm going to say to girls and what their answers will be, but I never say the right thing that makes the answers all wrong." This to the villain: "You didn't attend to business, you didn't tell the boys who you were." The honest--I think you'll make a good husband." There are hundreds of just such lines in the piece—bog, pardon, entertainments, and none of them in a constant torrent of laughter.

Not only is the dialog replete with the Collier stamp, but in addition to the Collierism that trumps all these marks, the author is credited in part to that source, and there are five other members of the clan in the cast. In the Collier clan are Gladric, a brother-in-law, Helen Collier Garrick, a sister, Paula Marr, wife, William Collier, Jr., and the manager is Walter Collier, a cousin. Collier need make no apologies for his relations. All acquitted themselves creditably.

The brother-in-law played a middle aged business man acceptably, his wife was a sweet and charming ingenue lead, his sister was a deliciously funny character comedy without remorse from her, his son was a bright and cute little precocious kid, and the cousin was a genial, yet dignified, "man in front."

Others in the cast were William Lamp, Chas. Dow Clark, John Junior, Dorothy Unger, John Arthur, John Amam, Thomas Stuart, Regina Connell. None has the good gift of genius, yet all were more than acceptable.

James Montgomery is given equal credit in the libretto as the librettist and the program as the author. How the poor fellow must have suffered at the sacrifice of everything for a laugh. On the other hand what a consolation and balm for his wounded feelings will be the weekly royalty remittance that will come to him by virtue of the almost certain lengthy duration of the metropolitan run of "Take My Advice."

After all, money talks, and the Colliers are usually breathing. The Fulton theatre has a hit. But contemplate what "Take My Advice" would be minus Collier, Colliertisms and the Collier family!
COLUMBIA.

It's doubtful if there was a more enjoyable vaudeville bill in New York (not excepting the regular houses) than the program of nine acts on the single night (Sunday) of the week follow & Armstrong's vaudeville show at the Columbia. Not the least attraction by any means was the newness of some of the acts to the big town, for newness nowadays in vaudeville is a novelty all by itself.

The Columbia held nearly capacity. That Sunday afternoon the plush house was packed through this Sunday, for vaudeville which is variety (and something else besides the ding-dong variety New York has been getting for the past two seasons) must draw.

For a one day show, the acts were excellently placed. Perhaps the only turns suffering from position were Armstrong and Clark, who were too far down (second from closing) and Joe Spiseg, and Co. (New Acts) opening the show. The comedy of the latter was a bit rough, with some details maland and deserved a later position. "No. 2" would have suited it nicely, but the bill did not permit a rearrangement.

The talk in the Armstrong and Clark act can't get over. It isn't there. There is no reason why it should be. If a restructure is introduced the blackface comedian, the boys have had a dilemma necessary for a sketch formulation to a "piano-act." The comedian in Armstrong, the pianist can deliver a "rag" song, while the pianist does well enough with a straight number, but the boys, if they want to save the time, must refame the turn. They displayed poor judgment Sunday night in singing "Mysterious Rag" after Mueller and Mueller had used it. It's funny a "piano-act" couldn't make a quick shift of a number. Either that should have been done or the act closed it.

Mueller and Mueller have returned to New York, but they haven't kept pace with eastern vaudeville which is "big business." Boys dress "straight" and carry a plush drop with a big "M." This would do something for the "class" sought, if the selectors of music at it. Opening with "Old Home Town" and mixing up "The Rosary" for the second number gave the turn a very poor start. Using Geo Lash's "Twilight" song helped some, and "Mysterious Rag" pulled the couple out in the No. 2 spot at the Columbia. But they must do much better to get talked about around here.

A good comedy moment was furnished by Girard and Gardner. They appeared in the Indian spirit. It makes one just a bit tired to see and hear about "the scarcity of material on the big time," and then recall that Girard and Gardner haven't worked a big house in New York in some time. If the New York managers know a better Irish comedian, who is available, let him try here, for they ought to grab him right away.

Up to date, none such has played on Broadway. The sketch has been well worked up since its first appearance in FIFTH AVENUE.

It took two long days Monday evening for the audience to become seated and a longer time for the bill to get started. There were no extraordinary features, no new acts and barring a couple the audience sat on its hands and waited.

The show didn't get a real start until Joe Jackson appeared, although the excursion trips into the Columbia's parlor Dixon had "em going on the comedian's dancing.

The Banks-Dressale Duo, with music, special dancing and Colonial dress, opened quietly, Corcoran and Dixon following. "The Police Inspector" may have been too early. The playing was well done, but indicating the latter's prevented Leona Thurber and Harry Madison created some laughter while Madison's dancing scored. Jackson came next and had everything his own way, his comedy proving a big hit.

Besee Wynn, programmed next to closing, was in the "Sixth" position. The vaudeville comedians register another large personal hit. The audience liked her "If Every Star Was A Little Pickanniny and Then Little Bambus." In The "Italian Serenade" the best of her new songs, while she cleverly put over "When There's Something Comin' Along." The gags of the first act are of indiscernible and subsequent embarrassment a woman is in when she feels some of her attire slipping out of place.

Miss Wynn was in splendid voice and had to sing one of her old numbers at the close. She displays some beautiful wardrobe effects at being Miss Wynn is adding to her popularity at the Fifth Avenue this week.

"Dinkelspiel's Christmas," with Bernard Rainold as the old German, is back for another visit but from the way the audience laughed the sketch seemed new. Good, honest, fun with a happy ending makes "Dinkelspiel's Christmas," one of the most appreciated acts in vaudeville.

The Temple Quartet came next to closing, a hit with the singing ahead of the four boys, "cleaned up," their "rag numbers" in particular getting a big hand. This quartet, when right, do better than the harmony t'g with a capital H.

Meehan's Dogs closed. The leaping greyhounds will win any audience, particularly "Rey," who is some swiveling dog.

MARK.

COLUMBIA.

A bill that did not look particularly inviting on paper developed into a dandy vaudeville show. Perfect dovetailing of acts is the answer. The program is ball bearing, with the bearings well oiled with comedy that leaves without the slightest friction. There were several hits of godly proportions, and also a couple of turns carrying the audience.

Lillian Shaw is the headline. While she did very well second after intermission, Miss Shaw is hardly utilized. She may get all the bills in the lame' houses. Just why the comedienne should be billed over Walter C. Kelly and Joe Howard and Mabel McCane was a puzzler going into the theatre and one still wonders at it coming out.

The house was well filled on the lower floor and in the boxes Monday night, but the balcony floor was light. Miss Shaw has a couple of new songs. She opens with "Rum Tum Tiddly," the Winter Garden hit. In straight numbers it was too long, but otherwise it was unable to follow the voice of Mabel McCane's a few steps ahead. Lillian got very little from the number, too, for second character song with the comedienne pushing a baby carriage. This is the only number in which she was the beginner's counsel. The woman in which it went she should readily understand whereas her strength lies. A "Yiddish" ballad song is a popular number, her other number from old. Both did well, "I Gotta Da Rock" and "Dat Yiddisher Dance." Van Hoven, No. 2" didn't get nearly as high a board. He could have under the circumstances, but "The Dippy Magician," certainly made it easy for those who followed. He worked the audience into a good humor until they were ready for anything. This was plainly evidenced by the manner in which Linton and Lawrence went over with a bunch and according to their actual worth. The numbers at the performance made it a laugh in the air. As a story teller Kelly has no superior. Many of his stories catch laughs before the point is in sight. Each contains more than one laugh prescribed. It is all in the telling.

Walter C. Kelly, "No. 4" picked up the act where Linton and Lawrence left it and before the saging had been noticed he set it whirling in the air. As a story teller Kelly has no superior. Many of his stories catch laughs before the point is in sight. Each contains more than one laugh prescribed. It is all in the telling.

Joseph Howard and Mabel McCane closed before the intermission. They held the string which Kelly had set running. But the string was not the present arrangement is a classy looking outfit. Miss McCane wears a couple of frocks that are wonders, and she tells the familiar bit with Howard in a manner to make it sound fresh. A corking singing combination, the couple will go over as a classy entertaining specialty anywhere.


HUMMERMERICAN.

The bill did not attract a record house, those who turned out being real warm-hearted. Most of the acts fared better than could be expected at the Victoria. Two acts were on a floating entertainment and all the others with the exception of a few funny impersonators. The show was pretty long one and could have started with the third act.

It was required much thought on the part of Harry Von Tilzer what to sing this week. The song writer was at Hammerstein's not so long ago. Outsides, the acts remain unchanged. The two new songs sound like winners, especially the comedy number called "With His Hand in Mine." About the latter's composition.

The other new one was a "coon" song of the present type named "Counterfelt Hill." Mr. Von Tilzer has the service of three people in the audience, and a boy on the stage, who sang the chorus of "Blanket Bay" in a pleasing voice. The composer was on two hour before intermission.

The "Billy" of "Blanket Bay" hasn't lost any of its value was demonstrated. The playlet is still in the running for high honors among comedies. Lyons and Yosco cling to much popularity at Hammerstein's. The harpist and the singer received the biggest round of applause of anyone on the bill.

If anyone wants to catch some class in women's clothes let them see that of Armstrong. The impersonator comes back with three new creations that are dreams. The singing numbers also have been well used. They are much more getting them over better than ever. The act was at a big disadvantage through The Grasiers ahead of them in the bill. The Grasier boy discloses himself by removing his wig the same as is done by this turn.

Collins and Hart, the suspended sensation, brought the laughs early in the act, that to the finish, turned them into roars. Belle Blanche had a very hard spot for her act, which starts quickly. The closing act was a crying, pretty ditty on the long bill. It seems as though it has come to the time when Miss Blanche should decide what kind of turn she is going to do. Monday night the numbers in which the voice had to be displayed went much bigger than the others. The imitations didn't figure much at all.

The Grasiers, "No. 3" were a big surprise. The finish of the boy's dance was a big hit and the removal of the cape look the wise crowd right off their feet.

The Three Keatons, held over, appeared "No. 4." Joe and Buster had out one of the best and a couple of real nifties about the crowd coming in.

Frank Fogarty appeared next to closing. He made more than good at this late hour.

The Three Marcatonis were on last. Those who remained were given a great treat. The men are splendid looking athletes.

James Burns, a wire walker, opened the show. Leslie Thurston, xylophone player, "No. 2" Frette (New Acts).
COLUMBIA BURLESQUERS

There seems little difference in the "Columbia Burlesquers" of this season from last year. Two or three new principals are among the many; a few numbers have been substituted for those formerly employed; perhaps the settings have been repainted, or maybe one is new (to this show) but truth to tell, there wasn't anything in "The Columbia" show last season to leave an impression, so it all seems new. It can come back next season too, with a little thought for how to recall it. There's nothing worth recalling. No doubt, though, the principals could take care of real material.

The performance runs in two pieces with an olio separating. The first scene is aboard ship, but whether the comedy is not never comes out. Once Mabel De Young as a French girl asked her fellow-conspirator for $10 "to go out and buy a ring." That ended, she was either anchored or headed for a jewelry store. Then again someone asked someone else, "Are you going aboard ship?" That, too, ended in laughter that looked like a Coney Island, literal, or figurative.

In the second act, which must be important as the program repeats the same gags to the same effect, the characters are recited from the first part, the setting is the "Cafe de Boulevard." As the program had no more room, the place where the "Cafe" was supposed to be wasn't meant to be. It may have been Second avenue or Paris. Probably Second avenue, for Leo Stevens brought out his band business in the scene. They surely wouldn't stand for that in Paris.

About 10:50 Nellie Floride commenced singing about "Madrid." That was the cue, if it ever came out, for a good show after 10:50. Miss Floride is only one of the prinoma deenas. Helen Jessis Moore is another, and Miss Mooch will very likely have her own. She sang sooper solo as though brought up in a dramatic school of acting, "rendered" "coon" songs as though she was a racial recitation was about a glass of boose growing confident with a glass of water. Quite entertaining. Then Frank O'Brien, who was a trump-card in the play, recited about a couple of "bed-bugs." Oh, yes, Mr. O'Brien's recitation was delightful — and refined.

Comedy, you see, a parody on Miss Moore's recitation.

This recitation business was neatly worked up too. There was a dinner scene. Mr. O'Brien went to a turkey. Miss De Young went to a turkey. Miss De Young wounded Mr. O'Brien. He believed she pilled over her dress, but he only spilt it over the stage. When the festivities were dying down, someone, I forget who, didn't next. Miss Moore walked right out to the footlights, saying she would tell about the two glasses. It became very interesting, because the spot man threw the yellow light upon Miss Moore, something the dramatic-sopranos reader was never intended for.

Two good numbers, "Kris Kringle" and "The Kentucky Belles" should have been perfect for some other Wheel. *Siena.*

THE KENTUCKY BELLES

William J. Flagg is the author of "The Morning After," a two-act piece that serves as a foundation for the Kentucky Belles entertainment. Mr. Flagg has done his work, although showing no startling originalities. It is one of those old musical comedy ideas, with a comedy act not on the line. The story doesn't amount to much but there is a reason for things and were the accompanying embellishments as droll as they were in "The Kentucky Belles" would be a first rate burlesque show.

It is not a good show and the reason is broad marketability. Although burlesque shows this season have owed their defeat to the lack of good principal women. "The Belles" goes further. It has neither good, bad nor indifferent principal women. What a good lively soubrette could do for this show would be a wonder. Before the show is half over you begin to feel sorry for the man busy with hurry things along. The action never starts. Ginger, ginger, ginger should be crammed down the throat of every member of the audience.

The scenario is nothing. Two exteriors that cost the producers not a moment's thought looked better on the Columbia stage. Besides the sets there is a green plush covered chair carried which takes in the entire outfit. The music is of comedy, the chorus girls do very nicely. Sixteen girls are along. Four of the rank and file get opportunities in front. Not all of them. The chorus girls do very nicely. Sixteen girls are along. Four of the rank and file get opportunities in front. Not all of them. They, as a chorus do very well. They average up for looks and manage the little work accorded them well enough.

In an opening piece there was one of those philosophic recitations and a lovesick duet, both under the green light. The comedy is the show's stronghold. There are several very good bits, not exactly new but still well done with different twist that make them valuable. The plot and the material have been allowed to rest. The house-robbery affair was very funny, as was the fight, later on in the proceedings. The comediansaside from the free use of "Hell" and a mussey use of bread, worked cleanly and to good effect. A funny idea was the character of a man who imagined chorus girls do very nicely. Sixteen girls are along. Four of the rank and file get opportunities in front. Not all of them. They, as a chorus do very well. They average up for looks and manage the little work accorded them well enough.

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Models DeLuxe.

[Image] Full Stage (Special Settings).

MILES, Detroit.

A living picture set different from the others. In the center is a large ten-foot gold frame which reproduces paintings. On each side is a smaller frame in which marble statue is shown. The set starts as the painters, the lights being dimmed until they gradually die out and immediately the statues assume life. The light effects are altogether new. The affair is all that could be, giving pictures a beautiful appearance. Among the subjects were: "The Artist's Model," "Both in the Wild Field," "Nature's Mirror," "In The Valley," "The Color Beater," "Marguerite," "The Nymph Wooling" and "Washington Crossing the Delaware." Each was applauded. The statues production numbers sixteen. The act is continuous; no walls, and something always to keep audience looking. It is new and novel and made a decided hit here. Five girls and two men comprise the model crew. Special music is rendered for each picture.

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Lee Goetics.


Empress, Cincinnati.

A man and a woman of French nationality have the making of a winner, for the act possesses considerable novelty. The team rely exclusively on brass instruments. The man possesses wonderful lung force, but the execution is "grating" on the nerves. Near the close a bass horn probably fifteen feet long is played. He gets a lot of noise out of it, but little music. Before the finish a duct is rendered, poorly executed. If the team should ever be able to learn to play the instruments they are using, and secure selections which the American public will understand they may consider themselves ripe over here.

Harry Hess.

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Dorothy Lee, a prominent stock actress, is quite ill at her apartments at the Barthold Inn.

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Gallagher and Shean will appear at Hammerstein's Dec. 11, through their company, "The Big Banner Show" laying off that week.

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When awaiting advertisements briefly mention VARIETY.

MAJESTIC (Lyman R. Glover, mgr.;) agents, Orpheum Circuit.--For its all-star bill at the Majestic this week the best show since Glover has offered a program in weeks and weeks. Each individual act scored a big hit, a few came near stopping the show and2. The，在 the cases, the best competition for the Majestic has been Chicago. Chicago is as well known for its Majestic as New York is for its Loew's. It's easy to understand and easier to appreciate. The White and the show the new Antelope, and Kimberly and Hodkins after the afternoon performance. For a straight legitimate musical act, Guerra and Carmen are excellent. "A Couple of Bees" has a different act, a hit with (right needle) and the pair almost stopped the house. There might be a different guns from the rather loud blue noise. The audience cannot do anything in the way to add class. The pair endured themselves to the limit. Frank Milton and The Long Sisters cut up the good yarn on this cruel" a leading of these three drag acts of this season is the most interesting seen here, although the tent originally started out in Chicago. William Tappeman and Co. in "The Wise Rabbi," told a clever written story, and then Neil Nicholas walked out in "one" and took another end of the three-cornered pit. Miss Nicholas, too, is in a class of her own. They placed their approval signal on her work by vigorous applause. All the acts were well taken care of. "Afternoon" had come and gone, and Miss囚ners claims her act as a "hit." Miss Jorie's act is one without an effort. Gordon was the prize laugh exponent of the stage. The Ghost Dance closed the show to a full house, the audience waiting for the pictures.

WYNN.

COLONIAL (James J. Brady, mgr.;) & Co. present a program of public entertainment, "Modest Beaux." The sets are sumptuous and the costumes are really as fancy as the latest Paris productions. The scenario, "The Girl in the Taxi," should be fairly a success in spite of the fact that it has not been produced in any other city. Mr. Brady's productions have always been strong on the lines of romance and drama and to very much in keeping in character and with the construction. It serves in this particular case as a fancy creation for the presentation of a battery of flapper. A Chicago favorite, as a star, and serves the purpose holdy but well. There was a genial turn-out of admirers at the Colonial to gather the news. The producers of "Modest Beaux" have scored nothing in the way of expenses or dates, and have surmounted the star with a company that is able to do the thing. The comedy is not the usual comedy type which includes golf and plays. The open act is a hit and uneventful opening

Harry Hess.

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COLUMBIA (E. J. Wood, mgr.;) -- When "Parade" opened in Chicago it was evidently a poor show. When it leaves it should be in shape to make the show without a mishap. This trip simply because Gordon & North tried out a complete new cast first Sunday night. Afternoon. While running over a hundred hundred, it showed wonderful improvement. If it is not allowed to be adjusted to working order. Once the show is allowed to become itself it will succeed. It should be in fine condition to go to New York. The finished "Parade" will probably be one of the best of the season. It is well "guarded" and nothing fails. One night's performance is the key. It does not look good enough for a Gordon & North venture. Perhaps it was because of the newness of the material show that has been the cause of the result. The Lovers have lived up to their reputation. The show first part taken up in a solo ambition in life to marry a be his superior in his career. A new act has been added and provides a bugle Duke for the comedian act. It is the girl finally marrying an Irish truck driver for the finish. There is an opening at the finish which is supposed to have the power to give the theater whatever it desires. This act is thrown on the boardwalk of the city. The cast of the "Parade" is very good. There are several comedy situations in the show that promise, and while the show was not very fine it is better than many other shows. It seems to her that much more has been made public of "Parade" than should be made.

Harry Hess.

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LA BALLE (Harry Akin, mgr.;) -- "Lilac House" seems to be going better than ever. (La.) Texas Worm, mgr.; Shubert's.) -- Continues to draw well in "A Man, Think!" at the Imperial. The show is a very good thing for the man who is always trying to make the public notice. (Prairie.) Goldfinch, mgr.; Shubert's.) -- "Back Home" is a big puller this week at the Imperial. (Meridian.) New Opera, mgr.; Shubert's.) -- "Pantalone" is a big hit and is doing well at the New Opera house.

Harry Hess.

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FAKERS (Geo. Warren, mgr.;) -- Last week of a considerable run of "Way Down East," concluding 1 Wm. Brady and "Harry Miller" took shows.

OLYMPIC (L. L. Rodger, mgr.;) -- Last week we see Otto Brosz and company in "Cherry." This week "La Belle" will be succeeded by "The Parade." (A. C. Smith and Zea) (New). The show appears to be going well. WALTER POWER (Harry J. Powers, mgr.;) -- "A Man, Think!" is getting attention from the critics. (Meridian.) New Opera, mgr.; Shubert's.) -- "Pantalone" is a big hit and is doing well at the New Opera house.

Harry Hess.

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PRINCESS (Mort H. Singer, mgr.; Shubert's) -- "Back Home" is doing fairly well. The show is a very good business; no succeeding attraction is in the offing. (Prairie.) Goldfinch, mgr.; Shubert's.) -- "Back Home" is doing fairly well. The show is a very good business; no succeeding attraction is in the offing.

Harry Hess.

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STUDEBAKER (Walter C. Sullivan, mgr.;) -- Last big month of Rupert H., starring "The Man's a Favorite," appears to be going to duplicate its healthy run in New York.

ZIEGFELD (W. K. Ziegfeld, mgr.;) -- "The Man's a Favorite," having brought in no favorable followers of the Christian Science church and the show is making a good thing. At least the sales are not as good, but will remain there indefinitely.
New city construction.

**Sensational Gymnasts**

**THIS WEEK (Nov. 27) POULI’S, HARTFORD**

HANNAH and HANNAH

Norine Garner

and MINSTREL

Playing United Time

MINSTREL FIRST PART

SINGING AND DANCING

WITH HILARIOUS COMEDY FINISH

SPECIAL DROP SETTING

For some time. The child was reported dead.

*Jubilo* (Ralph T. Kettering, m.g.; Stair & Herkimer), one of the most engaging of the Martin-McKee stock company's production of "Chinese Charls: CROWN:—"The White Slave"—next week.

COLLEGE (St. C. Guinan, m.g.; 1nd.—b. (Mrs. G. E. Du Boulogne); next week, "Elisabeth."

HATMARKET (S. E. Bailey, m.g.; Stair & Herkimer-Detroit); next week, "Budnian."

IMPERIAL (J. E. Blank, m.g., & Miss H. E. Estep); next week, "sin."—EMMA BURLINGTON, Emma Burling in "The Price of the Poor" (D. W. Granger).—Next week, "John, and Lugly Daly."

BYLLOWE (J. A. Bohn, m.g, & Miss H. E. Estep); "Strong Heart."—National.
Miss Murdock fell unconscious. The curtain was rung down and two selections played by the orchestra until an undercard was drawn. Nothing serious developed.

CHAS. B. LAWFORD AND DAUGHTERS

MABEL AND ALICE

"NIGHT AND DAY ON THE SIDEWALKS OF NEW YORK"

NEXT WEEK (Dec. 4) TEMPLE, DETROIT
DEC. 11, TEMPLE, ROCHESTER

HARRY TATE'S CO.

FINISHING FISHING

OCEAN NEW YORK

ENGLAND AUSTRALIA

AFRICA

DIRECTION
AL. SUTHERLAND, Inc.

Bessie Wynn

in Vadeville

Sabel Johnson

ALONE

Personal Direction, JENNE JACOBS

PHILADELPHIA
by GEORGE M. COOK

KEITH's (H. E. Jordan, mgr.)

Agent, U. B. O.-Casino's are now make up of the bill this week, starting and finishing the show and running right through it, even the Kitten when sheke in a little of it with their show scar they actually performed quite the best impression of Eliza Doolittle. The show was so well received that it was not necessary to add any additional acts to the program. The audience was loud and enthusiastic, and the show ran for two hours with no intermission.

ACKNOWLEDGMENTS

B. O. L. M. (B. O. L. M. Bank), mgr.;

Philo (H. E. Jordan), mgr.;

Unofficial Band

Kittwink, Oslo, Norway

NAME OF ACT

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NAME OF ACT
Great for Singles, also Wonderful Double Number. This is a Real Double Number; in fact, one of the greatest ever written, in as much as it is arranged so anybody can sing it; and furthermore, it offers both parties an opportunity to work through the song. THE FINISH IS A RIOT. Also half dozen other great songs.

SEND TEN CENTS IN STAMPS FOR ABOVE COPIES. ORCHESTRA LEADERS! Send Thirty Cents for Medley Two-Step of "BILLY" AND TWO OTHER NUMBERS.
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By L. P. PULASKI

YOUNG'S PIER (Jack D. Byrne, mgr.; 78 seat box).—The Riva ler, a romantic story, with marble floor, walnut appointments, and a complete brass band. The music is furnished by a large orchestra, and the club is a favorite with the ladies.

MILLION DOLLAR PIER (J. L. Young & Brothers, managers, 350 seat box).—M. P.

STEEPLECHASE PIER (R. Morgan & W. H. Fennik, managers).—M. P.

ALPINO (Fred E. Moore, mgr.; agent, K & A).—Franklin Wills in "The Bachelor's Baby" (16-18).

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Now at 145 West 45th Street

(Ticket Exchange, Broadway, New York)

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ST. LOUIS LODGE No. 5

R. E. GLEASON, Sec'y

W. H. DONOVAN, Treas.

No. 16 South 6th Street

(Theatre Club, New York)

T. M. A. HEADQUARTERS

ST. LOUIS LODGE No. 8

R. E. GLEASON, Sec'y

W. H. DONOVAN, Treas.

No. 16 South 6th Street

(Theatre Club, New York)

The charter Orr Musical Comedy Company opened at the Elgin 15. Mr. aurrill, manager of the Elgin, is an old friend of the company. The opening was a great success and the audience was very pleased.

There is a rumor at present that they are setting up a new theatre on the site of the old one. It is expected that the new theatre will be opened within the next few weeks.

The theatre has been renamed "The Elgin." It is managed by Mr. Orr, who is a well-known producer and director. The theatre is furnished in the most modern style and is equipped with the latest appliances.

There are plans for a new theatre on the site of the old one. It is expected that the new theatre will be opened within the next few weeks.
ANNOUNCEMENT EXTRAORDINARY!

LAMBARDI GRAND OPERA COMPANY
MARIE LAMBARDI, Impresario

Embracing Twenty World Famous Singers—Superb Orchestra—Magnificent Chorus—Lavish Decorum—Costuming and Property Buds.

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Including Los Angeles, San Francisco, Portland, Seattle, Tacoma, Spokane, Duluth, St. Paul, Minneapolis, Milwaukee, Chicago (Lyric Theatre), Kansas City, St. Louis, Memphis, Nashville and New Orleans. BOOKED SOLID.


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FRANK EVANS
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18 Minutes in "One" of Solid Laughter. Ready to talk business to any one. Represented by JO PAIGE SMITH

FREE SUNDAY Concerts with Moving Pictures at the Auditorium have hurt the Sabbath business at local theatres.

The Mormon Choir played the Auditorium here Thursday night to a packed house and went big. LONDONER.

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SHEA'S (M. Shea, mgr.); agents, U. O. C.; rehearsals 12. W. F. Beck, manager; Nell Walker, Frederick Andrews, Great Richards, Howard & How ard; Art Russel; Sanborn Trio; "The Lead er's "Wonders," (Harry L. Connick, mgr.); agent, Consolidated; Warden's Holiday; Miss Helen Harnois, sales, Anna Gillett, Mrs. Davis, Otis Carter, Michael & Michael; Cashman; FAMILY (A. R. Sweeney, mgr.); agent, Consolidated; Helen White; Alice Williams, Miss Davis; Don Roy, A. Shaver, A. Smith, A. Smith, A. Smith, A. Smith.

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Monday, October 8th, at McCarley's Opera House.

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VARIETY AND DRAMATIC AGENT
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All recognized acts desiring to test their worth are invited to write.

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JAMES B. DONOVAN
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RENA ARNOLD
Queen of Vaudeville
DOING WELL. THANK YOU.
Director and Adviser, King E. C.

There is a stone in Darnley, that he whoever
Oh, he never means to grow eloquent,
Or becomes a member of Parliament.
A clever speaker he soon turns out or
An out and cut to be fat alone.
Don't have to hinder him or bewilder him.
Beware his a Pilgrim of the Darnley Stone.

MARSHALL P. WILDER
ATLANTIC CITY, N. J.

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Original and Comic

4 LONDONs

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Lola Merrill and Frank Otto
Next Week (Dec. 4), Poll's Springfield

Blanche Sloan
THE GIRL OF THE AIR

JOS. SPISELL AND CO.

In an Original Military Comedy Novelty
THIS WEEK (Nov. 27) HUDSON, UNION HILL, N. J.
Direction, AL. SUTHERLAND, Inc.

It isn't the name that makes the act—
It's the act that makes the name.

Cavin and Platt
WITH "GAY WIDOWS."
Next Week (Dec. 4), Lafayette, Buffalo.

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In their show
"Katastrophic Rollers".

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Blackface and Songs
In the original, "SCHOOL ACT."
On the United, Time.
Director B. A. MYERS.
Next Week (Dec. 4), Fulton, Brooklyn.

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"The Racing Man." PAT CABOT, April.

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Principal Comedian
"THE SPRING MAID" OPERA CO.
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WERBA & LUESCHER
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"Po' White Trash Jimmy"
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GRIFF

THE ENGLISH GUY

AM afraid the Temple, Detroit, will have
put up some big opposition to me when I
open at the Royal Miles Theatre in that city.
I suppose they'll have Miss Alice Lloyd, the
Four Mortons, Mai Wilts amongst others.
I have consented to work three a day to
accommodate the vast crowds who want to see me.
It could not be done on two a day.

JENNY JACOBS
AND
PAT CASSY

NEXT WEEK
(Dec. 4)
POLL'S SPRINGFIELD
6th Anniversary Number
of

VARIETY
Out December 23d

But a short time left to receive advertising copy from outside New York. Intending advertisers, to avoid missing the issue, should MAIL COPY IMMEDIATELY.

BE REPRESENTED IN IT
Place Your Advertising Where It Means Something
VARIETY reaches and goes everywhere
An advertisement in VARIETY is worth while
If you have something to say and wish to be certain it will be read by those you want to read it,

Place That Advertisement in VARIETY

RATES: (For Players)

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RUSSIAN DANCING SEASON REPORTED FOR CENTURY


It is more than likely that a season of Russian ballet will inaugurate the opening of the Century theatre next season, when the house will, in all probability, revert to its owners.

Vaslav Nijinsky and Anna Pavlova are scheduled for the stars of the contemplated terpsichorean festival.

After the engagement of the Russian ballet, there is to be a run of operas in the lighter vein.

There is also an unfounded report that Marguerite Sylva in "Opes Love" is to be given another opportunity to bid for metropolitan approval at the uptown opera house.

Report also has it that Winthrop Ames has been asked to assume the direction of the house in its new regime.

At the Liebler offices it was said: "We have no statement to make other than the fact that our lease is from year to year."

Papers are now being drawn for the leasing by Liebler & Co. of the new theatre to be erected on West 48th street by H. H. Frame. It will be pushed to completion on the signing of the leasehold and ready for occupancy next season.

The average weekly receipts accredited to Liebler & Co.'s "The Garden of Allah" in Vanessy's monthly resume of the shows in New York and Chicago, printed last week, does not jibe with the box office records, according to the Liebler offices.

Vanessy gave the Century average as $15,000 weekly, at present. Without stating what the show at the Century is doing just now, W. W. Auilick, the Liebler press representative, says that last Saturday, following Thanksgiving, the show drew $2,600 at the matinee, and $4,200 at the night performance. The first month of "The Garden of Allah" at the Century brought $105,615 to the box office, from over 69,000 people, claims Mr. Auilick, who added the Century holds more people in every matinee than one could have ever seen anywhere, excepting perhaps an occasion like the Fleet in the North River.

PLAY FROM "NE'ER DO WELL.

Charles Klein will dramatize Rex Beach's novel, "The Ne'er Do Well," recently concluded in the "Saturday Evening Post," for an elaborate production next season by the Author's Production Co.

Klein sailed, Dec. 9, for Europe, returning home by the way of Panama, where he expects to familiarize himself with the scenes described in Beach's story. Beach's romance is enacted for the most part in the Panama Canal belt.

S.C. OPERATIONS.

San Francisco, Dec. 6.

John W. Considine says he is going to rebuild theatres in San Diego and Sacramento. He has bought a site in Portland for $250,000, the building to cost $250,000, making over half a million dollar investment for this one theatre.

Oakland is also slated for a new Sullivan-Conaldine theatre.

DISBANDS AND STRANDS.

Portland, Ore., Dec. 6.

W. P. Cullen's "Golden Girl" company disbanded Saturday night, after a bad week's business at the Bungalow. Most of the performers are stranded in the city, no salaries having been paid in six weeks.

HAS SURATT NEW BASKET.

J. G. Armstrong wins from K. & E.

Chicago, Dec. 6.

The booking of Valesek Suratt is "The Red Rose" for the Primsed opening Sunday and displacing "Over Night" in that house, has brought a report along with the presence of Nate Silvergrind as advance agent, that Miss Suratt has found a new backer in the person of a New York dressmaker.

The Suratt show was first financed, it is said, by Wall street capital. Meanwhile the dressmaker's claim is rumored to have hung fire, while the principals and chorus were rapidly wearing the fine clothes down to a whisper.

The solution for the dressmaking firm is believed to have arrived when a late stage, after a box office depression, "The Red Rose" showed a weakness in the bank roll, whereupon the dressmaker is rumored to have pooled her bill with any future profits, besides initial cost of moving the company to this point.

The show came here direct from New York, shifting from the Klaw & Erlanger to the Shubert booking side. "The Red Rose" show on the road ("No. 3") has been doing all kinds of business.

PORTOLA, FRISCO, GOOD BUY.

San Francisco, Dec. 6.

A syndicate of local impresarios, lately formed, headed by former Manager Durnham of the Emporium, and including Messrs. Marx and Gottlob, of the Columbia, Fucco & Bauer of the Wigwam, has purchased the Portola theatre on Market street.

The Portola has been one of the biggest money makers in town since the quake. Show people consider it a good buy.

SOPHIE BRANDT AGAIN A SINGLE.

Christmas week at Shea's, Buffalo, Sophie Brandt, the prima donna, will again venture into vaudeville as a "single act." M. S. Bentham has arranged the engagements for the M. Shea houses, with Toronto to follow the Buffalo date.

To whom--advertise. Others have.

Vol. XXV. No. 1. DECEMBER 9, 1911. PRICE TEN CENTS.
ENGAGING PRODUCTIONS FOR THE LONDON HALLS

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A revue will follow at the theatre after the present production.

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The big office, factory and studio building of Hugo Baruch & Co., scenic outfitters and costumers, was com- 
tably destroyed Sunday morning. The loss will reach far into the thousands, with the greater part covered by insurance. The building stood in the heart of the city.

The fire is a serious blow to the Baruchs at this season of the year, when there were many new productions under way in the factory. There was the scenery and equipment of Prof. Max Reinhardt's big London production of "The Miracle" at the Olympia; the production material for the annual Berlin Christmas spectacle, a complete outfit for the new Kurfur- 

The Baruchs suffered a similar loss of property in their present storage studio. But the fire, which threatens their future, has been stopped—bares and bales of cotton inside—the fire spread rapidly, despite all efforts to check it.

Arthur Schoelvinkel, the New York representative of the Baruchs, was notified Monday of the conflagration by cable, his firm having an American order which was taken care of through the Vienna office.

Mr. Schoelvinkel said he was certain the Baruchs would rebuild on the old site, as they owned the property on which the burned factory stood.

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"Les Fails Brudelein Feln" which means literally "Jolly Fellows," an operette in six scenes, is booked to open at the Coliseum Monday.

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Marie Lloyd may go to New York around Christmas time, just for a holi-
day. She has no American bookings.

"SUMURUN" BY NEW YEAR'S. (Special Caple to Variety.)

But slight details remain to be ar- 

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Where the Shuberts expect to pro-

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FOX CIRCUIT STRIKE STILL ON; NO ACTION YET BY THE ACTORS


The strike by the stage employees and musicians’ union against the William Fox “small-time” vaudeville theatres in Greater New York, is still on in a way the labor trouble has kept theatrical attention centered upon it since starting through the affiliation of the White Rats Actors’ Union with the American Federation of Labor. The two unions concerned are also of the A. F. of L.

So far the White Rats union has not been directly drawn into the affair, although William J. Cooke, its representative, unofficially called upon Maurice Goodman, who was there yesterday to suggest that the influence of the Vaudeville Managers’ Protective Association might be bent toward inducing Mr. Fox to settle on terms to an arbitration of the grievances alleged by the striking men.

Mr. Cooke informed Mr. Goodman (who is the secretary of the V. M. P. A.) it was his desire to avoid if possible the Rats becoming involved in the equable.

It is, however, whether informed by the V. M. P. A. of Cooke’s visit has declared all overtures of the stage hands and musicians to meet them. It is said that the strike seemed to be by may have been suggested by the Managers’ Associations officers. Mr. Fox is a member of it. At a meeting of the Association last Friday, the only matter that came before it was the strike on the Fox Circuit. At that meeting the Association voted to stand by Fox. It is reported that on the street, especially around Fox’s Academy of Music and City theatre, pickets and sandwich men were located by the unions, and the usual sympathy for a boycott was inaugurated.

The union people claim Fox has placed street musicians in his orchestra to replace the strikers, and has imported stage hands from Canada to take the vacant places left by the members of the Stage Employees’ union.

Wednesday of this week the unions stated no further communications would be sent to Fox upon their behalf, but that they would await developments. The strike seems to be then taking on a more serious aspect.

At the White Rats headquarters a Variety representative was informed that as far as the W. R. A. U. was concerned, the condition remains the same. From other sources though Variety was informed the actors’ organization is not relating the beligerent attitude of Mr. Fox, nor the reported backing of the Managers’ Association, which he is believed to have been advised of.

While it is expected that the White Rats through its Board of Directors will walk out in sympathy with the musicians and stage hands, it is understood if the Rats should conclude to take up this question, the connection of the Rats with it will not be wholly confined to the local Fox houses, but instead may be made general, and include other grievances the White Rats believe the artists have.

At the managers meeting last week in the informal conversation over the Fox matter, the probability of a strike by the actors was discussed. Two or three of the managers bravely stated that should a strike occur they would close their houses, but these managers did not seem to make any impression upon the others. Some of the managers say it is very well for those who have their ‘pipe’ to talk about shutting up their theatres, but if it isn’t merely talk at best, the smaller managers connected with the Association ask where will they come in.

LISTENED TO THE UNION.

Pawtucket, R. I., Dec. 4.

Because of the merging of the theatrical interests of this city, which took effect to-day, a strike of the union musicians was threatened, but the ‘combine’ management acceded to certain demands and the trouble was adjusted.

The pooling agreement resulted in the musicians at the Star, Music Hall and Bijou being notified their services would be no longer required. When they heard the orchestra leader at the Star would be transferred to Music Hall, and the former leader there discharged, they called a hurried session and presented the management with the ultimatum that the regular Music Hall leader should be maintained or there would be a strike. The management agreed to the union’s demands.

SHOT SUPERINTENDENT.

Montreal, Dec. 6.

At the hearing Dec. 7 of Joe Ross, charged with having shot and killed Robert Fitzsimmons Nov. 29, Ross will likely be held for manslaughter.

Fitzsimmons was superintendent of the Orpheum here, a vaudeville theatre on the Canadian Circuit. Ross was an advertising solicitor for the Orpheum’s program, but failed to get in touch with the house.

Wednesday evening a game of ‘blackjack’ was proposed, it took place on the Orpheum stage room downstairs. Fitzsimmons, Ross and some of the front-of-the-house staff were playing. In an argument which arose between Ross and Fitzsimmons, the former pulled a gun out of his pocket. Fitzsimmons walked around to where Ross was standing and knocked him down. The rest of the crowd ran out of the room at this point. The shooting followed immediately. Fitzsimmons was shot in the stomach and died within two hours. Ross claimed he was knocked down twice before Fitzsimmons was shot.

It seems that about six o’clock the same evening Ross started to leave town, but missed his train. Returning to his hotel, he said for the room he had but recently given up, to spend the night there. While looking around, Ross came across a revolver he had forgotten. It was in the top drawer of the bureau. Placing the gun in his pocket he walked over to the Orpheum to kill time, and the gun was handy when trouble arose.

James F. Dresclis is resident manager of the Orpheum. He is one of those unavoidable things. The circuit directors agree with him.

ROGERS-NORTH TEAM.

Chicago, Dec. 6.

Max Rogers and Bobby North have concluded to continue as a “Dutch team,” even after their present engagement at the Lew Fields American Music Hall shall have ended. The couple worked up the “Dutch” act between them since opening in the production.

MULLEN AND CORRELLI APART.

Chicago, Dec. 6.

Mullen and Corelli have separated. Ed. Corelli will work with Chas. Gillet; while Chas. Mullen will shortly produce a new act with Lillian Herbert.

RAJAH ON PERCENTAGE.

For the weeks at Hamilton and Ottawa (commencing next Monday at the former town) Princess Rajah will appear for the Canadian Circuit as the feature of the shows, receiving a percentage of the gross as salary on the engagements.

IRENE FRANKLIN’S NEW ACT.

For next season Irene Franklin is said to be preparing a vaudeville production requiring seven people, besides herself and Burt Green.

Each of the songs to be sung by the comedienne and her partners. These are now being built by Bud Burke.

HOPKINS HAS APHIE JAMES.

Arthur Hopkins has engaged himself in one of Hopkins’ own sketches, entitled “ Holding A Husband,” ready for presentation about Dec. 18. Miss James may be billed as Raphael’s husband’s name as Mrs. Louie James.

Miss James started out earlier in the season in “Judy O’Hare.” The show may land in the one-nighters, closing some weeks ago.

Another sketch is going into rehearsal. It telling concerns fourteen minutes, with some of the principals meeting until one minute before the curtain drops. Three people will play it. This playlet Mr. Hopkins adapted for stage purposes from the short story by Richard Wansburn Child, styled “The Night Of The Fitch.”

In the Hopkins suite, the larger of the rooms will be utilized for rehearsals only, with nothing but a desk to it. Hopkins will put the people through their parts prices right in front of his desk.

WALTER TENWICK MARRIED.

Chicago, Dec. 6.

Walter Tenwick, local manager of the Orpheum offices, joined the ranks of the betrothed to-day when he signed Birdie Victoria Martin up for a life contract. The marriage occurred in Chicago. Owing to the unusual activity of the Orpheum offices at this season of the year the honeymoon has been set back for a summer date.

JENNINGS OUT OF “CALIFORNIA.”

The Jesse L. Lasky production, “California” is without F. O’Malley Jennings, who created the leading role in the piece. Mr. Jennings thought he should have his name featured on the program, or another theater were around the theatre. Upon Mr. Lasky disapproving of this view, the Englishman resigned.

Austin Stuart, who had just arrived from England, was impressed into the breach.

ENGLISHMAN’S FIRST VISIT.

Chicago, Dec. 9.

Next week at the Majestic, John Maculey, an English performer, will make his first appearance on the stage. Mr. Maculey is a character vocalist, appealing mostly through detailed characterizations. His principal character is a reminiscent soldier.

POLE’S, WILKES-BARRE, DEC. 25.

The full Pole Circuit will be in swing with vaudeville Christmas day when Pole’s, Wilkes-Barre, opens its variety season.

JIM HARRIGAN COMING BACK.

Buffalo, N. Y., Dec. 6.

Vaudville will get James Harrigan, the juggler, once more. He starts at the Columbia, Chicago, Dec. 17, booked by the Case Agency of New York.

It is nearly two years since Mr. Harrigan retired.
PREPARING "ALL-NEW" BILL FOR NEW YORK VAUDEVILLE

Week Before Christmas at Fifth Avenue to Have Program of All-New Turns to the Metropolis. Several Already Engaged. Antithesis of "Old Timers' Week" An Experiment.

For the week of Dec. 18 (before Christmas) the Fifth Avenue theatre is endeavoring to secure a program of all-new acts to New York City, somewhat reversing the idea of the "Old Timers' Week." If the Fifth Avenue is successful in securing the release of one familiar turn booked for that date, the first bill ever presented in a "big time" vaudeville theatre on Broadway containing all "new acts" will be given. So far the list includes Adelaide Norwood, McCormick and Wallace, Edwin George, Haydn, Borden and Haydn, and others. One or two of the acts have played a "Sunday" in or around New York, but not in a theatre booked by the United Offices.

The general cry of vaudeville patrons for "new acts" has been listened to by the Fifth Avenue management, who decided, after a study, to present a single week with a combination of strange names, to ascertain their draught in the big town.

Others booked Wednesday for the program were John Henshaw and Grace Avery and Chas. Kellogg. The new act of McConnell and Simpson's, presented for the first time at the Temple, Detroit, last week, will be a number in the show.

MEXICAN IN HOSPITAL

Syracuse, N. Y., Dec. 9

Rodarte Rodriguez, contralto of the Marimba Band, who became quite ill here with tuberculosis peritonitis, has been removed to a hospital for further treatment, as a result of funds donated by artists. The Marimba Band has secured a substitute to fill Rodriguez's place.

$1 THE CONSIDERATION

The Farrell Music Publishing Co. was sold last week to the Knickerbocker Music Co. for the consideration of one dollar. The Knickerbocker company was incorporated for $5,000 last Saturday. J. W. Fitzmaurice, the husband of Ethel Whitehead, is the proprietor.

AGENT GETS JUDGMENT

Last week B. A. Myers recovered judgment in the First District Municipal Court against Montgomery and Moore for damages amounting to $240.

The case was originally tried before Justice Johnson in favor of the act. Upon appeal the Appellate Division of the Supreme Court reversed the decision and sent the case back to the Municipal Court with the above result. The amount in question was for commissions which Myers claimed were due him from when the team played the Moriss Circuit.

Mr. Myers has also started an action against Taylor Granville to recover $235, alleged to be due for salary. The agreement made by Myers with Granville stipulated the agent was to receive $25 weekly for booking "The Star Boot" and "The Hold Up," two of Granville's acts.

5TH Ave. Gets "PONY BALLET"

The Fifth Avenue, New York, will be the next doorway the "Pony Ballet" will return to vaudeville through. M. S. Bentham has placed his dancing charges at the Keith-Proctor house for Xmas Day.

FIRST ROOF CONTRACT

The first contract entered into by William Hammerstein for his summer roof season atop the Victoria during 1915, was made Tuesday, when Charles Ahearn for his comedy cycle turn placed his signature to an agreement calling for an opening June 3.

The Casey office put it over. Mr. Ahearn only returned to New York this week, after a long trip in the west. He is now playing the Williams time.

EVA TANGUAY GIVES BOND

The Alabama held Eva Tanguay Monday, as the headliner. Last week Miss Tanguay deposited with Percy G. Williams, savings bank books amounting to $6,000, as security for an agreement entered into by her with Mr. Williams, agreeing to forfeit $5,000 if she did not perform as contracted with that manager.

Maurice Goodman, the attorney, drew up the forfeiture resolution, which Miss Tanguay placed her signature to. It was the first knowledge along Broadway that Eva patronised banks. Formerly the girl who earns $2,000 weekly in vaudeville threw all the bills each week into a safe deposit vault, allowing the currency to accumulate until their reissue resembled the manner Eva has of dressing her hair.

The giving of a bond by Miss Tanguay is the first instance of where a vaudeville artist has guaranteed appearance as per contract and billing matter by a cash guarantee.

TOO MANY "CUTS."

Norfolk, Dec. 6

The Chadwick Trio left the bill at the Colonial after Monday, alleging the local manager made so many demands for cuts to be made in their act, including some portions of Ida May Chadwick's dancing, that they could not proceed with the shortened turn.

FORDS DENY SEPARATION.

Oakland, Dec. 6

The Four Fords said they were going to split up their present vaudeville act. The Fords expect to continue the season intact.

CELEBRATE S.G. ANNIVERSARY.

San Francisco, Dec. 6

The first anniversary of the Sullivan-Condlene Empress theatre in this city is to be fittingly celebrated.

Sid Grauman is going about it right. He is preparing an elaborate feed. The speeches will sound better that way.

UNDERSTUDIES IN "FOLIES" ACT.

Dari MacBoyle and Marion Ford,late of the late Folies Berger company, have composed an act for vaudeville, and are now "breaking in."

Miss Ford understudied Ethel Levey in the "Folies" productions; Mr. MacBoyle was Laddie Cliff's understudy.

The couple are using some of the "Folies" numbers, by permission.

AFTER POLLOCK FOR BOOK.

Frank Fogarty is almost indignant over a series of statements made in Channing Pollock's new book about the theatre, entitled "The Footlights Fore and Aft."

The chapter headed "In Vaudeville" is the particular portion of the book to arouse Fogarty's ire. "Since his own work's condemn him more than I can, let him quote from a few passages from this chapter," said Fogarty, who thereupon did quote at length.

LONDON'S "DAWN OF LOVE"

Above is pictured the two principals in the daring dance performed in London by Miss ETTA O'REILLY and Miss IVAN FETTROFF. It is called "THE DAWN OF LOVE." The London County Council ordered the act stopped, but permitted it to proceed after modification. The number will probably be brought to New York upon the conclusion of its London run.

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Let them know where you are. Advertise in VARIETY.
JOE PYLE is the present treasurer at the Fifth Avenue, New York.

Henry Greensitt has been employed by Warner & Luscher as press representative for "Miss Oudinack." .

Toots Papa starts a tour of the Orpheum Circuit Dec. 16 at Denver, booked by the Case Agency.

Frank Vincent, the Orpheum Circuit, has been at home all this week, held there by illness.

Frank Busch sails from Liverpool Dec. 10 and is booked to open his Atlantic tour at Hammerstein's January 1.

The new Andrews Theatre at Salamanca, N. Y., announced to open Dec. 12, will not be ready now until Christmas week.

The Three Romes is expected to stay at the Globe, New York, until Jan. 6. The show may move to Boston from New York.

The Willis Brothers, foreign acrobats, will arrive here the latter part of January. It is nine years since the act played on this side.

George Dunsworth, of the Casino stage crew, was off duty the first of the week, owing to the death of his mother, Sunday night.

The Rose Sisters, lately at the Winter Garden, return to vaudeville next week, "breaking in" a new act at the Savoy, Fall River.

Hetty King has been obliged to delay her arrival on this side, through illness, and will not open over here until Jan. 5, at Detroit.

Harry Mostayer has been added to the cast of the Victor Moore company, which opens Christmas Eve at the Cort Theatre, Chicago.

Kate Watson was obliged to cancel Hamilton and Ottawa for this week and next, due to illness in her family. Jaa. H. Cullen secured the dates.

Van Hoven, the magician, has under way a new blackface act which will not have any of his magic. Van says he can not get a decent assistant to work with him; they laugh too much.

When Mike Fenton opens his Oriental restaurant, the Pekin, at Fortieth seventh street, he plans a form of "promenade entertainment" that may start something on Broadway.

The Takhness, Bounding Pattersons, the Harris and The Paxtons are foreign acts announced for this season by the Orpheum Circuit.

The father of John Hopkins (United Booking Offices) became so dangerously ill late last week at his home in Charlestown, Mass., that Hopkins was called there. Mr. Hopkins, Sr., is 76 years of age.

Evelyn Ware sailed on the "Campania," out of the other side. She is to open at the Empire, Glasgow, Dec. 18, on a Stoll tour of twelve weeks, appearing as a "single."

Poll's Theatre, Meriden, Conn., now playing one-night attractions, will fill in vaudeville shows on odd nights starting with next week. The James Clancy office will furnish the shows.

B. A. Feldman, the English music publisher, is expected here around New Year's or later. Mr. Feldman handles the Shapiro catalog in London.

J. Hoefelt, manager of Proctor's East 134th Street Theatre, has been confined to his home for the past two weeks with a serious attack of pneumonia.

A new vaudeville theatre, costing $100,000, is contemplated at Point Richmond, Cal., by O. C. Clausen, of San Francisco, who has had the plans drawn.

Fred Irwin returned to New York this week from the Canadian gold mining country. Mr. Irwin will return there next spring, after Canada loses the snow.

A. N. Sharp, of Montreal, is in New York, having sold his Casino theatre in that town to a moving picture syndicate. The house is now running "straight" pictures.

The Society of American Dramatists and Composers will hold its annual dinner at Delmonico's next Sunday evening, upon which occasion Mrs. Fiske will be the guest of honor.

Collins and Hart were obliged to cancel their engagement for the Grand Opera House, Pittsburgh, this week, owing to a bronchial trouble which developed the last few days of the act's stay at Hammerstein's.

William Harris has renewed his contract with Frase & Lederer for the services of Ina Clair: for next season. The little girl will continue in the role she created in "The Quaker Girl" all next year.

Mr. Arthur Deagon has left the General Memorial Hospital where she was confined for several weeks undergery of a serious operation. Mrs. Deagon is convalescing at her home in Freeport.

Lydia Yesamana-Titus is substituting for her mother, Mrs. Annie Yesamana, at Ulica this week. It is expected that the old lady will be recovered from her illness and ready to open in Boston Monday.

Harry Fox and the Millership Sisters are out of the Fifth Avenue program this week owing to the illness of Misses Millership's mother. Smythe and Hartman replaced Paul Le Croix at the Alhambra. Mr. Le Croix missed a trick—and the engagement thereafter.

Unless the places of Mott and Rosemary, at Winona, Minn., fall through, a two-story theatre, 44×100 feet, costing something like $30,000, will be built in the early spring.

Frazee & Lederer are planning to bring Sallie Fisher and "Modest Susanne," their new show now playing the Colonial, Chicago, into New York after the first of the year.

Frank Reichenbach has resigned from the John Corn forces as an advance agent for the coast show of "The Gamblers" to become general press representative and assistant general manager to John Sanft of the William Fox Circuit.

"The Man From the Metropolis" is the title of a sketch William Jerome is writing for Foy and Clark. It is a toy musical comedy. The monlog written by Mr. Jerome for John W. Hanson is being used by Mr. Ranson in his character role in "Peggy."

The opening of the Fort Plain theatre, Fort Plain, N. Y., on Monday, Dec. 27, Cyril Scott, in "A Gentleman of Leisure," was the first attraction. The box-office receipts for the evening were $1,800. The theatre will have the place of the Fritcher Opera House, which burned down last March.

There is talk at present of a revival of "The Country Chairman," to take place in New York some time next spring. Macklyn Arbuckle and as many of the characters as can be gotten together have all been figured in on the deal by a producer whose name has not yet been divulged.

Mrs. Fred Plasno (Plasno and Bingham) presented her husband with a seven-pound baby girl just after the couple had returned to their hotel after doing their show, Thanksgiving night, in New Britain, Conn. Last season a baby was born in the dressing room of a theatre to the same couple.

There has been noised about a rumour for the fact that a Broadway manager has "The Silver King" in mind for revival purposes. The play has been asked for by a couple of producers but the play broker handling it has told them that papers were ready to be signed for its production.

Louise Dresser and her company in "The Lovely Liar," which closed in Chicago last Saturday night arrived in New York Monday. On reporting at the Fort Plain office, the principals were told to stick around as the indications were that a resumption of the road tour would be made around the first of the new year.

W. T. Wyatt, son of the late H. C. Wyatt, proprietor of the Mason Opera House, Los Angeles, is now the manager and principal lessee of the Riverside, Cal. He is endeavoring to form a chain of houses in California and is at the present time in negotiation for the leases of theatres in San Bernardino and Santa Barbara.
BIG SHOWS, WITH STARS, FOR WILLIAM MORRIS

Will Handle Touring Combinations, After the Style of the Harry Lauder Combinations. Has Several Stars and Combinations of Stars in View.

The future theatrical plans of William Morris comprehended big road shows, each with a star or stars, to take to the country outside New York City in the manner Harry Lauder has been propelled over the map, with much gain resulting, by Mr. Morris annually, during the past two or three years. The first week in January Mr. Morris will sail for England. To a representative this week, he admitted the road tour plan had been thought out by him, and that he intends going ahead with it, but declined to furnish any details, other than to say the general scheme of the Harry Lauder tours would be followed, and each company would have either a single star or a combination of stars to stand all featuring.

Whether the foregoing of these companies would be travelling simultaneously, Mr. Morris said would be decided by circumstances. The manager returned to New York after piloting Lauder through miles of country and barrows of money, looking hale and hearty.

The Harry Lauder Road Show averaged between $20,000 and $30,000 a week on its recent American performances for six weeks (twelve shows weekly) which included the Manhattan Opera House engagement where almost $23,000 was taken in at the box office.

Lauder departed for the other side on the Lustiana last week, agreeing with William Morris to return in December of next year to commence another American tour of twenty-two weeks.

In 1914 Lauder will inaugurate a world's tour, taking in America, Australia and South Africa. This temptation to him is likely take two years to complete.

During Mr. Lauder's recent visit at Albany, a local Scotchman, about to submit to an operation for appendix in a hospital there, refused to take the knife unless he had seen Harry Lauder. The hospital staff forbade his removal.

Heating of Mr. Lauder generously went to the fellow's bedside after the matte show, and cheered him up by singing several Scotch melodies.

On the tour Lauder annexed Edward L. Battery of his own land and bestowed the title of "Dougal Mac-Bloom" upon him. Ed., not to be outdated in generosity in giving away national names, returned the compliment by calling the Scotchman "Ikey Lauder."

The only mishap on the journey occurred at Trenton, the last day of the trip, where Henry Berlinghoff, the treasurer of the organization, was thrown out of his birth by an engine unerringly looking out the car.

Berlinghoff suffered a slight dislocation of the shoulder.

MORRIS RECOVERS $3,400.

Judgment has been given in favor of William Morris and against Hodge & Flanders of Westwater, N. Y., for $3,400. Mr. Morris has the judgment, secured at an "inquest," through the firm is very much alive, since Joshua Flanders owns the Opera House at Westwater.

The action was based upon a contract to supply that theatre with vaudeville for three years. The Morris office furnished some programs, when the policy was abandoned. The judgment recovered represents the estimate of the commissioners lost.

Hodge & Flanders have applied to have the judgment reopened, and if allowed to prepare new proofs, to furnish a surety bond first. Jerome Wilkin appeared for the plaintiff.

POOR BILL: HE'S SORRY.

If the gentleman who traveled under the name of William L. Lykes long enough to secure consents from acts at a profit for him, will kindly drop in at the Casey Agency to see the Original Bill, the aforesaid Original will very much appreciate the call. He wants to interview him.

Poor Bill; he's sorry. The Original Lykes says he hasn't asked for a benefit yet, but this impersonator of the Lykes name traded on the Original's popularity. The Original Bill doesn't know whether the original came for his benefit or not, as nearly all of his acts were working out of town last week.

The pursued William L. is a tall blond, with a mustache, claims the Original. That's how the Original Bill used to look before he shaved off his mouthpiece and took to raising hogs.

NEW ORLEANS, Dec. 6.

William L. Lykes yesterday, in the Civil District Court, obtained a judgment against McKee Rankin for commissions due for booking Mr. Rankin and Lionel Barrymore over the Orpheum circuit last season. Attorney Arthur B. Leopold represented Lykes.

PICCOLO MIDGETS, CITIZENS.


The Piccolo Midgets appeared before Supreme Court Justice William P. Rood, Monday, and received naturalization papers entitling them to become citizens of the United States. They came to America some seven years ago and now own a large farm near Phoenixia, in the Catskill Mountains. Their combined weight is 188 pounds.

SETTLE AT $2,500.

The future bookings of Jack Nor- worth and Nora Bayes in vaudeville have been fixed at $2,500 weekly. The married couple have waived the contest made by them, of thirty per cent. of the gross receipts in any theatre they appear in.

Miss Bayes and Mr. Norworth are showing time during until February, the latest they expect to linger in the variety for this spell.

$2 is the admission scale under- taken to have been set by Bayes and Norwood for their road show tour. The show has been filled in for Harman-Blocker Hall, Albany, Jan. 12, and in New England for other dates.

The contracts submitted by Nor- worth and Bayes to vaudeville managers for their engagements call for the prohibition of the mention of Nor- worth and Bayes or a travesty upon their turn by any other act on the same bill.

SOME LITTLE PALMIST.

New Orleans, Dec. 6.

"Mental mazes" and palmists may go, but Madame Rea should play on forever. Madame was at the Greenwald last week. During the time over which she has been portrayed, auditors to hold up either of their hands, reading the past, present and future through a magnifying glass from the stage.

Saturday night the house electrician forgot to turn on the lights while the palm reading was going on. A man in the twenty-sixth row held up a gloved hand. It was very dark where he sat and Madame did not notice the difference until the fellow walked down the aisle, taking a seat in the second row, with his hand still raised, amid much smirking.

LA BLANCA.

At the Fifth Avenue theatre, New York, this week, La Blanca, assisted by Monsieur W. Wanila, is presenting the artistic and popular solo from the program, and scoring accordingly.

The diversified list of five or six dances La Blanca is presenting, during and after the Metropolitan Opera House in vaudeville not occupied by any other. The special costumes and settings add to the attractiveness of the number, which is speedily carried forward to its conclusion.

The dances are styled "Rococo," "Spider and Butterfly," "Spanish," "Russo and Egyptian." It is a "Spectacular Sensational Dancing Act" as the program mentions.

Before entering vaudeville La Bi- naca was the premiere ballerina at the Metropolitan Opera House, New York. She was noted for her "ba- lomee" dance when that faz became the rage. A handsome woman, La Blanca makes an imposing picture in this very successful star vaudeville turn.

WAITING FOR ROUTE.

Grace George in "Just to Get Married" will close in Philadelphia this week.

The season's route has not been settled, and the show will be laid off for about three weeks.

SHOW BY CONVICTIONS.

Leavenworth, Kan., Dec. 6.

The United States Penitentiary here had a Thanksgiving Day performance, given almost as a carnival. It was called "Polite Vaudeville." Prisoners were paroled on prisoner numbers only.

"The Devil, Humpty-Dumpty and their Pal in the Land of Enchant- ment" opened the show. Nos. 6294 and 7520 gave the bit, assisted by Master William Carroll. The Zulu Quartet, 7273, 7544, 7546, and 7439. "Troubles of a United States Recruiting Agent" was played by 7273, 7415, 7461. A three-act in- and-out with a fiddle and guitar, in dance, in song, with "Palm" piano playing was composed of 7384, 7165 and 7765.

"The Bohemian Nightingale" was 7129. 6411 did a song and dance specialty. 7491 and 6525 contributed a musical turn. "Dissolved Llicor- ice" was given by a team, 7646 and 7782.

The show concluded with a one-act musical farce, entitled "Turkey Is- land," written by 7418. The cast was 7418, 7419, 7542, 7545.

ENGAGEMENTS.

SULTAN 7166
SULTANA 7495
ABBY 7292
ABIGAIL 7593
GEORGE T. BAYLEY 7590
SABBY REED 7988
SAMMY BOMP, companion of GEORGE T. BAYLEY 7134
CRAPHONE 7490
SHENG 6463, 7590, 7152, 7483, 7150, 7665, 7666, 7459 and 7458
PARKES "Rings on My Fingers and Balls on My Toes" "Father's Alleluia" "Twice a Year" "Chicken Gilt" 7378, assayed four genuine Navajo Indians "One, but the Devil is, Friend to Your Own Home Town" "Tip I Addy I Ait" A trick bicycle act was offered by 7767.

A trick bicycle act was offered by 7767.

Rose and S. Clarrig from a local house were the only outsiders at the show, also the only act billed under its proper name.

The program said "If you have any troubles, you'll laugh and forget 'em."

The entertainment was under the direction of W. M. McLaughry and Deputy Warden W. H. Mackey. Henry Suberkup furnished the music.

TWO KINDS OF PRINCIPAL.

Chicago, Dec. 6.

Aubria Rich will not be seen with the Menlo Moore's "Stage Door Joh- nies," as was previously announced. Miss Rich had agreed to join the Moore act, and up to last Saturday night seemed to have no other engagement in mind, but on Sunday she left town for a tour of the Pentages circuit. Moore did not deem it necessary to sign Miss Rich up with a contract, as she would leave the act just before going into rehearsals, inasmuch as she promised to return Monday morning of this week. The move has left Moore without a principal, and, according to popular opinion, has also left Miss Rich without one.

"GIRL I LOVE" STOPS.

St. Louis, Dec. 6.

"The Girl I Love" stopped its sea- son at the Century last Saturday.
CUPPY AND ROGC START ALL OVER

AND THEN, KNOW WHETHER TO TAKE IT OR NOT.

THEY CAREFULLY LOOK OVER THE ROUTE THAT

HE TOLD THEM TO WANT AND NOT TOMORROW.

AND A ROUTE HE WOULD KNOW IN A MERE.

AND A ROUTE HE WOULD KNOW IN A MERE.

THE FELLOW I MEAN, NEVER DOES SHAVE.

AND NOW THEY ARE BACK IN NEW YORK AGAIN.

AND NOW THEY ARE BACK IN NEW YORK AGAIN.

SO THEY SELL THEIR AND ALL TO

SO THEY SELL THEIR AND ALL TO

THEY CRY AS A NEW AGENT AND OVER

THEY CRY AS A NEW AGENT AND OVER

HE WAS BONKED UP IN THE HEAD...
POOR SEASON CLOGS AGENCIES; ACTORS TRY FOR PICTURE JOBS

Legits Have Grown Discouraged, and Turn to the Film People for Work. Idle Actors in Great Numbers at Present Through Before-Christmas Period.

Dramatic agents are claiming of the absence of the "legits" from their offices, saying that the daily visits have become fewer in the past month. Anxious to secure work and with so many companies closing, these folk have despaired of obtaining immediate stage employment and are now haunting the moving picture studios, many taking the "loibing job" as fast as they are handed out.

It looks like a hard Christmas for the vast army of unemployed "legits." Five road companies, which closed in different parts of the country, pulled into New York of the first of the week. They had no sooner landed here than they got the "legits" made a beeline for the picture house offices, anxious to get located until the new year when some of the companies will open.

A well known musical comedy manager, who has several attractions on the road that are making money, has been besieged for several weeks by people willing to take any kind of parts with his attractions. "It's a shame," he declared Tuesday, "that so many good哥们 are out of work. I have had men and women of the legitimate class calling on me for minor jobs that in other seasons they would not snap their fingers at. The season is hitting them hard. About the only suggestion I can offer is the picture game."

Another manager said: "The picture companies are the only salvation for a big per cent. of the legit right now and many are taking odd flings at the camera play in order to keep the wolf from the door."

A prominent picture comedian voiced the following: "I was always out walking around looking for parts. Now, the pictures aren't as bad as some of them are. At the moment, the companies have closed on the road. I congratulate myself that I have a steady job with the camera people."

Earlier in the season, it was almost a daily occurrence for many of the picture studio managers to visit the dramatic agents in search of principals and companies cornering who have stage talent and experience. With the influx of the "legits" at liberty and their willingness to haunt the studios, the regular trips of the picture directors to the dramatic agencies were called off.

PINCHING BOSTON "SPES." Boston, Dec. 6. Ticket speculators are under the ban here. Five were arrested last Friday and sentenced.

An order was issued by Captain Canney, to bring the "specs" in. The "specs" have been able to dodge the police by getting permission from the owners of buildings to ply their trade in doorways, but Captain Canney is paying no attention to this.

RIGHT FROM SOCIETY.

Spokane, Dec. 6.

An innovation was announced for the last of this week when Carol Rutt, a prominent Spokane society girl, is to take the leading woman's role in "The Virginian" for one night only, during the three days' engagement of the company at the Auditorium.

Miss Rutt has been studying the part for several days, E. J. Kelly, the advance man, arranging with her to replace Mary Elizabeth Forbes, Miss Molly Wood, the school teacher, at a benefit performance for the tuberculosis league of the city.

This is the first time in Spokane's history a local society girl has appeared with a professional company playing here.

SHOWED THREE PLAYLISTS.

Chicago, Dec. 6.

The Comedie Parisienne produced three playlets by French authors, Monday night, before a large and appreciative audience in the Fine Arts building in Michigan avenue.

The three were "L'Elisir," "Tosca" and "I'Ischian." The Society is to produce several other playlets during the season.

KINSELLA GOING AWAY.

European tour of B. Kinella calls Saturday for Europe, to be gone for five or six months, unless called back sooner to press his suit against the Shoobers for outstanding amounts. With the stage now closed in Cincinnati and Kansas City house, the leases of which he procured for the managers, Kinsella has brought suit against the Shoobers for his share of the profits, which, up to date, and according to the managers' own figures, total over $15,000. He was offered a cash settlement of $10,000, but declined.

"TRENCK" GETTING READY.

F. C. Whitney is engaging the cast for his American presentation of "Baron Trenck," produced by him at the Whitney theatre, London.

The book has been rewritten by Henry M. Blossom. Max Bendix, to be the musical director here, is re-arranging some of the ensemble music.

John C. Slavin will have the leading comedy role.

Providing present plans do not miscar.

The mother of Madame Red Eagle, of the Red Eagle Trio (Indians), died in Quebec last week.

CLOSED BY RAB! RAB! BOYS.

Richmond, Dec. 6.

"The Real Girl" company, which presented Bonita and Lew Hearn as its star features, closed its road trip recently here for another engagement, the scene being similar to the one made at New Haven by the Yale college boys when the Winter Garden show played there.

About 600 college boys packed the Granby theatre Friday night. As their hearts seemed overflowing with patriotism and joy, they made an outward demonstration when Bonita appeared. It did not please the star one bit. She quickly retorted with some remarks which the students took as a cue to hoot, howl and yell. Bonita made a hurried exit, and did not appear again until the second act.

During the intermission the university lads made some quick purchases of articles which were hurled stageward when Bonita reappeared. Fear for the safety of the woman, and wishing to avoid a scene not down on the bills, the management had the curtain rung down.

When the chorus girls left the theatre, they were boldly kidnapped by the college boys and escorted to an eating parlor, where they were treated to the best obtainable.

"The Real Girl" people visited the various dramatic agencies here Monday, in search of other engagements. They substantiated the report from Richmond that the college boys had "kidded" Bonita, and later took up the subject of other local social captives of the chorus girls.

COMEDY'S CAST OF EIGHT.

"The Love Pirates," a little comedy with eight people, specialty artists and a new line of printing, under Charles A. Morrill's management, will begin a tour of Arkansas, Louisiana and Mississippi, Dec. 18.

$6,000,000 ELEPHANT.

New Orleans, Dec. 6.

A dispatch to the Times-Democrat from Mexico City states the National theatre there, started during the Diaz regime, has closed, its four barrels of the elephant of usual time limit. The men who supplied the union hands, and who did "bits," muddled several situations. The show was revived.

The union members remaining away from the "Seven Days" show on the instruction of Mr. Shay, are John Ferris, Fanny "Seville" Henry Shippy, of Springfield; and William Schoof, of Albany.

Those out of the "Girl in the Taxi," by the same direction, are Chuck Hennings, of Chicago, and John Blue, of Jersey City.

EVA FAY SHOW OUT.

Eva Fay, Dec. 7. In "Old Hallowell's Millions," a play built around her theatrical prowess, is playing Norfolk, Va., this week but will be in Jersey City next week.

Omar Sami wrote the Fay mystery play, which has nineteen people in its performance.

Clifford Bruce will star through the Canadian provinces in "The Thief," opening Christmas Day. The company was completed by Jay Fackard this week and rehearsals ordered.

THE NEW ORLEANS STRIKE.

New Orleans, Dec. 6.

Non-union stage hands are still manning the stages at the Tulane and Crescent theatres. "Seven Days" and "Dear Wife in the Taxi" are the respective attractions this week.

I. A. T. S. E. men with the shows have followed the instructions of President Thomas and remained away from the theatres. Some with the "Seven Days" company did small "bits" in the comedy. These were realized by artists engaged by the manager of the show upon his arrival in this city.

It is rumored a few of the men handling the Klaw & Erlanger houses have been recruited from the local office of the Burns Detective Agency.

One of the non-union men was pounced upon Friday night, the miscreant making his escape in the dark. The non-union man was taken to the Charity hospital, where it was stated a scalp wound had been inflicted. He informed the authorities that the man who attacked him was one of the Klaw & Erlanger employees employed at the Crescent.

Several of the local unions, at their regular monthly meetings, issued ultimatums, billed the Klaw & Erlanger houses, the sum of five dollars for the first offense, and expulsion for the second.

Meanwhile the manager of the Tulane and Crescent is hearing no outward signs of perturbation.

Charles C. Shay, International president of the I. A. T. S. E., states he will remain here until something definite, as regards the situation, is arrived at.

At the Sunday night performance of "Seven Days," the non-union stage hands marred the performance, dropping the curtain at the wrong time, besides changing scenes so slowly as to make the Klaw & Erlanger house, the sum of five dollars for the first offense, and expulsion for the second.

The union members remaining away from the "Seven Days" show on the instruction of Mr. Shay, are John Ferris, Fanny "Seville" Henry Shippy, of Springfield; and William Schoof, of Albany.

Those out of the "Girl in the Taxi," by the same direction, are Chuck Hennings, of Chicago, and John Blue, of Jersey City.
VAUDEVILLE PROVING HAVEN
FOR LEGITIMATE PRODUCERS

Shows Closing in the West Are Being Condensed for
"Acts," "Merry Mary" and "Shut the Shuttes"
Among the First.

Chicago, Dec. 6.

The middle western producers of legitimate shows are now finding a way to turn the bad condition in the country into a good thing, by concentrating on their shows for vaudeville numbers.

If the scheme is generally followed, vaudeville will secure many new acts that were once unknown.

Charles M. Baker's "Merry Mary" company came in from the road this week. It is going through a shrinking process, and opens, Dec. 10, at Lansing, Mich., on the Butterfield Circuit. The cast will consist of eight people.

Tableau companies are also being organized here by Boyle Woollfolk and Ollie Mack, of "Shut the Shuttes," and "Finnegan's Ball," for early production in the middle west vaudeville houses.

Several other musical comedies and farces are being whipped into shape for vaudeville purposes, with the promise of Western Vaudeville Association bookings.

"TIDDISH" SHOWS AT BJIOU.
Chicago, Dec. 5.

Ellis Glickman has leased the Bijou theatre until next April, when Mrs. Kohl's lease expires. He will present plays in the "Tiddish" language with a stock company. Glickman also owns the Palace, now playing vaudeville.

TOM WISE STAR OF "CY."

Thomas A. Wise is to be starred by A. G. Delamater in "Cry Whittaker's Place," a dramatization of Joseph C. Lincoln's novel of the same name. The piece was "tried out" in Providence this week. It will close Saturday night for reorganization and to make a few changes in the play, opening again Christmas day with Wise in the role of "Cy."

Mr. Wise has been engaged to appear in vaudeville, opening Jan. 8 at the Fifth Avenue, New York.

LEW FIELDS GOT NOTHING.

The report that Lew Fields was given stock in the Milgert Amusement Co., the corporation controlling "The Wife Hunters," turns out to be unfounded. The real arrangement read that he was to have had a salary and percentage for his services in staging the production and lending his name to it, but up to date Mr. Fields has not received a dollar from that source.

LACKAYE AT THE BJIOU.

Wilton Lackaye and company in the Sires' "The Stranger," which was produced earlier in the year in Chicago are scheduled to open Dec. 14 at Atlantic City, for three days. After a week of one night stands, Lackaye will come into New York.

LA RUE SHOW POSTPONED.

Grace LaRue's entry into New York, in "Betty," announced for Wednesday night at the Herald Square theatre, was postponed until next Monday night, owing to several changes in the company and the necessity of extra rehearsals.

The show was taken up in New England territory this week to smooth out the rough edges. Grace La Rue, in "Betty," was billed to open the Herald Square, Wednesday, but the opening had to be postponed through the show not being in readiness.

Demanding two weeks' salary as a result of their dismissal from Grace LaRue's company without the customary fortnight's "notice," Cecil J. Ryan and John Willard, two principals of "Betty," through Jacob Welsberger, attorney-at-law, started suit this week against Byron Chandler, who is backing the show. Ryan's claim is for $550 and Willard's $150.

Robert Dempster and Hassard Short joined "Betty" this week for principal roles. The show rehearsed at the Herald Square up to Thursday when it went to Springfield, Mass., to play the last of the week. A new song number was added this week.

SAW TWO IN CHICAGO.
Chicago, Dec. 6.

A. L. Erlanger and Pat Casey reached here last Saturday morning, remaining just long enough to see "Modest Susanne" and "The Butterfly on a Wheel," when they returned to New York on the 20th Century. "The Butterfly" (with Marie Doro) leaves Powers' this Saturday. Miss Doro is excellent, but the play is weak. Tim Murphy in "The New Code" follows in.

WANTS NEW YEAR'S EVE SHOW.

New Year's Eve being a big theatre night in the metropolis and falling on a Sunday this year, the legitimate houses will not participate in the Klaw & Erlanger Co. are casting about for some sort of a unique attraction for the Century theatre for that night. As the house will hold nearly $4,000 at the right prices, the management is prepared to bid strongly for the right kind of a show.

William A. Brady will take advantage of the fact that New Year's eve falls on a Sunday by giving a special performance of "Bought and Paid For" that evening at the Playhouse. For this occasion, no tickets will be sold. The affair will be conducted strictly by invitation and subscription.

Last year, Mr. Brady announced he intended to have a series of Sunday evening performances at Daly's theatre, by subscription, but for some reason the scheme did not materialize. This may possibly be the forerunner of regular Sunday performances of legitimate plays. A few weeks ago the Playhouse held a professional performance Sunday night.

MARRIYING COLLEGE PRESIDENT.

Boston, Dec. 6.

Mrs. Emma Tuttle James, widow of Harry James, the English actor, is engaged to marry Frederick W. Hamilton, the president of Tufts College. Her husband died in 1895. She then left the stage.

Following the death of her husband, Mrs. James appeared as a publicity reader and taught voice and expression.

WHERE AUTHORS ARE WELCOME.

"The Lady of Corinth" was moved from Daly's to the storehouse Saturday night.

Any author with a play suitable for either Viola Allen or Gertrude Elliott will be attended by open arms at the Liebler offices.

MISS ANGILN ON HER OWN.

Next week at the Grand Opera House, New York (Klaw & Erlanger booking) Margaret Anglin will appear in "Green Stockings," under her own management.

Miss Anglin severed her association with Liebler & Co. at the Colonial (Shubert) Cleveland, this Saturday night.

"EASIEST WAY" FOR A DOLLAR.

"The Easiest Way" is going out again this week, and Belasco is now forming a company to present the former Frances Starr piece in the "big week stands" on the Klaw & Erlanger route of dollar houses.

Catherine Proctor has been engaged to play Miss Starr's former role. The show is expected to take to the road before the holidays.

Unless present plans go amiss, William A. Brady will put "The Boss" out again after the holidays. The piece in which Holbrook is starred, closed Saturday night in St. Louis and has been shelved for a month at least.

A new play for next year will be arranged and the company will probably be organized.

ALICE LLOYD

With a couple of the many bouquets presented to her over the spotlight at the Grand Opera House, New York, when opening there last week as that of "LITTLE MISS PIXIE-TO, PHILADELPHIA.

New York, Jan. 19, 1905.
CHICAGO'S LUCKY OPERA HOUSE.
Chicago, Dec. 6.

Probably the most contented theatrical manager around here this season is George W. Kingsbury of the Chicago Opera House. Well he may be, too, for with one or two exceptions, the playhouse over which he presides has been the most successful of all Chicago’s houses in the sale of a generally bad season and come out on top with comfortable balance on the profit page of the ledger.

Three successes and not a failure is the proud record of the Kchi-Castle house to date, and on top of this is the salutary consciousness of being the home at the present time of an attraction that appears to possess sufficient draught to justify the prediction of a continued capacity run of many weeks in event that the booking powers conclude to allow Margaret Sylva and "Gypsy Love" to remain there.

As a convincing contradiction of the "no business" wall of the pessimists, the Chicago Opera House and its three late successes are mute but powerful witnesses.

WRITERS DUE TO REPEAT.
John Court’s new articles of agreement with Pitney & Luders for a new opera which he will produce next season.

The latter at one time pulled down big royalties on their operas, and Court believes that it is time for the writers to "repeat."

ASKS ONLY $20,000.
Grace Hawthorne de Santiagos, who appeared with Milled Holland in "The Royal Divorce," filed suit Monday against her for $20,000 for breach of contract.

Chicago, Dec. 6.

A "No. 2" company of the De Mille play "The Woman" is scheduled for an opening Christmas eve at the Olympic.

The cast is to include Gladys Hanson, Marjorie Wood, Howard Hanssell, Hardee Kirkland, James Seeley and Oscar Eggle.

EVANS’ SHOW LAYING OFF.
Chicago, Dec. 6.

The George Evans Minstrels will lay off for the two weeks before Christmas. Evans will appear in his single blackface turn at the Majestic next week.

Mr. Evans’ mother died at Streator, Ill., Dec. 1.

MANTEL RESTING FOR XMAS.
Robert Manet and his company of Shakespearean players will close at Memphis, Dec. 2.

The tragedian will probably continue his tour at Christmas.

OPENED WELL IN DENVER.
Denver, Dec. 6.

Both Anna Held and Sam Bernard, the former "Miss Innocence" at the Broaday, and the latter in "He Came From Milwaukee" at the Tabor-Grand, opened big here Monday.

ABRAMS SIGNS RYLEY.
Jacob Weisweiler, attorney, has put out a summons on behalf of his client, Ed. J. Abrams, directing Thomas W. Ryley to appear in court to answer in a suit for $124.65, alleged to be due for salary as agent of the "Funastic" company, which ran at the Casino in 1908.

Abrams was engaged to travel in advance of the organization at a salary of $75 a week, but business being unprofitable, his salary was in arrears. When he finally retired from his post he received from Ryley the sum of $25, for which he admits giving a receipt in full for his claim.

Attorney Weisweiler now seeks judgment for the full amount of the Abrams claim, minus the $26, on the ground the consideration for which the receipt in full was given was inadequate. Plaintiff’s counsel claims that there is no record on precedent for such an action.

"THE TALKER" TALKY.
Baltimore, Dec. 6.

The "Talker," which had its premiere here Monday night, reflects its title, proving exceedingly talky in a number of places. It deals with a lady who finds home a boudoir and marriage ties absurd. The piece is gripping and has a number of strong situations, while the comedy introduced is clever—at times brilliant.

Tully Marshall, who has a 'straight' part and scored splendidly, Lillian Albertson was admirable as the wife. The remainder of the company is excellent.

It is scheduled for a New York opening Christmas week at the Hudson theatre.

CORT’S "JACINTA" GETS OVER.

John Cort’s new show, "Jacinta," which played Providence last week, closes three days’ engagement here tonight and goes to Pat Cohan for the balance of the week. The show was favorably received.

Extra rehearsals were held here, the management trying to put this first big female star of the Adelphla, Philadelphia, next week. Since the show started its first rehearsal, three men have directed the chorus.

Anna Bussert sang the prima donna role. Carrie Reynolds sang and danced well. Others were Forrest Haff, Dick Temple, Pay Baines, Philip Sheффeld, Harry Leonin, Tom Haday, William Phillips, Joseph Parmon, Hal Wilson, Gerald Gordon, William C. Reed, Renz Lazar, Wm. Robinson.

WENHOLD HOPS UP BUILDING.
Her work has been temporarily stopped on the erection of the new theatre being built on West 42d Street.

The building has been rumored the builders have encountered some sort of a snag with the Building Department, but this, Mr. Magnadine, the builder, denies, stating that the only difficulty encountered has been the weather.

ZELDA SEARS A HIT.
Chicago, Dec. 6.

Both the play and the star of "Standing Pat" scored at the premiere of Hazard Veller’s play at the Olympic Sunday night. Mr. Veller has written a holding piece, and Miss Sears lends the most strength to the interpretation. ("Standing Pat" is fully reviewed in another column in the Correspom-dence department of this issue).

In the Olympic lobby is an announcement stating "Standing Pat" will appear there Christmas, from which might be assumed Miss Sears is at the house for but a limited stay.

LET OUT A HALF DOZEN.
New Orleans, Dec. 6.

Six members of the "Mutt and Jeff" company were absent when that organisation left here Sunday morning.

There was a reason; they were dismissed Saturday night. A half-dozen permanent substitutes will take their places Monday. It is said that Al Hoyt was not given the congés, but resigned because of managerial in-compatibility of temper.

The lawsuit other than Hoyt, called at the City Hall and complained to Mayor Behrmann, beseeching our worthy local dignitary to intercede in their behalf, but his honor assured them that that was not within his province.

The six artists who proclaimed their embargo were finally given transportation to their homes by Mayor Behrmann.

"THE WIFE DECIDES" TO LEAVE.
"The Wife Decides" closed at Webster’s last Monday night.

Joe Weber deeply regrets the parting.

He has only charged the show a $3,000 weekly rent while there.

EUROPEAN TRIP OFF.
The trip across the briny planned for next week and goes to Pat Cohan the "Pink Lady" company is off, for the present. It may be taken some next spring, when "The Pink Lady" company will present in London, but probably by an English company.

"The Pink Lady" show now playing here will be reassorted and sent east.

Many changes are being made in the companies by Klav & Eriander. Frank Daniel, with the lot picked for a London show (playing Newark this week), is expected to withdraw tomorrow night.

Frank Laior, with the original company, replaced Daniel with the other company and goes into Boston with it next week, where it is expected to run indefinitely.

Lavr and Dauw, another Amsterdam theatre principal, will be also switched to the Boston company. Both she and Laior are now slated for the European market.

The principals with the newly formed company will be transferred to the New York organization and an invasion of Chicago made.

Fresten Wheelan is the juvenile of the new company, joining at Newark this week.

XMAS LAY OFFS.
"Oursight" will finish its Chicago run this Saturday night. The show will lay off until Christmas, when it will reopen at Milwaukee.

"Our Whittaker’s Place" a rural show produced about two weeks ago by A. G. Delamater, will close in Providence Dec. 9. After Christmas the show will continue on some New England tour and then go into Boston for a run.

"Mother" closes in Dover, N. J. this week. It will run for two weeks before closing.

"Forty Five Minutes from Broadway" closes in Rochester Dec. 18 and will lay off for a week.

"The Blue Mouse" will close in Tarrytown, N. Y., Dec. 9, for two weeks.

Of the big managers, William A. Brady is the first to aldertrack his road companies before Christmas. "The Boss," with Holbrook Bellin and Maude Pealy (the latter back at work after a severe illness) closed Saturdays and is expected to take to the road again Sunday, Dec. 24, at New Orleans, and then go to California.

"A Gentleman Of Leisure," which journeyed out of town to open the new theatre at Fort Plain, N. Y., last week, will keep under cover until Christmas time, when it starts on the road.

Other Brady road companies are under instructions to shun the road until the end of the Yuletide season.

When the western company of "Mother," a William A. Brady organization, returns from its Pacific Coast trip, it will close its tour permanently, according to word sent out from the Brady booking department.

All of the time booked for the show in January and February has been canceled.

Eduard Waldman’s company, playing through New York state on the way, has viewed Thanksgiving Day in Hornell, N. Y. The company was presenting "Dr. Jekylly and Mr. Hyde" and "The Devil."

"The County Sheriff," the O. E. Wee show that closed in the west a week ago, will reopen in Plainfield, N. J., Christmas Day. The show will tour the east until the end of the season.

McWaters & Boston’s "Little Homestead" company is laying off this week at Mechanicsburg, Ohio.

"The Witching Hour," with John Mason, will wind up its season at Butler, Pa., this Saturday night.

"Salvation Nell" will finish up and pack back to New York from Milwauk-ee Dec. 18. The show has been doing pretty poor business so much so that some of the advance agents on the road nicknamed it "Starvation Nell" some weeks ago.
LOEW AFTER OPPOSITION WITH BIG CAPACITY HOUSE

To Build One on the Upper East Side of New York, Seating Around 4,000. The Only Way, Says the Circuit Manager, Who Can’t Solve the “Small Time” Problem.

Marcus Loew is going after “opposition” on the wholesale plan, to drive competition away. A new “small time” vaudeville house is being planned by the Loew Circuit. It will be located on the East Side of New York, between 90th and 110th streets, holding up in the face of the depressing shrewdly either, guess the new Loew theatre will be located in the Yorkville section, around 86th street.

The theatre, which will seat nearly 4,000, will be a large-capacity variety house, to be managed by the same people as the old Loew theatre on 56th street, which is being expanded, and is already a success.

UNITED IN ON “BLACKLIST.” Notwithstanding the refusal of Union District Office to go along, which the agency had “blacklisted” the 86th Street theatre, the Family Department of the United this week sent on the list of acts on the “blacklist” to those in the agency who might study it for the purposes of not booking the “blacklisted” turns with their weekly bookings.

In the “blacklisting” of the Flagelman Yorkville house, the United has joined hands with the Loew and Fox circuits, the latter having “blacklisted” sometime ago.

Notwithstanding the many “blacklists” against it, the 86th Street theatre has done a steady business, and is seeing no trouble in securing sufficient acts to make up the shows offered there.

Exactly why the United should “blacklist” this “small timer” unless it is to display sympathy for Loew and Fox, is not apparent, nor will the United people make a statement regarding the stand taken.

The “blacklist” by the Fama. Dept. may be aimed at the Shea & Shay office re the new theatre, says the group in the Shea & Shay agency, which is attending to the bookings for the independent small timers around, also books at Airdrow, Pa., which is guided by Wilmer & Vincent in that city, Wilmer & Vincent are a “United” firm.

BUT NOT BLACKLISTED.

OPPOSITION: Opposition continues, but there is little to report.

SUNDAY ORDINANCE FOR J. C.

The managers of the picture and popcorn offices to go along, which does not include either Union Hill or any portion of Hoboken, met last Friday and voted to submit Tuesday night of this week, an ordinance to the municipal authorities, asking permission to operate Sunday concerts.

It is not intended as an antagonistic move in defiance of the law, but to subvertly crave permission to present “sacred concerts.”

The ordinance was introduced at the meeting of the board of Aldermen Tuesday night by Alderman Power of the sixth district. All the managers, submitted statements it was impossible for their business under present conditions. The new ordinance provides that it shall be lawful to present on Sundays “theatrical exhibitions consisting of moving pictures, monologues and vocal and instrumental selections.”

Under the rules of aldermanic procedure the Ordinance was tabled until the next regular meeting, which will be held next Tuesday night.

THE GALETY THEATRE, 424 DOWNTOWN STREET.

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SOMETHING peculiar, I thought upon hearing it, how Rose Stahl in "The Chorus Lady" happened to be booked for the Palace, London, and how Lilian Shaw materially assisted Miss Stahl in so important a task. Alfred Butt, manager of the Palace, was in New York while the Misses Stahl and Shaw were playing at the Union Square. (This was a few years ago.) Miss Shaw cordially invited Mr. Butt to drop in to see her. The Palace manager consented. He arrived a trifle early, just as Miss Stahl commenced her "Chorus Lady" sketch. Miss Shaw followed the sketch, but while she was in front of the drop, Mr. Butt was in Miss Stahl's dressing room, talking terms to her. He left the Union Square without seeing Miss Shaw, but with a contract from Miss Stahl to present the same sketch at his London hall, which, as everyone knows, was so successfully accomplished by the present star of "Maggie Pepper."

Julia Dean, in "Bought and Paid For," is the living truth of "Miss Nature's call" in that a telephone wire! Miss Dean is a plain little body, but as the wife of millionaire Stafford, she blooms out as becomes the new Union Square. Just because Miss Dean as Mrs. Stafford wears expensive clothes. Returning from the opera in a gorgeous gown of yellow brocade, Miss Dean is reduced to a line of negligence worn over a pink petticoat. In the third act, she had on a street gown that breathed money. Its color was tawny, trimmed at the neck and sleeves with mole skin. A band of this fur reached from the knees to the floor.

Arnold Constable, Stern Bros. and the Schneider-Anderson Costume Co. are credited on the program as the costumers for the "Chorus Lady" Company. Not any of these firms did itself proud, excepting in the White Fete scene in the last act. There the entire company was in white crepe and gold, making a wonderful picture. The dressing of the chorus in the first and second acts was notable for its old-fashionedness. A group of the smaller girls wore one set of dresses that were pretty. These were of pink flowered chiffon. Gertrude Vanderbilt was sweetly pretty in a blue and gold dress and a champagne colored one. Raymond Hitchcock wore an odd evening suit. The new color of black velour, the broadcloth trousers having a band of the velour on the side seam.

Dustin Farnum cured a young matron's iodizer, so I am told, and did it unknowingly. The girl had seen Mr. Farnum in the play, "The Littlest Rebel." He became her unknown hero, dreamed and gushed about. One morning while having breakfast in a hotel where both folks were stopping, to go and behold, who walked into the dining room but Mr. Farnum. A man at the table next to theirs called out, "I say, Dustin, have breakfast with me, won't you?" "I think I shall," replied Mr. Farnum, as he occupied the empty chair, saying to the waiter who asked for his order, "Corn beef and cabbage." The waiter, who afterward remarked that corn beef and cabbage for breakfast would drag down any idol of her."

Another case of the stage struck was handled differently by Paul McAllister. He has always been a great stock favorite in Harlem. At present Mr. McAllister is leading man of the Prospect theatre (Bronx) company. Between acts one evening last week, McAllister stopped before the footlights and made a little speech. He told the women they would confer a great favor upon him by refraining from sending any more endearing missives or souvenirs of remembrance. He had grown tired of throwing the trash out of the window, reasoning that McAllister, who is strong enough in popularity up there to take this stand, something few stock men would feel they could afford to do, regardless of what they might privately think of all the "mash stuff" showered upon them.

Monday afternoon at the Colonial the blowing out of fuses caused a long wait on the Ida Fuller act. The girls in it should see that their under arms are properly dressed.

A new "Peaches" has been added to Wm. Courtleigh's sketch of that title. Her name is Edna Conroy, a pretty girl resembling the last "Peaches." A very pretty hand embroidered frock is worn by Miss Conroy.

Belle Blanche never goes in for elaborate dressing, but the one frock worn is always of the finest material. This week at the Colonial Miss Blanche has a white crepe de chine dress cut very neatly. This frock is cut on a square in front revealing three frounces of the shberret lace. A side sash of pale blue finishes this pretty frock.

William Courtleigh is running Billy Gould a close race as to leading women."

The young woman of the Harvey and Devora Trio (Colonial) dresses very neatly, first in a brown cloth suit, then a short dancing frock of cream lace and pale blue satin. The last change is a black and white dancing dress.

"MUTT AND JEFF" ABBROAD.

The English and American rights to "Mutt and Jeff" have been secured by Frank Tannahill, Jr., who wrote and produced the Bud Fisher cartoon play for Gus Hill. Mr. Tannahill is going across the pond next month to arrange for the English presentation.

SHUBERTS BACK IN ST. PAUL.

It is quite likely the Shuberts will retake the Shubert theatre here and place legitimate attractions upon the Eastern Burlesque Wheel she plans to operate. This looks like a safe bet, as the angle the skien worm through the owners of the house bringing ejectment proceedings against the present owner (after the Shuberts), on the ground the original occupants agreed to play only first-class attractions.

Jack T. Cook, the manager who put over the burlesque deal, retired Saturday night; A. G. Rainbridge, manager of the Shubert, Minnesota, took hold. Frank Priest, treasurer, will be promoted to resident manager.

Charles Bird, Shuberts' general manager, came on here and talked it over with Geo. Bens & Son, the theatre's owners. Mr. Bird would not say what plans the Shuberts had for the theatre upon vacation by the Eastern Wheel. Jake Shubert is shortly expected here, when an announcement will probably be made.

$5,000 FOR SERVICES.

Sult was filed last week in the City Court by Joseph Sapinsky, attorney, in behalf of Max Plohn, theatrical manager, against Gus E. Hynicka and the Columbia Amusement Co. for $5,000 for service rendered in the latter securing a lease. The latter was the present Gaysery (Eastern Burlesque Wheel house) was built. Plohn claims he worked diligently in behalf of the defendants in securing the property, and that he conducted all negotiations up to the time Messers. Hill and Hynicka consummated the deal. Plohn says he has letters from both Hill and Hynicka to substantiate his claim.

OFFERING HOUSE TO WHEELOCK.

A. E. Stuffer, manager of the Grand Opera House, Columbus, is in New York, endeavoring to lease his theatre to one of the Eastern or Burlesque Wheel burlesque people, so far without success. The house was used for burlesque once, but was anything but brilliant success in Columbus. It is now being conducted as a "pop" vaudeville house.

"THE TEST" FOR 8. & 11. TIME.

Stair & Havlin are reported as planning to send out "The Test" over their time. This is the piece in which Blanche Walsh formerly starred. Eugenia Blair, who has starred in various productions, has been engaged by Stair & Havlin for the leading role in "The Test." The show is planned to start right out after the holidays.

BRIEF EAST FOR MONOLOG.

Jimmie Brit, the California favorite and pride of the Olympic Club, left Dec. 1 for New York. His trip east is for the purpose of starting a new brevy monolog, to be written by Wilson Minner and Paul Armstrong. Pat Casey will evidently handle his bookings.

WESTERN WHEEL IN ON REBATE.

The Western Burlesque Wheel has been drawn into a general investigation of rebates by railroads to burlesque managers.

A few Western Wheel men have been here. Prominent among them was John H. Whalen, who produced some books to be inspected by the Grand Jury.

The investigation commenced with the Eastern Wheel. Its result may not be known for some time.

ROUTING "MANHATTAN FOLLI"ES." The "Manhattan Follies of 1911" is a new burlesque show in rehearsal and a route is being mapped. George Fullerstein is the producer; Joseph Muller, musical director. The lyrics and music written by Herbert S. Frank and Beeson Van Ruesch.

GETTING IT RIGHT.

Lyda Carroll, of "The Spring Fling" company, had a little trouble. It was a matter of getting in her real name is Betty. It was, however, all straightened out by her attorney, Herman L. Roth.

NUMBERS FOR "GINGER GIRLS." Hurtig & Seaman's "Ginger Girls" at a new look last Saturday afternoon, at the Olympic, New York, when nine new numbers, starting for the show by Dan Dody, were inserted for the first time.

About five of the former principals of the burlesque version of "The Futility Winner" were replaced by a few changes. They all seemed to have a great deal of the dial, which was frequently in use to tell the story of the play.

LOUIE DACRE MARRIES.

Cincinnati, Dec. 6.

Louie Dacre and W. J. McIntyre, of "The Follies of the Day," were married last week.

John Cort will produce in the spring a new four-act farce by Frederic Chapin, entitled "C. O. D."
Charles Hawtrey will produce a fairy play at the Savoy, Christmas. It is called "Where the Rainbow Ends." Another fairy play fixed for production at the Aldwych is a Viennese product called "The Golden Land of Fairy Tales." Ellis Craven and Mary Glynn, London's two little princesses of dainty, after the Hawtrey season the Savoy will revert to Mr. Stoll, who will probably exploit Ellis Terry & Albert Chevalier there.

It is announced that Lilly Elsie will return to Daly's when the honeymoon is over.

Sunday saw Hammerstein's first venture with popular concerts. By the law on this side there is no charge of admission, but the privileges of sitting down must be paid for.

Oswald Stoll secured first rights on the motion pictures taken during Capt. Scott's dash to the South Pole. They were shown last week at the Criterion, when Sir Herbert Tree produces the new version of Offenbach's great musical piece. She is a pretty young woman, and is said to have a beautiful voice.

Paul Bordom the "insubordinate wire-walker" has done so well at the Empire, Leicester Square, that he will stay in this country two years.

The run of "Roméo and Juliet" at the New theatre comes to an end this week. Immediately after Fred Terry and Julia Neilson will revive "Sweet Nell of Old Drury." To the great surprise of everybody in vaudeville, Schwartz Bros. failed in their efforts to get an injunction against the promoters of "Early Morning Reflections." Morally there can be no doubt that the two students entitled to what they thought, but the law demands that the plaintiff in such cases shall prove his case. Proof is difficult to obtain in these cases, apart from the resemblance between the two acts. To my mind that was made out abundantly, but what seemed to weigh with the Judge was that "Mirror Action" simultaneously had been done before in several productions in London. Schwartz Bros. claimed that they were entitled to copyright because of the new excuse for the introduction of the broken mirror, but the Judge apparently believed that the idea was public property, the two greatest child actresses are not entitled to what they thought, but the law demands that the plaintiff in such cases shall prove his case.

The story of the attempt to blackmail Maggie Teyte has been well circulated in the London papers. It may not be generally known on your side that Maggie Teyte is a sister of F. W. Teyte, who will be billed as "That Man" at the piano at Clarices Mayne. Jimmy Tote was connected with Grand Opera long before his sister went into its ranks. One of his first professional positions of any consequence was that of musical director of the Carl Rosa Opera Company.

David Devant, the conjurer and illusionist, has just produced a new mystery called "The Window of the Haunted House." In the first scene of the stage surrounded by white gauze walls is a window frame set in imitation brickwork. It stands on wooden trees, beneath which there is a clear space of some three or four feet. Two members of the audience are allowed on the stage while the illusion is being performed. They are permitted to wander about at will anywhere outside the gauze walls. First, however, Devant conducts the committee from the audience within the walls, allows them to examine the window frame, opens the windows wide so that the audience may see through the very thin straux. One of the ghosts begins to materialises. Lights appear at the window, and forms of various people appear distinctly. A little tragedy is enacted, and finally the house is seen on fire. Apparently from nowhere come two firemen, and when the window bursts open, smoke is seen playing the water on the flames, and the other is rescuing a woman. The fire dies down, the window is closed, and when the committee examines the window frame they find it quite bereft of life. It is one of the most mystifying things Devant has put on, and is giving the experts something to talk about. I believe it is Devant's intention to tour this mystery in vaudeville.

Muriel George, for some time with "The Follies" has been secured for the "Night Birds" at the Lyric.

Nona Malli who made her first appearance at the Alhambra last week arrived with a considerable reputation, but it has not been sustained. She is by no means unpossessing; in fact, there is quite a certain charm about her appearance. She has a good voice, but it is of the concert brand, and not suited for vaudeville. Shelaang three American numbers, finishing with "Alexander's Rag-Time Band," but none got over. She needs coaching in delivery and style, and also lacks the ginger, which is so essential to successful vaudeville deavours. At best the Alhambra was the wrong place in which to make her debut.

"The Glad Eye" has settled down into a certain success. It is the solo play of recent production which has created anything like a real following.

HERE'S BILLY GOULD BY WILLIAM GOULD.

Chicago, Dec. 4. Nate Leipzig says the plural of germs in German.

Bet Briggs and King last week (kiss and make-up number).

Jules Von Tilser promises to say something funny the next time we meet.

There are quite a bunch of English artists on the Orpheum Circuit.

Merris Gost in St. Louis and he said: "Tell Wilson Minser that he said about St. Louis goes—only more so."

Lew Fields has a lot of millionaries in his company. At least they dress and talk that way.

(Wife, to eminent pianist who has been entertaining a lot of musical bighorns, after the guests have departed: "Now, that our guests have gone, play some ragtime and let us enjoy ourselves." (True, too.)

Once upon a time an actor played in St. Louis, and they named a cigar after him. Now they will not allow the actor to play St. Louis.

My old S. F. friend Meville Stols tried to put one over on the St. Louis press and public last week, and nearly succeeded. He engaged twenty men and boys to form a line Tuesday night at 11 p.m., apparently to buy seats for Gertrude Hoffman's opening. They were yelling and blowing something awful, when one of the boys in the line said to a newspaper man: "That gink that hired us at a dollar a head is inside warming himself while we are doing this outside chorus stuff." That settled the scheme.

R. M. DAVIS' FAMILY TROUBLES.

Chicago, Dec. 6. Mrs. Richard Davis, wife of the novelist, is making this city a temporary residence, with a view, it is said, of securing a divorce.

She is living with her mother, Mrs. John M. Clark, who resides at 60 East Cedar street, and refuses to be a party to the discussion of her alleged marital troubles or her plans for their adjustment. The couple have been separated about a year, several months of which time Mrs. Davis has been living here. Her marriage to the writer occurred in 1899.
Editor Variety:  
This week Variety is the art line mentioned as playing the Court theatre, Newark, N. J., calling himself "Frank Whitman." As I have been in vaudeville for twenty-two years, I see no reason why I and any others should recognize the right of any performer to use it and thereby trade upon my reputation.  
Up to the present time there has been no Frank Whitman in vaudeville, and therefore, even if this is my rightful name, I think in justice, and to avoid any unpleasant confusion that may arise, it would not be asking too much of the said artist to request his assuming another Christian name.  

Frank Whitman,  
"The Dancing Violinist."

Editor Variety:  
It has come to the notice of this week Variety that a certain party is advertising that he has filled up club rooms to be known as head-quarters of the White Rose, A. A. A. and T. M. A. in St. Louis. That is absolutely false and misleading as the only T. M. A. Club rooms and head-quarters are located in the lobby rooms of said order at 16 South 6th street, over the Gem Garden.

Los Angeles,  
Recording Secretary pro tem.  
(Sebi.)

Editor Variety:  
I read in Variety that I am accused of switching time. Such is not the fact, as I am playing any time I do not have a contract. I have been in the United States of over ten weeks. I have played all the time up to date that I have with them. The shifts of dates you speak of were houses not open, or those that had stock in them. The only time I have ahead on the United is Jan. 1 at Wilkesbarre and Feb. 15 at Norfolk, Va.

So you see I can not let my act lay idle, and am filling in the time where I can. So there is no flop on my part. If I have to please you I will play it.

Sam J. Curtis.

New York, Dec. 4.

Editor Variety:  
In replying to the article in your last issue (in which you allude to the Fifth Avenue, theatre, with the exception of Mr. Leonard) I have no right to the same. I wish to state as author of "Kid Hamlet" I have the exclusive rights to Mr. Leonard and has forfeited all rights and claims to it. Mr. Leonard is working. Why should he get peevish when those to whom he promised a season work a chance of getting it?

James Horan.

St. Louis, Dec. 1.

Editor Variety:  
In New Orleans, Dec. 6:

Boo Darling, a chorister with the southern "Mutt and Jeff" company, died at the Touro Infirmary, Saturday, following an operation for appendicitis. Miss Darling was taken ill (appendicitis) and was operated on at the Infirmary on the day the company opened at the Crescent here. The deceased was thirty years old. The body was taken to Cleveland, where her family reside, for interment.

Chas. G. Carrolton (Carrolton and Van) died at his home in Los Angeles, Nov. 2. Though ill for two years, death was unexpected. The widow is residing at 1037 South Olive street, Los Angeles.

Doris Vivian Coban, the eight-year-old daughter of Gus Coban and Kate Watson (Coban), died in Chicago, Dec. 2, following an operation for appendicitis.

George Sanger, an English showman, who sold his circus to P. T. Barnum in 1874, was murdered on his farm at Finchley (London), last month, when an employee killed him with a hatchet. Sanger, known as "Lord" George Sanger, was 85 years of age.

Westhrop Saunders, stage manager for Bianche Bates in "Nobody's Widow," and more recently on the business staff of David Belasco, died in Philadelphia, after a short illness.

OBITUARY

The father of George White died Oct. 26 at San Francisco. Mr. White is in Paris.

Thomas L. Williams, of the Belasco theatre stage forces, aged about 45 years, died Nov. 15 at his home in New York of Bright's disease. Four children survive. Williams was a member of the New York union of Theatrical Employees, became well known as the maker of sand-bags, brown clothes and awnings for all theatres.

NEW ORLEANS

Paris, Nov. 29.

During the recent earthquake in Germany, the shock was distinctly felt at Zurich, Switzerland. At the Comedie theatre, in that city, when the shock arrived, the audience at once rushed out of the theatre. The performances were resumed the next evening.

Mlle. Marilac has left the Paris Olympia revue, to commence rehearsal of the revue at the Theatre Bejane. Nina Myral is admirably replacing Mlle. Marilac. Likewise Morton has left the Olympia to rehearse for the revue at the Folies Bergers. His parts are being taken by Bourtons.

The Six Stewarts, said to be an American troupe of dancers, are appearing on the floor at the Bal Tabarin, Paris.

Lina Cavalleri, accompanied by her attorney, appeared in the Paris divorce court Nov. 25, in connection with the proceedings brought against her husband, Robert Chalner. The defendant did not appear, and the divorce proceedings were ordered by the court to proceed. In the opinion of French law an action for divorce cannot be taken up until the two parties have appeared privately before a judge, whose duty it is to endeavor to reconcile husband and wife. It was for this purpose, in compliance with the legal formality, that Lina Cavalleri attended the Paris courts.

Mlle. Yvonne Yma, who played in a recent revue at the Moulin Rouge, having had some angry words with her manager, Jean Fabert, smashed the telephone as a striking argument in the discussion. Condemned to pay a fine of 100 francs and to be imprisoned in the Police court, she appealed, and a new judgment has just been given reducing the amount to $4.

A special performance is to be given at the Opera, Paris, Dec. 19, by the Aero Club, to raise funds for a monument to victims of the air—the heroes who have been killed while experimenting with flying machines.

"La Revue des X..." by several unknown authors, produced at the Bouf
des Parisiens by Cora Laparcerie, Nov. 24, met with a good reception, but does not compare with the Olympia show.

Sarah Bernhardt indignantly denies the story she is about to marry M. Tollegen, a young actor in her company.

It is reported M. Brouette is re- linquishing the Scala, Brussels, where he has been director for some years, to assume the management of another enterprise. He was at one time man ager of the Moulin Rouge, Paris, and sold out at a handsome profit to the

now dissolved English company. The Moulin Rouge has been on the decline for some time. Its former reputation is fast disappearing.

The Casino de Paris has likewise seen better days, being one of the most fashionable music halls in Paris fifteen years ago. As forewarned this establishment has again failed, and closed suddenly. When the performers arrived Saturday night as usual, they found the doors shut, with the word "Relache" (temporarily closed) in large letters posted over the billboards. Several artists are now inquiring after their salaries.

It is reported that foreign artists now work in so well to pay 10 per cent. of their salaries to the Government, as a sort of poll-tax on foreigners.

The films of different phases of the Italian war, secured by some enterprising operators, have been reviewed by the American film society, and there are no authentic pictures to be had at present on the subject, although some manufacturers are offering large sums for them.

The most interesting item of news from this side of the Atlantic this week, so far as interested in American vaudeville is concerned, is the announcement by the French society of Authors and Composers that they are about to organize a systematic campaign in the United States for the protection of their members. This may and probably will prove of immense importance to both artists and proprietors on your side.

FRANCES STAR MAKES GOOD.

Chicago, Dec. 6.

Frances Starr opened at the Blackstone last Monday night in David Belasco's production of Edward Locke's new play, "The Case of Becky," and appears to have made a favorable impression.

The piece is generally conceded to possess strength and interest, and the star is credited with being equal to the effective and satisfactory interpretation of the leading part. Characteristic of the author, the play has a short cast that is limited to seven people. Besides Miss Starr, there are Albert Bruning, Harry C. Browne, Hugh Diliman, Charles Dalton, John P. Brown and Mary Lawton.

CHICAGO TAKES TO "SNOBS."

Chicago, Dec. 6.

Frank McIntyre is credited with having scored last Monday night at the Illinois Theatre in Bronson Howard's "Snobs."

The attendance was most encouraging and the reception the best.

Leading honors are divided between the star and Myrtle Tannhill.
STOCK

LOUIS LEON HALL CLOSES.

Louis Leon Hall threw up the sponge at the Amphion, Brooklyn, Saturday night, the curtain coming down after Hall had made a denial his company was to close its engagement within the near future.

An argument with the house management forced Hall to show his cards and without sufficient collateral to pay salaries overdue, the company quit after the Saturday night show of "Salome Jane." Hall is said to be a heavy loser on his Amphion stay.

Corse Payton, after a few days visit at his old home town, Centreville, Iowa, where he was accorded big honors for putting the town on the map, returned the first of the week. He did not go out Hall's withdrawal from his own balcony, but went into seclusion to prepare a new speech for the Lee Avenue patrons who have missed his little heart-to-heart talks.

Corse expects to make a few announcements in a few days that may startle the most staid Broadway denizen.

Lowell, Dec. 6.

Donald Meek, who has been running stunts here at Hathaway's for about four months, closed shop last Saturday.

EMIRA, N. Y., Dec. 6.

Announcement has been made that the Stanford-Weston Players will end their stay at the Mozart theatre here Dec. 15.

The Orpheum Stock Company in Cincinnati will close this Saturday night. The company has been running for about five weeks and will continue after the holidays with almost an entirely new cast.

The Forepaugh Stock Company, now playing at the Broad Street theatre, Trenton, will close Dec. 18.

A CHANGE IN PLAYERS.

Spokane, Dec. 6.

With the departure of the Lawrence Players from the American comes the opening of the Shirley Players under the direction of Harold Holland.

The opening bill Sunday night was "The Lion and the Mouse."

Adelaide Laird, Mabel Daulton, Pauline San and Daniel Eson, with the original company, are of the new organization.

POLL'S LAST STOCK TURNS.

Wilkes-Barre, Dec. 6.

With "Pierre Of The Plains" as the closing bill, the Poll stock company will disband here Dec. 23, the former policy of vaudeville being restored.

CLOSED BY DISAGREEMENT.

Owing to some disagreement with the theatre management, Gus Forbes and his company have pulled their engagement at Fort Williams, Ont. The Forbes company was at Stamford all last summer.

GOOD COMPANY DRAWS.

The Cleveland (O.) Theatre Stock Co. has been doing big things lately, with whom tremendous.

The company, early in the season, tried out the 10-20-30 scheme with a rather cheap group of players, but a few weeks ago the cast was changed with prices raised to the 50-cent scale. Then, it is said, an increase in the profits has varied between $490 and $800.

The new stock theatre at 57th street and Euclid avenue is expected to open either Christmas or New Year's. A company is being organized.

The Majestic Theatre Stock Co. of Mount Vernon, N. Y., is beating everything in sight (in the stock line) for business lately. The house with 50 cent prices is clearing up on an average of about $1,000 a week.

GOING TO WEST INDIES.

Olive West and Gerald Daly, prominent dramatic people, have been signed for the W. S. Harkins stock company which opens Christmas Day at Halifax.

Harkin's is in New York rounding up his Thespial and expects to wind up the season with a trip to the West Indies after the yearly Canadian invasion.

CONCLUDED TO STOP.


T. E. Murray, who has been managing the Empire stock company, decided that business conditions were not conducive to the best interests of himself and company and terminated his stay Dec. 5.

GLASER'S COMBINATION STOCK.

Vaughan Glaser, who is in New York, is personally organizing a company for "combination stock," and expects to start his show off Christmas week, running through until next September.

Fay Courtney (Mrs. Glaser), who is now at Atlantic City, resuming, will open with the Glaser company.

GOING INTO SPRINGFIELD.

Cincinnati, Dec. 6.

The Devore stock company is moving from the Lyceum here to Gus San's remodelled house in Springfield, Ohio.

TRAYING SMALL CAST.

Chicago, Dec. 6.

Stanley & Heth are preparing to organize a tabloid stock company for Anderson, Ind.

ONLY CHANGING PEOPLE.

Walter Woods, who manages the stock company at the Olympic, Cincinnati, was in New York this week securing new people for his organization.

He has arranged for the company to continue right along, changes being made in its personnel as he saw fit.

PROCTOR'S IN STOCK.


F. F. Proctor, who has been playing "pop" vaudeville at his Elizabeth house, announces a change of policy is contemplated and that in a short time, a permanent stock company will be installed.

A full company was signed by Proctor to make its appearance in the auditorium and rehearsals will start at once.

As stock hasn't been played here of late, the new organization is expected to prove a winner. Time will tell.

BAD TO PLAY.

Irene Timmins, leading lady of the Prospect theatre, Brooklyn, had the alternative of playing the principal female role in "Three Weeks" the current week or withdrawing from the company. She had secretly been itching to play the piece, believing it was not quite "decent," but when confronted with the proposition of playing the moral part, she was that she would continue with the company.

ADDS SECOND HOUSE.

Chicago, Dec. 6.

Rober Pottinger, manager of the Mable stock theatre on the North Side of Chicago, has leased the Century on Archer avenue and will open a permanent stock company there Christmas day.

SHERMAN COMPANY MOVES.

Chicago, Dec. 6.

Rob Sherman has moved his stock company from Ottawa, Ill., to Joliet.

CANADIAN COMPANY.

Chicago, Dec. 6.

Ben Ross has been recruiting a stock company to play alternately between Fort William and Port Arthur, Ontario, Canada. The organisation opens Christmas day at the Carona theatre, Fort William.

SPLITTING POLICY.

Chicago, Dec. 6.

The new Vauidenton theatre will shortly be subjected to a change of policy that will consist of splitting the "big money" even between the offices of the Western Vaudeville Management's Association, and traveling attractions that are to be booked by James Wingfield, of the Associated Theatres, of the Mid investigators, the first three days of each week will be taken up with road shows, about the 10th class, and the remaining three days will be devoted to variety. There will be no Sunday shows of either description. The projected change of policy is to go into effect on or about Dec. 18.

AMERICAN GIRLS ABOUND.

Two American girls are making good abroad with their voices, Edna de Lima, the lyric soprano at the Opera House, and Felice Lyne, the Kansas City soprano, at Hammerstein's London Opera House. Both singers have achieved greatness, Miss Lyne, stimulating much praise from both the London press and public.

Misa Lyne was last seen in New York in "Hans, the Flute Player."

ONE TRY OPERA.

Following Variety's story that Liebler & Co. may let loose after their present year's leases of the Centrality theatre expires another that there is a chance of the proprietors of the former New Theatre installing grand opera there, a company which will devote its entire time to opera comique.

There will be no change until next season ana will not then. If the opera policy is adopted it will mean the opening of the Century as an opera house for works of a more intermediate kind than has been presented at the Metropolitan Opera House.

"SHERRY Must MOVE.

Early this week efforts were being made to provoke the engagement at the Tremont of "Madame Sherry," which closed last week night. Another attraction had been booked in and could not be switched.

The "Sherry" piece played to about $2,500 turn on opening night, and nearly $2,200 last Saturday. The show lays off for two weeks, and then plays a number of the bigger towns never visited, such as Baltimore, Washington, Cincinnati, etc., which had been reserved for the big company.


Daniel Mayer, a London manager, has died a $5,000 suit for alleged breach of contract against Peter Pottinger for giving the charges of Mayer claiming to have a ran per cent. interest in the business in the United States and Canada.

Wladimir de Pottinger, after an appearance at the Metropolitan Opera House, has gone on an engagement to the Pacific Coast. He opens his coast tour at Vancouver, New Westminster, Victoria, etc.

Gertrude Hanford, American soprano, has been engaged to sing in Love's aria in, "St. Elizabeth," when it is produced at Carnegie Hall by the MacDowell chorus.

Efrem Zimbalist, violinist, is scheduled for another New York appearance, being due for an appearance with the Russian Symphony Orchestra, Dec. 16, with Modest Altschuler conducting.

Edwin Arthur Kraft, a Cleveland organist, is touring the west.

Theodore Thomas orchestra, Russian pianist, inaugurates his American tour under Alistair Chater, New York Philharmonic in this city, Jan. 4.

Mrs. Neville Bangs Kilman, pianist, died recently at her home.

Frida Lanzendorf, who comes to the United States in January for her third American tour, under Alistair Chater, New York Philharmonic in this city, Jan. 4.

The Theodore Thomas orchestra will give a single New York concert in Carnegie Hall Dec. 18. Miss the only engagement has appeared here with Frederick Stock in Chicago.
NEW ACTS NEXT WEEK

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

VARIETY

Ida Fuller and Co. and (7).
"The Desultation" (Dramatic).
28 Miss.; Full Stage.

Colonal.

Without a program anyone who had been enough of Ida Fuller or her sister, Lole, in the preceding few weeks, this and the other side would recognize this as a Fuller production. As before, the feature is lighting effects, worked splendidly and with good results. But it must be said that dancing five girls around the stage with that reliable Fuller skip is bound to become tiresome at the end of a few moments. The first scene displays much soft material, fanned by an artificial breeze coming from underneath the stage. Later on, there is much too much of this and the other side, and excessively should be used during this number. All the girls get in on the breeze effect. "Nagura Falls" is next shown on the screen, with music as the backdrop. The girls are dressed very light to be cooling around in that spray, but the effect is pleasing. After this, the stage lighted up, and excellently the dress of a few of the girls is what is meant to be the Infernal regions. Here again the lighting saves the day. Miss Fuller, in the centre of the numbers, the act did fairly well, closing the show at the Colonial.

Raymond and McNell Singing, Dancing and Talking.
15 Miss.; One.

Empress, Chicago.

Linnie B. Raymond has "doubled up" with Lillian McNell, a sprightly and attractive dandee. The combination is a pleasing and happy mixture. They open in a rag song duet, after which Miss McNell renders "My Irish Maid" with a nifty little dance for dessert. Miss Raymond follows this with another Celtic song number, a character song number consisting of such humorous impersonations as in which she uses a delightfully natural brogue. The close is a lively medley of popular airs with an Irish finish. The act is well worked and after a workout sufficient to wear off an occasional rough edge, the offering will class with most any of the better female team acts. [Henderson]

THE PARROTS.
Flying Ringers.
9 Miss.; Full Stage.

Hammertstein's.

The Parrots, although closing the show at Hammertstein's this week, were not at all unlucky. They follow a good comedy bill that does not tire and the audience was in no great hurry to leave when the last number was shouted out. A good share of the large house remained for the ring act. There is a corking "straight" man in it. His work on the rings is bully. The comedian is also a good ring performer, but falls off some in the comedy. His new wry little jokes are funny, but he is not a natural comedian. Faster work would help. The act is strong enough to open the bigger houses. It doesn't appeal very big enough at present for the closing position. [Henderson]

Colonal.

When that so-called railroad train had reached Marlowe at the finale there was a feeling that it was lacking something. It was first used as a final number. The plan was to have the railroad rail reach the stage and have the three cars fly off on the three different parts of the stage. But the act was not successful. It was the last time this week the audience was able to see any of the funniest acts in vaudeville. The engine was puffing away and the audience were perched on the postboard in the lobby. It was then they should have sung "Cassy Jones." For this Tom Silvertone, the drunk who could run an engine, had it all over historic Casey. This brave fellow chased his engine through a 100-mile area of a forest fire in less than three minutes. This attempt to have a standard melodrama down to sketch and time proved quite a failure at the Colonal. The gallery alone stood for the entire duration of the act. It was simply laughed, mildly at first, but as the plot grew slower, louder. "The Ninety and Nine" was a good play in the hands of the Colonal's "notable audience." There are some "small time" theatres around New York that could use this act. [Henderson]

Claron C. Courted Card Manipulator.
8 Miss.; One.

Hammertstein's.

Claron comes into New York after a tour of the Orpheum Circuit. He is English and a standard act in his own way. The tour was arranged under New Acts when Claron played the Majestic, Chicago, but after opening at Hammertstein's, Monday, he had to change his material about so much the offering is practically new. Monday matinee he made capital out of the "dice box" around which Henry Gernier was built an act. This he dropped after the first show. Then there was a quantity of talk which Griff had given to the New Yorkers. The act came out, or, at least, most of it. It made it rather tough going for Claron, who just about managed to get over in an early position (Tuesday evening, "No. 5") at the corner. Claron is tall and angular. He wears tights, which gives him an odd appearance. Opening with card manipulation, he keeps up a steady flow of talk, such as Griff used, "Isn't he marvelous!" "When the applause subsides," etc. For a finish, he does a magic hypnic hit, which is subject from the audience, planted, of course. The play is a bull contortionist, and from this bit Claron succeeds. In putting some of the comedy that just put him on the safe side. Claron has several acts that he does, and from the number should be able to strike out suitable of America. His first appearance suggests lots of comedy to follow, and is quite the best thing of the present act. In Chicago, however (where Claron is strongly), they may have forgotten Griff, who hasn't appeared out there (Majestic) in three years. But at Hammertstein's they remembered the Griff act perfectly, and wherever Griff has appeared recently, if Claron follows in, he had better hold aloof from any similar remarks. Monday matinee, Mr. Claron continues and audibly referred to his position on the program ("No. 4"). His remarks could not be mistaken even by an unobservant audience. Claron knows whether "they do that stuff in England," and there is no more reason why it should be done here. It doesn't sound well. [Henderson]
Volant.

18 Mins; Four (Parlor). Columbus (Dec. 8).

In "The Swag" John B. Cook and Co. have a camera sketch, of the dramatic type, with just a dash of comedy. The comedy could become more prominent and should be made so. The photography is very good, and the cameras hold the opportunity. It need not necessarily interfere with or retard the action. The story has consider- able appeal, is somewhat old-fashioned, is an unconvincing story of a burglar, an ex-convict, who has (while respectable for eight years) worked himself up from porter to a position of trust in a bank. Married meanwhile as well, his wife knows nothing of his former life. The jewelry firm is robbed of a case of diamonds, valued at $75,000, and which was in his private safe. He is fearful of the police, upon investigating, will discover his jail record, fastening the crime upon him. The cameras will locate his past, he is almost cer- tain of through one Conroy, a "bull," who has been bleeding him for seven years, securing money under the threat of exposing the ex-crook to his employers. Unaware of the prospects, the husband tells his young wife to go to the opera alone with her folks. He will remain opening a jewelry store, where is a burglar had entered the parlor, the sketch starting on a dark scene. This intruder afterward develops into "Blinkey," the former criminal partner of the husband. Blinkey confesses he robbed the store, and has the diamonds on his person. The story runs off here that Blinkey is sufficiently to injure it before a vaudeville audience. The husband preaches to his past self, as Conroy is announced from the apartment, phone beneath. Between a camera flashlight ("The Fourth Estate") and a phonograph, Conroy is trapped, having accepted money on a bribe. At the opening a burglar is flashed, and admitting before the whirring phonograph he was a bad boy on the cash proposition anyway. The wife, dashed by the theatre, claiming her husband is a brainer man than she gave him credit for. Conroy leaves crestfallen, and Blinkey is annonced back to that farm in Indiana, where an empty chair is waiting for him. The finish could be fashioned more strongly. It works up nicely at present, but the husband might tell Conroy to either resign or see his picture at headquarters; also with much emphasis tell him to ske- daddle. And when true Blinkey with that $75,000 to get back to the firm, it’s more money than there is in an Indiana farm. However, "The Swag" has sufficient holding power to get over in the best houses, but when in them, the opening scene between man and wife could be hurried a bit. The preliminary dialog should be drop- ped. It merely carries an explanation that is later disclosed. The actor who played the husband, did very well, very well. The camera work could be improved, but anyone of the trio might be improved upon. The piece was produced about a year ago. It has been on the small big stage.

Sully Family.

Farical Sketch.

16 Mins.; Full Stage (Special Set). Olympic (Dec. 9).

The Sully Family showed an act never played by them in New York. It is one of those fast-moving faves of the mistaken identity type, with the members of the cast rushing in and out of doors, plentifully inter- mixed with singing and dancing cap- prisities. The scene represents the information booth of a railroad station with people asking the boy all sorts of questions. All sorts of silly questions. One of the young boys growing up, the boys and girls now being almost men and women. All are capable performers, and the act seemed from start to finish a genuine "riot" was added in the person of the youngest of the Sully tribe, aged about six—maybe even younger. He ran in and out of the show, making an encore and did it a dance. It is the usual of free-tier. Anybody who wouldn’t applaud that kid is all wrong.


Ruth McCal and Co. (3). Sketch.

16 Mins.; Full Stage.

There are just another of the flock of sketches in which a woman puts her arms around a man, and while they are in that comprising position someone snaps a camera. Then she shows him the film and threatens exposure. The woman is a professional lobbyist in the employ of a con- tinual railroad, while the man is an honest congressman. There is, however, a rather unique twist to the finish in that the man declares his love for the woman and welcomes the publication of the picture with their arms entwined. The woman is striken with remorse and is about to destroy the film when the con- gression-over lover grabs it and declares that unless she marries him he will publish the picture. The sketch is poorly written and acted. Jolo.
VARIETY

THE MARIONETTES

Charles Frohman has often been criticized for going to Europe to secure plays for his stars instead of patronizing native talent. He has not very often been stingy in replying to those who charge this breach of patriotism against him. If he could really be induced to speak frankly on the subject, and was assured that in so doing he would not tread on anybody's toes—rather, feelings—he would probably reply that American authors do not understand women, and hence are incapable of writing great plays setting forth the human emotions.

Take, for instance, the piece select-
ed by Mr. Frohman for Nasimova's first appearance under his managerial wing. It is entitled "The Marionettes," and had its metropolitan premi-re at the Lyceum, Tuesday even-
ing. Nobody but a Frenchman could conceive such an idea for a play, and having conceived it, nobody but a Frenchman could round it out so de-liberately as to shape it into a work of art. She is rich, she has been reared amid bucolic sur-
rroundings, knows little of life in the big city. Loving the youth, she cul-
tivates the young man's mother, who, finding the family exchequer in need of replenishment, demands of her son that he marry the heiress on pain of being shut off with no income.

Scarcely having met the girl, he consents, on the assumption he has no alternative.

The young man plunges headlong into matrimony. After a most tire-
some and tedious honeymoon, he brings the simple country lass to a hitherto unoccupied apartment, where the "smart" women of the fast set, telling her frankly he doesn't love her, was forced into marrying her. She pleads to be allowed to change, and most womanly not to ignore her—that she adores him. He begins her not to make a scene, and hoped that such a discussion could be averted; but since she begs the issue, he can never love her. And off he goes to the club, to join his cronies.

But before he departs, she, stung to the quick, assures him she will never again annoy him with a similar decla-
rion. The wife resolves to win his affections by plunging into the whirl of society he observes and enjoying the con-
coquette in approved Parisian fashion.

In a few weeks she transforms her-
self from a dowdy country girl to one of the most admired women in the city. Her husband grows badly jealous. She pretends to flirt desperately with every man encountered, and per-
forms a skit by telephone con-
versation with one of her admirers, during which she declares that she will consider a proposal toelope.

In that most that the husband had pretended indifference. Suddenly he grows wild with jealousy and mad with love of her. The denouement is especially Proustly. Although almost crazy to fall into his arms, she listens to her husband's plea for forgive-
ness, and coquettishly permits him to kiss her hand as she says, "I will try."

While the comedy is occasionally verbose and might not stand up absolu-
tely in the United States, it cannot fail to amuse and entertain as an abstract treatise on the subject of the psychology of love. It should be immensely popular with the female sex. The keynote is a line in the piece, i.e., "Jealousy is the strongest
costume to love."

She is still afflicted with an abnormal desire to cling to the fur-
niture and hangings—the only defect in an otherwise almost flawless char-
acterisation. She was especially de-
licious in the first act, when she por-
trayed the rural maiden. Her foreign accent occasionally made her irritat-
ingly indistinct, but this did not often occur.

Occasionally—perhaps often—Mr. Frohman has been unfortunate in the selection of vehicles for his stars. Who knows but what in such instances he had small choice. But one or two things he can always be relied upon for, and that is his support of sound and careful and painstaking stage management, combined with refine-
ment and good taste in scenic access-
dories and settings, always helpful, when, indeed, it has been thoroughly well

haned been so thoroughly rendered with an all-around excellent acting or-
organisation. Indeed, it would be un-
fair to all the others to individualize in the matter of singing out any mem-
ber for signal honors.

"The Marionettes" will undoubtedly produce and prosperously en-
gagement at the Lyceum. Jolo.

PROVING MISS DUPRÉE'S SHOW.

Miss Dupréé and her new play. "The Indecent Mrs. Tyne," have been temporarily withdrawn from the road, pending a revision and the changing of several members of the organiza-
tion.

The show was booked this week through every one of its stops from New York to Van-
anis. The Shuberts think it can be improved and then placed in the met-
ropolitan theatres.

Byron Ongley has been commis-
sioned to rewrite the third act. Un-
til that is done the company will re-
main in New York.

COLUMBIA.

The vaudeville show at the Colum-
bia Sunday night played raggedly be-
fore a good sized audience. Despite the
appearance of two "dumb" acts in succession, the Colum-
bia program received a poor start.

After that eruption had been smoothed out, the acts were well-received, and kept up until the finale, in alter-
ate positions. The finish came sud-

Katerina Geltzer, premier ballerina
danseuse of the Imperial Opera House, St. Petersburg, Russia, Sunday, arrived here being de-
layed several days. She opens Dec.
13 at the Metropolitan Opera House. This will be her first appearance in America.

All the minor characters were in the hands of minor players and carefully
selected. They were by Ben Teal and the adherence to dance in scene,
and costumes are worthy of commendatory mention. Jolo.

First Lady in the Land.

"Henry B. Harris presents Alice Ferguson as The First Lady in the Land," a comedy by Charles Nirdinger,
So runs the program. Henry B. Harris made an excellent selection of a "stuffy" character, the right
right girl and the right man departs under arrest for treason at the close of the play, audiences are very apt to depart as well, but a contented frame of mind.

The story of the piece is about Aaron Burr and James Madison, who are in love with management, she is a con-
widow, the daughter of a Quaker father and an Irish mother. She inherits some of the characteristics of both. As a con-
woman, she is, by definition, the more attractive of the two suitors, yet the widow, admittedly in love with Burr. In spite of herself, marries Mad-
son. Nothing in the piece gives suf-
ficient justification for this decision on her part.

The three central figures are Miss Ferguson in the principal character (that of Dolley Todd, afterward Mrs. Madison), Frederick Perry as Aaron Burr, and Lowell Sherman as James Madison (at the period of the play, Secretary of State in Thomas Jeffer-
son's cabinet).

Miss Ferguson is pretty, lovable, alluring and yet unsatisfactory by rea-
son of her handling by Mrs. Madison over that of Burr. All lines bordering on virility were conspicu-
ously absent, possibly on the assump-
tion of the actors just not being capable of portraying any very heavy emotions. In this connection it might be pertinent to observe there never was a play with sufficient strength to deliver lines with power enough to carry a "big" scene. Prov-
dence in His all-wise adjustment of things undoubtedly adds an other-
wise. The author—or possibly the management—undoubtedly aware of this, carefully avoided in Miss Ferguson's policy and succeeded in a situation that would subject her to a criticism of a scene that would tax her limitations. Hence the piece was unnecessarily circumscribed. As a con-
sequence the play had to be satisfied with her "sweet" and "lovable" ac-
ting of the star. The piece is replete with bright, witty, and repartee and lack of action. The author may have fitted it to order.

Mr. Perry was the dominating fig-
ure in the portrayal of the character of the famous Revolutionary leader, Aaron Burr. His work stood out.
Lowell Sherman, as Madison, passed in the earlier scenes, and might pos-
sibly have continued had not Perry stepped in from time to time and caused Sherman's work to court com-
parison.

Clarence Handyseid as the British minister to the United States gave a careful and painstaking performance. Florence Edney as his wife was excel-
llent in an excellent character role.
THE LONDON BELLES

"The London Belles" is a new show, or at least a new title, for the Western Burlesque Wheel. The chance news or name has at the Casino, Brooklyn, was shown Monday night, when the entire audience could have been seated in the first four rows.

What the run of poor shows has done to the business at the Casino must be most discouraging to the managers, who endeavor to put out something new and thrilling. But the show has lain. I. H. Herk has brought together one of the best companies seen to date on the Western Wheel. Business should take a big jump at the Casino before the week ends, if the patrons haven't been frightened too far away.

While there are some faults to be found with "The Pacemakers," the management is to be congratulated on its efforts to get a large group of principals. Following "The Kentucky Belles," at the house last week, "The Pacemakers" looks like a million dollars, but still must suffer all the way around the circuit from the effects left by "The Belles" preceding it.

The program does not say who wrote the book. There is a story running through that matters little in a music show. In the comedy show, every turn is important. In the "Pacemaker" show, the comedy is the best thing in the show, and few people can do much better with the material that is given to them. The "Pacemaker" show is a little hard to put in the shoe, but it is a show that is well worth seeing.

Vinnie Henshaw and Jimmy Morris make a good team in the show. Their songs are good, and their dances are well done. They make a good team, and their work is well worth seeing.

THE PACEMAKERS

This show is a show of music and dance, and it is well worth seeing. The music is good, and the dance is well done. The show is well worth seeing, and it is well worth the money.

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THE FIFTH AVENUE.

The show Monday night at the Fifth Avenue didn't pan out. That's about all there is to it. The program, not an expensive one, had everything in it, but it couldn't be situated. Perhaps it was the wrong time of year, or the Caruso factor had been further up on the bill they might have given it the life needed. Anyway the "three-act" "cleaned up" in the choice position occupied, and especially after showing how cool songs should be sung, following Laura Guerte (New Acts), who sang raggy numbers just the other way. The "three-act" portion of Miss Sullivan's "Bus- tlin' Dance" was very effective. It's a pretty rag." They substituted for Harry Fox and the Millersister, out of the program through illness, somewhere.

The most interesting turn came last, but held the house easily. In fact the performance ended at 10:15. It was Valletto's "Leopards," worked by Doreen and a little girl, and the Russian interlude in which they both indulged was quite the best of the turn. The dance act carries several drops, and is made lively through the diversity of the action and costumes. It did quite well, but Miss. Bianca might make an investment for more elaborate and attractive stage mounting.

The comedy was supplied by Edmund Hayes and Co. in "The Piano Mover." It was excellently dis- covered the rough and messy table scene from the piece, greatly improving it thereby, leaving the sketch full of laughs and male, when it drops off suddenly through a poor finish. That's all Mr. Hayes needs, but it is important, though perhaps difficult to obtain. He might put in more business while the piano is atop Robert Archer, who does excellently as the mover's assistant. This portion gets big laughs, though Mr. Hayes works it somewhat slowly.

The scenic effect, dogs, appearance of Marie Stone and whisking by Frank Stafford, was an agreeable period while the Frank Stafford Company was on. The Great Lester, next to closing, only occupied the stage twenty-eight minutes Monday. His usual time is twenty-five. The house, not near capacity (perhaps through snowy conditions), liked Lester, and for the first time (especially the group drawn in by Miss Guerte) thought him quite clever. To those who now know him as Bert Williams' joker, he looks so quickly not pleasant. Lester should either cut down his present act or pick up some new matter. He seems a capable enough ventriloquist.

BUSHWICK.

Judging from the size of the house Tuesday evening at the P. G. Williams theatre in Bushwick, Brooklyn, it looks like a well drawing show for the week. And the bill outside of having some act too many is a very good one.

Pauline has stirred the natives over that way with a public sleep exhibition in which he put a man to bed for eight hours in a show window opposite the theatre. The crowd spoke of nothing else but Pauline as they were leaving about twenty minutes before midnight. The hypnotist was in good form, Tuesday evening. Many times during his performance he had to stop and tell the audience not to laugh so much at certain points. Pauline worked for exactly fifty-five minutes, and caused a regulation uproar all the way through. There were about fifteen on the stage at this time. The hypnotic expert started the Bushwick boys on the "experiments." Alexander and Scott should be proud of Pauline, and Pauline herself is quite a ringer for applause honors. The Bushwick audience were a pretty much surprised crowd when they learned "the trance" was a man. All the numbers came in for a big share of the applause. Of course Will H. Murphy and Blanche Nichols in their "Uncle Tom" sketch were a hit. This is one part of the country that has never seen the act, so it had a new chance. Joseph Hart's Bathing Beauty & singing by the surf effect finish.

Howard's Poinset is an animal act that deserves all the credit that can be given it. For practically a "straight" animal act to do what this one can is high award. "The Police Inspector" closed the first part and fared very well. It is a well acted plantation and at no time does the interest sag.

The Victoria Four have a singing turn that is neat and will not fail to please. The two trouble at present is the time taken up by solo singing. All the lively ones that can be put together make a hit. All the act, as the boys know how to handle the popular music.

Sam Kessler and Eva Shirley appeared as "No. 2." The dandy little act did nobly. The act is running along smoothly now and the numbers are very well arranged.

Ben and William did all that could be done on bicycles and in opening the show pulled down a real hit. The boys are great on the single wheels.

HAMMERTON'S.

Every now and then, from amidst the seemingly futile attempts to see the headliners or big names, a manager stumbles on to a bill made up of just variety turns which works itself into a vaudeville program. This is the type of program sought for at a time when the men- tion of steak nauseates.

William Hammett has one of those things at the corner this week. It's funny how the news of a good show spreads. Last week the show was poor and the houses light. It is almost safe to bet that the houses will be as much better this week over last as the show is. Tuesday night the attendance was little short of capacity. It's a real vaudeville show, surrounded by real vaudeville acts.

The Four Mortons are headlining and playing the house for the first time in some years. How that Hammerton audience did eat up their stuff. They didn't miss a thing. It came from the stand that the Big Four couldn't get away until they had bowed themselves tired.

Mr. Rice and Sally Cohen are also a bit strange around that corner. They are using "A Bachelor's Wife," nor their newest, but one of their best for some time. Probably sooner or later the big hit, together with that of the Four Mortons, put in a resounding boost for new faces.

The Four Novellas, also new to Hammerton's, closed the first half. The quartet of (men and two young girls) has as pretty a water fall of talent as the old girls' are. Their work is pleasing, interesting and finished.

"Venus on Wheels," "No. 5," did splendidly. Miss Venus (Jennie Kailer) sure deserves credit. Formerly she rode the bicycle only. Now she is singing with a male partner at the opening of the turn, and does very well with it. Singing rather well and carrying a pretty gown easily. Venus is on the right track and will work with a real job from the start. "It's a race" that will be played for other reason than the Kellermann suit worn.

Carlton is new to Hammerton's and to New York, and "Young Mr. Knight's," Martin and Sylvester opened the intermission, and it would seem as though the boys were playing the house for the first time, instead of this being their 'earth appearance there, more or less.

Yvette followed and carried right through to a smashing hit. Yvette has been presented by first seen at Hammerton's. She is doing more of the dancing with the violin playing, rather than the "rag stuff." It is better. Her violinistic style can't go wrong, Goldberg, the Mall cartoonist, was down next to closing. His "life of a morsel" on six different stands, was bulky. He held them in at the late hour.

Marshall and King, a "sister act." were very well. They did little. Nat Carr, "No. 7," now make up, does much better than in straight evening clothes. Mr. Carr is doing the right thing as he has shown vaudeville. He was moved up a couple of numbers after the Monday matinee. It helped him.

Raymond and Ceverly, in a sweet

AMERICAN ROOF.

Atop the American Music Hall Roof the first half of the week, aside from being confounded through "rag" songs, the bill was pretty well balanced and gave satisfaction to a fair-sized audience. H. F. B. Varieties (Co., one assistant), opened with roller skating and juggling. The young Jap in the white suit "knocks" found his stage stuff very well. His tricks were performed with much grace and a little roughness. Superb acting and keen interpretation of each role would not likely carry the piece beyond the pale of the "pop."

Stella Kari, using "Honey Man," "How Do You Do it on $30 a Week!," "Ragtime Violin" and "Mysteries of Life," was a very comfortable with the big hit with the third number. That is the best bit of her present repertoire. She should close with it. "Honey Man" is now a safe back number. It might well be dropped.

Cola's Dogs came back after several weeks from the city and made a great success as they received a cordial welcome. The canine performances behaved nicely and deserved the applause.

After the intermission, Holmes and Reilly scored heavily with their splendid voices, the women's high soprano tones being especially strong and clear. Both seemed in good voice and could have remained in sight longer.

Jack Symonds was the big hit with his "A Sleeper in the Deep," and his foolish verses of his "I'm Not As Foolish As I Look To Be" at the close. Symonds has been a faithful visitor and send his bit right over it well. He has a deep voice that would give some ministers a good deal to possess. It reaches every part of the house.

There are some clever lines, tense situations and a strong ending to the little playlet, "Uncle Charles From Upstairs," by Miss Mary and Mr. and Mrs. James McCann and Co. It appealed to that Roof bunch and they warmly applauded it at the finish. Hamline and Hanlon gave the bill a true "big time" imetus with theirifty hand balancing at the close. They were applauded throughout.

Little Hattie (New Acts) suffered by using several songs which Miss Hari had previously rendered. Had she changed her routine, the results might have been different. Work position, caught plenty of laughs. Cliff Gordon's material helping them out not too bad.

Seabury Duo, opened and did well, considering the spot, and The Par- roffs (New Acts) closed. Dosh.
BILLS NEXT WEEK (Dec. 11)
In Vendelle Theatre, Playing Two Shows Daily
(All houses open for the week with Monday matinees, when not otherwise indicated)

NEW YORK
COLONIAL
Lilian Russell & Sam Hume—As "The Great Octoroon." (One to 4.)
ORESTES
Homer Lewis & Co—As "The Seven Serpents." (One to 5.)
HALLSFIELD
Kate Twomey & Charles Franklin—As "The Prophet." (One to 6.)
HARRISON
Camilla Skov—As "The Little Green Woman." (One to 7.)
LE BATAVIA
A. Roy B. & Co—As "The School for Scandal." (One to 8.)
INDIA
Robert Stiles—As "A House Divided." (One to 9.)
FORDHAM
Eugene Leopold—As "The Crooked Staircase." (One to 10.)
CARLYLE
L. Peterson & Co—As "The Coffee Pot." (One to 11.)
MAXWELL
F. H. Rice—As "The Three-cornered Hat." (One to 12.)
HAMILTON, TROY & HAARDT
Rudolf Strack—As "The Merchant of Venice." (One to 13.)
COVENTRY
Thelma Densmore—As "The Man in the Moon." (One to 14.)
SPRINGFIELD, MASS.
J. G. H. & Co—As "The Four Winds." (One to 15.)
PILLAR
R. A. Brown—As "The Company of Thieves." (One to 16.)
Saratoga Springs, N.Y.
DAILY MIRROR
Arthur Forbes—As "The Honeymoon." (One to 17.)
COQUITLAM
Sidney K. & Co—As "The Green Ribbon." (One to 18.)
COLUMBUS, OHIO
A. S. H. & Co—As "The New Woman." (One to 19.)
NASHVILLE
L. Ormsby—As "The Man Who Watches." (One to 20.)
BALTIMORE
J. J. & Mr. J. C. M. & Co—As "The School for Scandal." (One to 21.)
DALLAS
S. S. W. & Co—As "The Millionaire." (One to 22.)
WESTMINSTER
J. B. A. & Co—As "The Great God Pan." (One to 23.)
SAN FRANCISCO
The Honeymooners—As "The Great God Pan." (One to 24.)

SHOWS MODERATE
ST. LOUIS
"THE DOWERED WIFE" (For week)
"THE LIVING LADY IN THE LAND" (For week)
"THE GARDEN OF ALLA"—Century (For week)
"THE LITTLE MILLIONAIRES"—Cohan's (For week)
"THE LITTLEST REBEL"—Durlin and Wood—Liberty (For week)
"THE MARSHMALLOW"—Mme. Nasimova (For week)
"THE MILLION"—6th St. (For week)
"THE QUAKE GIRL"—Park (For week)
"THE RED WIDOW"—Raymond Hitchcock (For week)
"THE RETURN OF PETER GRIMM"—David M. Seber (For week)
"THE SENATOR KEEPS HOUSE"—William A. Craven—Garrick (For week)
"THE THREE ROBES"—Globe (For week)
"TILLIE'S NIGHTMARE"—Maude Silk (For week)
"VERA, VIOLETTA"—Winter Garden (For week)

STOCKTON
Clara Faust—As "The dowager Countess." (One to 1.)
DOROTHY BURKE—As "The Dowager Countess." (One to 5.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 6.)
DOROTHY BURKE—As "The Dowager Countess." (One to 7.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 8.)
DOROTHY BURKE—As "The Dowager Countess." (One to 9.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 10.)
DOROTHY BURKE—As "The Dowager Countess." (One to 11.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 12.)
DOROTHY BURKE—As "The Dowager Countess." (One to 13.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 14.)
DOROTHY BURKE—As "The Dowager Countess." (One to 15.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 16.)
DOROTHY BURKE—As "The Dowager Countess." (One to 17.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 18.)
DOROTHY BURKE—As "The Dowager Countess." (One to 19.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 20.)
DOROTHY BURKE—As "The Dowager Countess." (One to 21.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 22.)
DOROTHY BURKE—As "The Dowager Countess." (One to 23.)
STOCKTON
F. W. M. & Co—As "The Dowager Countess." (One to 24.)
DOROTHY BURKE—As "The Dowager Countess." (One to 25.)

CINCINNATI
"EXCUSE ME"—Broadway (One to 1.)
"THE KIS HOUSE"—(One to 5.)
"THE PORTER'S GHOST"—(One to 9.)
"THE THANKFUL HEART"—(One to 13.)
"THE BOY WOOLMAN"—(One to 17.)

CHICAGO
"MODERN SABRINA"—Auditorium (6th week)
"THE HOUSE OF THE HOPE"—(6th week)
"DIEANNA"—Kahn (One to 2.)
"THE MURDER MURPHY"—Chicago Auditorium—(One to 6.)
"THE CARE OF BECKY"—Francis Starr—(One to 10.)
"GYPSY LOVE"—Margaretta Sylva—Chicago O. M. (One to 14.)

MINNEAPOLIS
"THE MURPHY"—Chicago Auditorium (6th week)
"THE CARE OF BECKY"—Francis Starr—(One to 2.)
"GYPSY LOVE"—Margaretta Sylva—Chicago O. M. (One to 6.)
"THE CARE OF BECKY"—Francis Starr—(One to 10.)
"GYPSY LOVE"—Margaretta Sylva—Chicago O. M. (One to 14.)

MADISON
"THE CARE OF BECKY"—Francis Starr—(One to 2.)
"GYPSY LOVE"—Margaretta Sylva—Chicago O. M. (One to 6.)
"THE CARE OF BECKY"—Francis Starr—(One to 10.)
"GYPSY LOVE"—Margaretta Sylva—Chicago O. M. (One to 14.)

ST. PAUL
"THE GIRL IN THE TRAIN"—Metropolitan (One to 1.)
"THE BOY DETECTIVE"—Shubert (One to 5.)

BOSTON
"THE DOWERED WIFE"—Shubert (One to 1.)
"THE LIVING LADY IN THE LAND"—(One to 5.)
"THE GARDEN OF ALLA"—Century (One to 9.)
"THE LITTLE MILLIONAIRES"—Cohan's (One to 13.)
"THE LITTLEST REBEL"—Durlin and Wood—Liberty (One to 17.)
"THE MARSHMALLOW"—Mme. Nasimova (One to 21.)
"THE MILLION"—6th St. (One to 25.)
"THE QUAKE GIRL"—Park (One to 29.)
"THE RED WIDOW"—Raymond Hitchcock (One to 33.)
"THE RETURN OF PETER GRIMM"—David M. Seber (One to 37.)
"THE SENATOR KEEPS HOUSE"—William A. Craven—Garrick (One to 41.)
"THE THREE ROBES"—Globe (One to 45.)
"TILLIE'S NIGHTMARE"—Maude Silk (One to 49.)
"VERA, VIOLETTA"—Winter Garden (One to 53.)

VARIETY
CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY CHICAGO OFFICE: 38 SOUTH DEARBORN STREET
Phone 4601 Central

PHILADELPHIA

"TRAIL OF THE LONESOME PINE."—The Paragon Co. has opened a show this week in the Pantages, which has been modernized to the standard studio出品 level. The show is running very well and is drawing good business.

"THE FLYING TIGER."—J. C. Campbell has opened this show in the Theater at 36th and Commonwealth Ave. It has been running very well and is drawing good business.

"THE WHITE SQUIRREL."—Crescent House.

NEW ORLEANS

"THE COMMON LAW."—The Common Law has been running very well and is drawing good business.

"THE GIRL OF THE GREEN SHEATH."—Don't miss this show at the Coliseum. It has been running very well and is drawing good business.

MUSICAL HALL (U. S. M. H.):

"NIGHT at the PULSERS."—In addition to two or three of the most popular shows of the week, there was a feature and a special children's show. The new show was a feature and was very well received by the audience. The company was very well received by the audience.

AUDITORIUM (Bernard Ditch):

"THE CAPE OF BASHRILL."—This show has been running very well and is drawing good business. It has been well received by the audience.

"THE BLACKSTONE GRAND THEATER."—The new show is running very well and is drawing good business. It has been well received by the audience.

KANSAS CITY

"POLLY OF THE CIRCUS."—Grand.

"G. F. H. x."—Baker-Shubert.

"A LITTLE LITTLE ORCAST."—Grand. H. O.

BUFFALO

11-14 JUNE 1919:

"OBERLY."—Balcony.

"JERRY LILIES."—Gardens.

OTT.-BIL.

Marie Callih in her new show, the "The Opera Ball," the evening version of the house, was presented last Tuesday and Thursday. The show played Syracuse Thursday night. Just when the piece will be brought to New York is problematic as it may undergo some vast changes before its Broadway premiere is planned.

Charlie Beeslaw says his name is not "Beeslaw," but "Beesley." You see, Charlie, the "Beer" and the "Beer" are different, while the "Beer" and the "Beer" are not the same. But Charlie Beesley is quite on the level. He has his name printed on a card to avoid mistakes. Charlie says he is called "Beesley," but the boys who kid him call him "Roosevelt."
Miss Americana

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

Touring in America

San Francisco

By ART HICKMAN

VARIETY San Francisco Office

105 Market Street

(8) W. Thurs., Nov. 15

ORPHEUM (Martin Beck, gen. mar.; agent, W. V. W. Co.; box office, Ray Brown) has been featuring a number of different acts each night since its reopening late last week. They include: Super-Show for the feature comedy class, and the comedy act, "The Comic Atlas," performed by the sign attractor team. This act is in the running for its part in the upcoming "Four Days." The audience, which has comprised the audience for the past two weeks, has comprised the audience for the past two weeks. The manager, Jack Kimel, who attended the show, said, "As far as the acting is concerned, it is a very good show." The audience was said to have been pleased with the performance. The manager, Jack Kimel, who attended the show, said, "As far as the acting is concerned, it is a very good show." The audience was said to have been pleased with the performance.

J. A. & Fred Lucchino, the booking agents. A settlement of their property rights has been satisfactory

EDWARD J. ADER and Fred Lucchino, the booking agents. A settlement of their property rights has been satisfactory

After a recommendation of the case, Judge HUGHES of the United States District Court for the Northern District of California held a hearing on Nov. 16. In Mrs. Ader's favor, Judge Hughes denied a motion to vacate a defendant's bond in the amount of $10,000. The defendant is charged with conspiracy to defraud in violation of federal law.

In the neighborhood of fifty blind people, chiefly from the Industrial Blind Home in the city, attended the performance of the San Francisco Opera at the Opera House. The Opera House, which is large and ornate, was taken over by the San Francisco Opera Association and its board of directors under a lease from the Opera House at the Civic Center.

Consuelo McKinney, the actress who plays the title role in "The Vicar of Wakefield," has been hospitalised for two weeks with a severe cold.

The woman is an old friend of the author of "The Vicar of Wakefield," who is now residing in San Francisco.

The woman is an old friend of the author of "The Vicar of Wakefield," who is now residing in San Francisco.

When discussing advertisements blindly mention VARIETY.
**PHILADELPHIA**

By GEORGE M. YOUNG.

The work of the critic is not easy, for it requires a discerning eye and a discerning ear. As a rule, the performances are so well done that it is difficult to be critical.

Some of the critics have expressed the opinion that the work of the actors is not as good as it should be. This is true, but the actors are doing their best to improve the quality of their work.

The work of the director is also important. It is the director's job to see that the actors are doing their best. If the director is not satisfied with the work of the actors, he will take steps to improve it.

The work of the stage manager is also important. It is the stage manager's job to see that the actors are in the right place at the right time. If the stage manager is not satisfied with the work of the actors, he will take steps to improve it.

The work of the producer is also important. It is the producer's job to see that the actors are doing their best. If the producer is not satisfied with the work of the actors, he will take steps to improve it.

The work of the designer is also important. It is the designer's job to see that the actors are in the right place at the right time. If the designer is not satisfied with the work of the actors, he will take steps to improve it.

The work of the props is also important. It is the props' job to see that the actors are in the right place at the right time. If the props are not satisfied with the work of the actors, they will take steps to improve it.

The work of the costumes is also important. It is the costumes' job to see that the actors are in the right place at the right time. If the costumes are not satisfied with the work of the actors, they will take steps to improve it.

The work of the lighting is also important. It is the lighting's job to see that the actors are in the right place at the right time. If the lighting is not satisfied with the work of the actors, they will take steps to improve it.

The work of the music is also important. It is the music's job to see that the actors are in the right place at the right time. If the music is not satisfied with the work of the actors, they will take steps to improve it.

The work of the sound is also important. It is the sound's job to see that the actors are in the right place at the right time. If the sound is not satisfied with the work of the actors, they will take steps to improve it.

The work of the special effects is also important. It is the special effects' job to see that the actors are in the right place at the right time. If the special effects are not satisfied with the work of the actors, they will take steps to improve it.

The work of the choreography is also important. It is the choreography's job to see that the actors are in the right place at the right time. If the choreography is not satisfied with the work of the actors, they will take steps to improve it.

The work of the direction is also important. It is the director's job to see that the actors are in the right place at the right time. If the direction is not satisfied with the work of the actors, they will take steps to improve it.

The work of the production is also important. It is the production's job to see that the actors are in the right place at the right time. If the production is not satisfied with the work of the actors, they will take steps to improve it.

The work of the design is also important. It is the design's job to see that the actors are in the right place at the right time. If the design is not satisfied with the work of the actors, they will take steps to improve it.

The work of the lighting is also important. It is the lighting's job to see that the actors are in the right place at the right time. If the lighting is not satisfied with the work of the actors, they will take steps to improve it.

The work of the music is also important. It is the music's job to see that the actors are in the right place at the right time. If the music is not satisfied with the work of the actors, they will take steps to improve it.

The work of the sound is also important. It is the sound's job to see that the actors are in the right place at the right time. If the sound is not satisfied with the work of the actors, they will take steps to improve it.

The work of the special effects is also important. It is the special effects' job to see that the actors are in the right place at the right time. If the special effects are not satisfied with the work of the actors, they will take steps to improve it.
The reason for this dignified advertisement is to attract attention

“Hit Songs by Hit Writers from Hit Publishers”

“Mysterious Rag”
(Get this one in a hurry)

“When I’m Alone I’m Lonesome”
(Some Ballad)

“One O’Clock in the Morning
I Get Lonesome”
(Will make anybody laugh)

“Take Me Back to Your Garden
of Love”

“When You’re in Town”
(Call on us)

“Dreams, Just Dreams”
(For goodness sake, wake up and get it)

“Alexander’s Ragtime Band”
(Still playing to capacity)

Professional Copies and Orchestrations in any key

WE DON’T PUBLISH SONGS—WE ONLY PUBLISH “HITS”

TED SNYDER CO., Music Publishers
112 West 38th Street, New York City

CHICAGO OFFICE: State and Monroe Streets (Opposite Majestic Theatre)
FREE SAMPLE—Exre Powder, Exrea Rouge, Exrea Crem, mascarins and Castile Bar and Ceresapo on receipt of 4c., in stamps, for mailing and packing.

CARL BOSTON.

PARK (W. D. Andrews, mgr.; K. & E.; 16th-High-Scottie).—Today, an unusual number of folks turned out to see the touring. “Ben Hur” is just as popular as it was staged. The picture is beautifully produced, and with another to come before the close.

BOSTON VARIETY.
"Sweet Country Kerry" will be the initial pro-
duction.

Hug D. Mcintosh has been in close attend-
ance on Edward Maca, the "Trivial Master.
There is a rumor of the coming being run-
ning, and Mcintosh contemplated a like move-
ment.

BERKELEY

COLONEL L. E. F. (Reginald R. Michigan.; mg. agent;
Father & Beehen; rehearsal 13-14, -19, - 23, -8, Reed
Brook, good; Ora Campbell's Band, good; lady;
Swor & Mark, clever; Rose Young & Frenenden, good; Dr. McDonald, novelty, 4, 6,
Holden & LaCross, good; Oberley & Poyson,
said; J. John, Wadd & Co., entertaining;
Mccumber & Irving, good; Caesar Nivvild, nov-
sity; Duffy & Edwards, clever.

MUSIC HALL: (Miller & Collins, mg.;
--Stoke; 10,000 Co., playing "New Lady Butch",
& Imperial Musical & Symphony
Orchestra.

STAR (Mayers & "Back" Bailey, mg.; re-
hearsal Monday and Thursday 10-2, The
Vanderbilt, ordinary, famous, 10,000,
exclusively, good; Charlotte Myers, slight entertain-
ing; great; Rittermyer, good. TOM HARRIS.

BERKELEY

COLONIAL: (R. M. Byles, mg.; Fisher & Beehen, agent;
rehearsals 10-14, -8, -16, -23; Gruve, good; Jack Akkima, taking; Claudine & Sarita, novice; "Books", bit; Lawrence & Thompson, present; Great Ball, show;
11 Mrs. Parks, in "The New Marriage", small audi-
cence; 22-23 Green & Peters, good; Bailey & Hunt, well-regarded; Fannie &"Callie,
"Noah & Co., "Natalie & McRaven", ordinary;
"Billie" BN, Ballistic artist; Brother's Mason, good.

GRAND: (A. E. Robinson, mg.; 5-10, 8, "Girl in Taxi", capa-

city; 11-13 "Steeple Chase", 12-15, "Broadway Manager",
18-20 "Smart Kid", large crowds; 25-30, "Bus

MUSIC HALL (Miller & Collins, mg.;
Beveridge Hook & Co. (Wilton), permanent; Nov. 23
Dover Hook & Co., famous; Nov. 25, 26, great;
Great Chry-

STAR (Mayers & "Back" Bailey, mg.; re-
hearsal Monday and Thursday 10-2, The
Vanderbilt, ordinary, famous, 10,000,
exclusively, good; Charlotte Myers, slight entertain-
ing; great; Rittermyer, good. TOM HARRIS.

CLYDELAND

ORPHEUM (William Vincent, mg.;
manager, Hunt's Dance Band; Catherine
Brunette, bit; Jim Morgan, pleasant;
26, "The Saguaro", 29-30, "The Saguaro";
MIEHLEN (T. C. Miheller, mg.; 1-3, "The Conver-
tion", "A Man From New York", 7, "The
Walking Man"; 9, Alice Lloyd.

ANNA EBBER

MAJESTIC (Limited Man.
agent, W.
W. M. A.; rehearsal Monday 1-3, 
"Elsie & Fraulein," famous, Alley, plaudite;
Travers, Ray & Co., fair; Hyman Meyer, bit;
"An Alaskan Honeycomb," liked; 1-3; Nellie
Berger; Rutherford & Monroe; Rees & Co.
Mrs. Davies, in "The Young Lady"; 26-31, "The
Big Boy"; 26, "The New Marriage"; 29-30, "The
Saguaro"; 30, "The Saguaro".

BROADWAY

POLIT (St. Kirby, mg.; agent, U. B. R.);-
Laws, Ally, "The Saguaro", ordinary;
Kate & Co., "The Saguaro", good; Myers & Co.,
"Lupus," good business; Myers, plaudite;
26, "The Saguaro", 29-30, "The Saguaro";
BEYSTE

FAMILY (Karl Rollman, mg.; Ind.; 
"Lock" business.

EPPS (E. B. Epp, mg.; Ind.; 
"Jack" business.

WILL SHORTLY PRESENT

BENJAMIN W. W. & MARIA A. CHARLES

AN OTHER "NEW" ACT ON THE ORPHEUM TIME THAT'S MAKING GOOD!

KNIGHT AND DIER

Popularizing WILL ROSSITER'S

"GOOD LUCK SONG HITS"

"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

"LET'S MAKE LOVE WHILE THE MOON SHINES"

When occurring advertisements boldly mention VARIETY.
ANDREW GELLER
SHORT VAMP SHOES
(Exclusive for Women).
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Send for Illustrated Catalogue.
Tel. 1155 Madison Sq.
VARIETY

BILLY SWEDIE HALL and CO.

Los Angeles.

GRELAX (R. D. Grey, mgr.; agent, Oscar Wilber, Los Angeles), new Variety, 11. —Lenzle; Under 10, clearly vella 1, Linton Watson; Snappy; Baumann, agent; Trio, Lilliputians, excellent fun; Watson, and other acts of vaude and two rest of pictures.

OMAHA.

ORPHEUM (W. D. Burg, mgr.; rehearsal Sunday 19) —La Armera & Victor, passed; Serat; Four Lads, good; Grau; Four Lads, good; Franklin Wilkins & Co.; Bessie Trimpe & Trumpeters, good; American Dancers, good; excellent business. —Miss. (E. L. Johnson, mgr.) —Chubs (L. Frank, mgr.); 6. —Girls From Mississippi. —Boys. (Pete Plage, mgr.; Shubert), —Cuban Players.

PORTLAND, OR.


READING.

ORPHEUM (W. S. Winters, mgr.; rehearsal Sunday 19) —Van der Beek, —Jatisfed; —Julie & The King; —4. —Burt; —Jim & The King.

PORTLAND, OR.


SARANAC LAKE, N.Y.

Some 250 people took part in the pageant at Saranac Lake last night. (New Act) (Special Set).
Some days it snows for two days.

Weather note: Last night was the warmest we had this week. (Only seven below.)

Everybody here has the Denver flu. Some people call it a Saranne Lake War Whoop.

Daily diet: Poker three times a day, with pinches after supper.

Pokor note: An ace in the hand is worth two in the pack. (If you don’t believe it, ask Vic Williams.)

The boys from the White Wave are coming so fast we will soon have enough for a football team.

Saranne Lake paradise: Walking slow, but going fast.

Boys: This is some show town. Instead of evening dress we wear cowhide for coats and fur hats and fur-lined show shoes.

I don’t think Dr. Perry or our friend, Dr. Cook, were much in favor of this town in their reports.

We are having deadly sleighing. Just think, only about 150 days of it in this town.

Dr. Perry, If Saranne Lake is on the map, let it be placed here.

A snowstorm in the north is worth five in the Big Town.

J. THOMAS HOLT

SALT LAKE—The Minst.

ORPHAN (John C. Pr Jetzt, newspaper office, 32. One of the best programs we have seen. Work well, "Concert," good house.


EMPRESS—Rehearsal Monday and Tuesday 11-28, 9 p.m. by Knapp & Co. Rehearsal Monday and Tuesday 11-28, 9 p.m. by Knapp & Co.

GARRETTE (R. G. C. Flanagan, newspaper office, 32. Business; good show, 32.

SALT LAKE—The Red Rose, great show, fine handling.

SARANNAH.

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ACT THIEVES are a thing of the past, so the man who is doing my CHINESE STUFF had better stop. The fellow I mean I gave some MONEY to to make a jump when I was in Chicago last Spring and he NEVER RETURNED IT. He knows who I mean. HE DOES IMITATIONS.

Thanks to my friend who wrote me about it.

Leo Carrillo

KEITH'S, INDIANAPOLIS
HOMÉ AGAIN!!

CHAS. JACK

De Haven and Sidney

After a Very Successful Tour in Europe

Booked for Two Years, Commencing July, 1912

NEXT WEEK (Dec. 11) POLI'S, HARTFORD

Representatives, MORRIS & FEIL

Just Returned from Orpheum Circuit
Now Playing the Williams Time

CHARLIE AHEARN'S Cycling Comedians

Direction, PAT CASEY

This Week (Dec. 4)
Bronx

Next Week (Dec. 11)
Fifth Avenue

Dec. 18, Bushwick
Dec. 25, Colonial
Jan. 1, Orpheum
Jan. 15, Greenpoint
Jan. 8, Alhambra

"The ONE BEST BET"—HELD OVER for SECOND WEEK! Hammersteins

YVETTE THE DANCING VIOLINIST

SINGING AND PLAYING "I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

Under Personal Direction of AARON KESSLER

BLACKFACE

EDDIE ROSS

A PHENOMENAL HIT
NINE TIMES OUT OF TEN

Tenth Time, Union Hill, N. J.

Dir., ALBEE, WEBER & EVANS
Wire or Mail Advertising Copy Immediately for the
6th Anniversary Number of)
VARIETY
OUT NEXT WEEK

All Copy for the Anniversary Number Must be in by Monday

Have Your Advertisement in the Anniversary Variety
It Reaches and It's Worth While

RATES: (For Players)

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(with 50 words of reading matter beneath)
WHITE RATS GOING AFTER
AGENCY LAW ENFORCEMENT

Threaten a Legislative Investigation, Unless Some Action Follows a Proposed Meeting Between Commissioner and Unions. First Conviction This Week Under the Law.

At the headquarters of the White Rats this week, it was informed that Licensee Henry Robinson, between now and Jan. 1, would be invited to attend a conference of representatives of the White Rats’ Union and the Executive Council of the American Federation of Labor.

If that meeting should not be held, or an unsatisfactory outcome be the result, the Rats will ask for a legislative investigation of the law’s enforcement in New York City, the Vaudeville man was told.

The Rats claim that Commissioner Robinson, acting under an opinion given him by an Assistant Corporation counsel, has been lax in his administration of the measure, which, says the Rats, is entirely satisfactory to them, if put into effect.

The first conviction under the new Agency Law was carried out this week, when Phil York on Tuesday was sentenced to thirty days in the City Prison for doing business as a theatrical agent, without a license.

York had obtained $105 from a man in Connecticut by means of bogus contracts. Each agreement represented 85% commission paid to him. There were twenty-one in all furnished by York. At his trial, he pleaded guilty. Sentence was deferred for a couple of weeks, ostensibly to give York an opportunity to refund the money wrongly obtained. This he failed to do.

ORDERED BILL OUT.


The Clark theatre, recently reopened by Messrs. Robert and Edward Nathan went dark last Monday night through orders of the local branch of the White Rats, because the management’s checks issued to actors playing the house last week had been returned marked “no funds.”

Since reopening the house, the management has made a practice of issuing checks to actors, and with few exceptions, J. C. Matthews (who has been supplying the attractions) cashed the paper upon request.

Previously, all checks were made good, but last week Marks Brothers and Co. refused to “act” under the management of Minnie Palmer, received a worthless check. Miss Palmer took the matter up with Abner All. Monday evening Mr. All visited the Clark and upon inquiring found that the brothers Nathan had failed to put in an appearance. All therefore notified the acts to walk out. The treasurer placed the “no show” sign upon the box office window and the house was closed.

The Clark’s business seems to have been very disappointing since its resurrection despite the fact that first class shows were being offered. The Wilson Avenue only a few blocks away has been doing a turn-away business.

The acts closing were La Rose Brothers, Leo Filler, Three Elfontains, Fisher and Green and Chas. Lindholm. The Nathans are reported to own a large brush factory somewhere in Chicago.

MAY CHANGE POLICY.


It is not unlikely the new Imperial will change its vaudeville policy, from two shows daily, as at present, to three performances each day.

It is understood that course has been advised by the Loew Circuit, which is booking the theatre.
K. & E. HIT STRIKERS HARD BY GETTING OUT INJUNCTION

"Syndicate" Heads Seek Court's Aid in Restraining New Orleans Union Stage Employees and President C. C. Shay from Interfering with Business at Two Theatres.

Saturday Klaw & Erlanger, through their local representative, T. C. Campbell, manager of the Tulane and Crescent theatres, secured an injunction in the United States District Court against the striking stage employees, restraining them from interfering in any way with the business of the two houses. In the petition it is alleged that damages in excess of $3,000 have been sustained by the plaintiffs.

The injunction is sought against Charles C. Shay, president of the International Alliance of Theatrical Stage Employees, who is still here directing the strike, and members of Local No. 39. These members of the New Orleans branch of the union are more particularly named: John King, W. A. Hamilton, William Huxon, D. M. Mason, Jacob L. Rich, James Entell, Edward Mathes, E. J. Mours, A. J. Troyer, Charles Dolan and Walter B. Vail.

"The Country Boy," a Henry B. Harrow production, is at the Tulane this week, a melodrama, "The White Squaw," occupies the Crescent. I. A. T. S. E. men were not seen at these shows, which remained away from the playhouses, as directed by President Shay. Non-union stage hands are "working the attractions."

WINTER GARDEN'S GOOD SHOW.

The Winter Garden presented a new kind of Sunday night entertainment at the Winter Garden last Sunday. It was a sort of "minstrel first part," in "whiteface," with the participants gowned as clowns, pierrots and any old style of stagefarer.

The production was made by Melville Ellis. A long and prominent cast was announced. Among those in the show were Gertrude Vanderbilt and Harry Clark, from Cohan & Harris "Red Widow" at the Astor, looked upon as a Klaw & Erlanger show (booked).

The Winter Garden drew capacity, and then some, the overflow filling all the "Sunday Houses" throughout the Winter Gardens. People who saw the performance voted it the best show given on Broadway in many years, and said if it had been charged instead of $2.50, no complaint would have been entered.

The performance may be repeated at some time in the future, or the idea incorporated into the next show at the Winter Garden, following "Vera Vitello."

The Winter Garden has suddenly picked up in business until it is doing very big. The dollar matinée Tuesdays and Thursdays there are reported as leaving an effect upon the other houses open on those afternoons.

The Shuberts are figuring upon retaining the star of the present Winter Garden run, Betty Blythe, for a longer period than her present contract, which will expire in two weeks. The brothers want Blythe to go on the road for a couple of months, but the French girl does not favor the traveling proposition, although hugely enjoying the $4,000 weekly the Shuberts are paying for her services.

A report that Lee Shubert intended sailing for London to-morrow (Saturday) could not be confirmed. Mr. Shubert has probably changed his mind, though he will likely go across very soon. There are several productions on the other side he wishes to see, and several attractions he would like to do business with in person, for Winter Garden engagements.

The Shuberts have reached the conclusion that the result of a possible experiment with the Winter Garden program should consist entirely of foreign acts. To look over the material abroad at close range is one of the objects of the forthcoming trip.

Mella Mars opened at the Garden Monday. While a thorough artiste, the Garden was not the place for her American debut. She is more on the concert style.

"DUDELASK" TO THE COAST.

Lulu Glaser and the "Miss Dudel- sack" show are not headed towards Broadway. Werba & Luescher taking the time laid out for Maude Adams, which means a trip to the coast.

Eight members of the chorus quit here Saturday night, assuring various reasons for their return to New York.

MISS ANGLIN SUES AND ATTACKS.

Cleveland, Dec. 13.
Margaret Anglin has headed Liebler & Co. a little Christmas gift in the form of a suit in the federal court for $1,703.72, claiming the money is due her in author's royalty on the revival ("Green Stockings") which Miss Anglin had assisted in arranging for the stage.

Along with the suit, she attached the box-office receipts at the Colonial Dec. 9, saying Liebler & Co. had not been regular with payments on the promised royalty.

Miss Anglin is now at the Grand Opera House, New York, but is appearing under her own management, having cut loose from the Lieblers altogether.

Joe Howard and Mabel McCane will play the Majestic, Chicago, Jan. 1.

TOUR COST $4,200.
Corry, Pa., Dec. 12.
George McGregor's "The Witching Hour" company closed its tour abruptly after this stand, Dec. 7. The original plan was to close in Butte a week later, but business was so poor here that McGregor put up the notice. The entire company jumped to New York over the Pennsylvania and what excess baggage could not be checked, was shipped by freight.

The tour cost the backers so much and parties here. He was even stung 90 cents storage for the advance man's baggage, forwarded from New York, Gahen being away the show's arrival in Corry.

McGregor went out with a base- drum to boost business here, but did not draw a corporal's guard.

"SYNDICATE" HAS LYCEUM.

The Lyceum theatre, New York, is now under lease to "the Syndicate," instead of having been turned over to Charles Frohman individually, as announced.

When the shift was made Manager Rooney was informed that "the Syndicate" paid its house representatives $5 a week.

STANDING PAT" TAKEN OFF.
Chicago, Dec. 12.
"Standing Pat" will close Saturday night, after running just two weeks. It starred Zelma Sears, and was a Joe Gaites production. It played to $2,100 last week.

There is talk of bringing the show to New York, but producers say it will rest for the remainder of the season.

The Olympic will be dark next week, opening Xmas with "The Woman."
UNITED'S DIFFERENT WAYS ON "OPPOSITION" PROPOSITION

"Blacklists" the Gayety, Hoboken, But Does Nothing in Utica. Reported the United Doesn't Care to Start "Blacklisting" Under Present Conditions.

The "opposition" "small time" vaudeville playing at the Lumberg has the Shubert theatre vaudeville winging to it. The Lumberg is the more inviting house, both through construction and its shows at "pop" prices appear to be as much enjoyed as the "big time" bills furnished by the United Booking Offices at the other house.

It is reported around that Witmer & Vincent, who operate the Shubert, Utica, have called upon the United Booking Offices to learn what that agency intends to do for that protection against the Lumberg, booked by the Loew office.

The United has been asked similar questions in the Gayety, Hoboken, as far as it is known, it depended to a great extent who asked the question as to the kind of an answer received.

Some time ago it was rumored around that when a "United manager" asked about protection against "opposition" the only answer he received was an indirect intimation that he might be charged $150 weekly for his shows, such time, if continuing the booking agency. It looked at the time very much as though an attempt was being made to trim this manager for his "franchise," but he still remains on the United books, although it is not known if he "gave up," or he who gave up to.

There is a very strong impression about just now that the United does not feel it can afford to take a stand on the "opposition" subject, and prefers to remain passive rather than invite an issue under the present conditions.

While the Utica question has been passed over in silence, it seems the matter of the Gayety, Hoboken, was given more attention. That may be because certain United officials are interested in the welfare of the Hudson theatre, Union Hill, N. J. Although the Hudson is far enough away from the Gayety to be uninvolved by it (if the Hudson could be injured), acts have been informed the Gayety was "opposition" and could not be played without incurring the full force of the United's displeasure.

However, in the case of the Gayety, the same thing occurred there that has been happening to the Hudson all season. It did go business.

Milton Herschfeld, who leases the Hoboken theatre, will close it to two-day vaudeville this Saturday, and may return to the stock policy.

THEATRE MANAGER DENIES.

M. Moses, manager of the Trenton Theatre and Taylor Opera House, has denied the report he intended giving up first class vaudeville giving at the theatre, transferring the legitimate attractions there, and playing "pop" vaudeville at the Taylor. A report has been in circulation for some time that the State Street theatre, a "pop" vaudeville house managed by Milton Herschfeld, was putting such dents into the business of the Trent, Moses was considering a change of policy. The United Booking Office supplies the Trent with shows, the Prudential Booking Exchange furnishing the State theatre with its bills, the latter house playing these shows daily.

Next week the Broad Street theatre, formerly a stock house (new) will revert to small time vaudeville, secured through the Loew Circuit.

BELLE BAKER GETS A JOB.

Without the aid of her busy husband or agent, Belle Baker has a job in vaudeville, on Broadway, again. Hammerstein's has taken Miss Baker for Christmas week, and may headline her. As Christmas Week is fine for the box office, regardless of the show or headliner, Miss Baker is probably selected for the position as the cheapest act obtainable. If she does receive any salary for the week, Hammerstein's knows from past experience, it will be returned through the box office in payment for admisions on behalf of this very much mistreated young woman.

ARRESTED IN OHIO.

Columbus, Dec. 13.
Edward Poland, of the stock company at the Southern theatre, swore out affidavits last Saturday, for the arrest of Edward Boring and Thomas Hohler, who appeared in a sketch at Keith's, last week. The sketch was called "The Ice Cream." Mr. Poland claims he wrote it ten years ago, and at that time called it "The Green Eyed Monster." In causing the arrest of the two sketch actors Mr. Poland is testing for the first time a statute that has never been construed in the state of Ohio.

Mr. Hohler claims the idea to be an old one and stated that it was played in this country as early as 1826. The case will come up this week. The sketch players gave a bond of $100 each. They are this week playing in Pittsburgh. Counsel will represent them at the hearing.

A temporary injunction obtained last week by Sydney Deane restraining Roland Carter from playing a street of Edward Boring and Thomasment upon "Christmas at the Island," was dismissed at the hearing.

NORTON-MAPLE DISMISSEL.

Fletcher Norton and Audrey Maple will dissolve their vaudeville partnership owing to unsatisfactory bookings. Miss Maple will return to musical comedy work, while Norton will continue with another woman.

ABRUECK'S POLITICAL SKETCH.

Macyln Arbuckle will open with a new sketch at Shaw's, Christmas Day. It is a political piece written by himself and Edgar A. Guest, called "The Reform Candidate."

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GERMAN THEATRE MANAGERS COME PARTING OF WAYS

One Company Quits and Another Quickly Hired for Irving Place Theatre, with the Former Being Booked for Holiday Engagement at Weber's. “Opposition” Planned.

Though all has been apparently blissful and serene at the Irving Place theatre, from the front, much has happened behind the scenes with the result that the manager, Gustav Amberg has installed a brand new German company there with the old company preparing to open at Weber's theatre Dec. 24, with the German version of “The Waifs Dream” and “The Girl In the Train” as proposed features.

A. M. Eger, who personally manages the original company, and Amberg agreed to disagree, the latter laying the law down pretty plainly.

Eger plans to move further uptown and give Weber’s and the German opera. Up to Wednesday Eger was expected to guarantee Weber $4,500 before the house was turned over to him. Amberg, deprived of the services of the former company, recruited another twelve hours after Eger and the other had departed.

People who know the situation pretty well claim that there is not room for two German companies in New York as close together as Weber's and the Irving Place.

Amberg is backed in his movements by Luchow, the wealthy German restaurant man. He is planning a busy season and will show some new German operettas this winter.

A Variety representative called at the C. B. S. office regarding Eger's rights to produce “The Girl In the Train” which C. B. secured for this country, Dillingham no longer has the piece, A. H. Wood and Wm. Kolb since acquiring the American rights. Eger is expected to have no trouble in getting the piece for a German interpretation here. The company, now under Eger's direction, comes from the Johann Strauss theatre, Vienna.

It is the same company that originally produced “The Merry Widow,” “The Dollar Princess” and other big shows abroad. Among the principal people are Grete Meyer, prima donna, and Vilina Conti, soubret.

Across the street in the Irving Place theatre is suspended a huge banner saying that Adolph Link is coming to that theatre. Link is expected here soon from the other side where he has attained quite a reputation for his stage work.

SPECIAL HOLIDAY SHOWS.


Smaller producers are on the jump preparatory to organizing special attractions for holiday business.

Harry Sheldon, a prominent booking agent, reports one “turkey” show opening for Christmas week and four “turkey” openings for week previous.

Owing to scarcity of Blair & Havlin attractions, three west side are arranging to put in their own shows next week rather than go dark. These are: “Lena Rivers,” Haymarket; “East Lynne,” Imperial, and “Dr. Jekyll and Mr. Hyde,” Crown. Klintz & Gasolo are organizing “Through Death Valley” to open Dec. 17, St. Paul, the B. & H. houses.

True S. James is framing up “Sweetest Girl in Dixie” for a Christmas Eve opening near Chicago.

The United Play Co. will put out a company to play “St. Elmo” for eight days, opening Dec. 24 at Aurora.

“The Campus,” produced by the Peris Hartman company of Los Angeles and which has been showing for several weeks past in B. & H. houses on the west side, goes into the Whitney Opera House Christmas Day for an indefinite stay.

UPS AND DOWNS OF THE STAGE.


Perhaps no better example of the ups and downs of those who follow the stage as a profession is that which was brought vividly to the minds of several old timers who attended the opening performance of “The Pink Lady” at the Colonial theatre, when William Harris, father of Henry B. Harris of the great firm of theatrical managers and producers, Frohman, Rich & Harris, shook hands with John Bowman, who takes tickets at the entrance to the second balcony.

Thirty-five years ago when most of the present day stars were unheard of, William Harris and John Bowman did a song and dance act in vaudeville. They toured the country together and from coast to coast were ranked among the best of knockabout talent.

They disagreed and separated, going their different ways, each with another partner. Harris to-day ranks among the most prosperous and powerful men in the profession. Bowman was less fortunate. Reverses beset his path and to-day he finds himself ticket of a theatre owned and managed by the son of his former partner—his one-time glory and prestige on the boards but a memory.

Both are now well advanced in years. Their meeting was a short one, as Harris was called away to greet a group of prominent producers. Bowman was left to trudge back to his position in the top foyer.

FRAZEE-LIEBLER DEAL.

Negotiations for the leasing of H. H. Frazee's theatre on West 44th street to Liebler & Co., as exclusive-ly announced in Vauven, have been publicly continued. There is now about one chance in a hundred of the deal being consummated. The interested parties were unable to agree in terms.

If no acceptable lesser materializes by the time the structure is completely leased, Frazee will conduct the theatre himself as a producing house.

NO DIRECTOR SELECTED.

Speaking for the directors of the new New Theatre, Otto H. Kahn stated no selection had yet been made for the post of active manager, or producer, but that a number of names were being considered and would continue to be weighed until a definite selection was made.

Among those on the list are Mrs. Fiske, Henry Miller and Ols Skimmer. No. one can be found who will admit of an absolute offer of the post. It is not likely any formal tender has been made. Probably the only persons who have been actually asked to consider the proposition of accepting the appointment are Augustus Thomas and Daniel Frohman, but as before stated, even they have had no formal tender.

ENGAGES IDA BROOKS HUNT.


"Jacinta," John Cort's new musical show, isn't likely to hit New York until after the first of the year. Both Cort and his son, who are here giving their personal attention to the show, intend to make changes before any Broadway showing is attempted. Fred Latham is the man expected to whip the show into shape. Extra rehearsals have been held under Bert Angelou's direction.

Ida Brooks Hunt has succeeded Anna Bussert as prima donna.

"WIFE HUNTERS" MAY RESUME.

It is reported that "The Wife Hunters," which recently closed at the Herald Square theatre and said to have undergone complete re-arrangement, will reopen Christmas Day. When resuming, Louis Simon, it is understood, will not be among those present.

Several men are reported behind the show. Further information on the place of opening and changes in the cast were unobtainable. The Lew Fields office, owing to Fields' absence from the city, his office staff declined to make any statement until their chief had been consulted.

"NEVER HOMES" GOING OUT.

"The Never Home" will end its run Dec. 25 at the 3rd Street Opera House and go to Los Angeles to make a tour in that city.

"The Never Home" will be succeeded at the Broadway by the new Reginald DeKoven operetta "The Wedding Trip" Dec. 25.

"LOVELY LIAR" STORIES.


It is reported Louise Dresser, whose new vehicle "A Lovely Liar" failed to attract paying patronage at the Olympic recently, has placed her self under a new manager and will resume her efforts in the same piece shortly.

The company that supported her is understood to have been retained for the tour, which will probably be in the direction of the Pacific coast.

At the offices of Frazee & Lederer the Chicago rumor was denied in so far as it relates to the taking over of "A Lovely Liar." The company was disbanded and the Shuberts to New York. The scenery is in a New York storehouse.

The firm has no intention of resuming the tour, they say, and if the Shuberts wish to secure the piece it can be purchased at a very moderate figure.

The report probably originated through a desire on the part of the Shuberts to secure the personal services of Miss Dresser.

"FOLLIES" IN PHILLY.


Zeigfield's "Follies of 1911" got the big end of the business for the three new shows here this week. The revue is at the Chestnut Street Opera House and was well received by a well filled house.

"Little Miss Fix-It" with Alice Lloyd predominated in every way that was really good in the show which has been made over since Bayes and Norworth gave it the first showing here.

"Jacinta," the opera comique, by Heinrich Berie and Ignatz Schneller and Emeric Von Gatti, started nicely in the Adelphi. The music is pretty and well sung. It looks like a hit.

The box office has been by Marlowe and Sothern at the Lyric is very big, capacity at every performance being the rule. The other shows, with the exception of "The Fishtower" at the Walnut are doing well.

REHEARSING LEHAR PIECE.

"The Man and His Three Wives," written by Frank Lehar, is being rehearsed by the Shuberts and will be produced shortly after the holidays. The piece was very popular in German a year or so ago.

INVESTMENT OF $544,000.

In the appraisement of the estate of the late John W. Gates, published this week, there appears one item showing an investment of $544,000 in the Forty-third Street Realty Co. This is the company formed to erect a theatre on Forty-third street just back of the Hotel Astor. Ground was broken last summer, but with the death of the financier all work was stopped.

It is said the reason for the discontinuance of the building operations was a refusal on the part of the executors of the estate to proceed with the enterprise.
The annual Basar of the Professional Woman's League will be held at the Waldorf-Astoria, Dec. 15-16.

Charles Mack is back in New York. He and his wife (Ella Bastode) are appearing as a "two-act." The stock presented George Morgan's wife (Bernice Lewis) with a baby boy, at home in Chicago.

"Ben Hur" will open at the Amsterdam theatre Saturday night, Dec. 23, the house remaining closed until then.

Harry Tighe will temporarily revive his sketch "The Careless Sophomore" for vaudeville, producing a new sketch later on.

The Hadji Mohammad Troupe of Arabs will arrive in this country from Europe after the first of the year, to open on the S.-C. time.

"Glowing Night," when all the comedians and the Comedians Club get a chance, have been changed from Saturday to Thursday.

Mand Gilbert went to Cleveland this week to replace Lola Downing as lead in the Cleveland Players at the Cleveland theatre.

The Circus Seed proprietor, who has houses throughout South America intends visiting New York shortly to look for acts.

C. H. O'Donnell has left the Mabelle Adams' sketch, "Zilla." Stuart Robbins succeeding him. Wilhelmina Louis also has joined the act.

The Musical Cates sailed this week to open in Copenhagen for January. The musical act will go from there to St. Petersburg for February.

J. A. Morose wishes to announce that Catherine Counties is on tour with the "White Sisters" company, and not in "Madame X" as reported.

The West End theatre will play pictures and "pop" vaudeville next week, owing to the dearth of attractions at hand for the week before Christmas.

Vivian Holt, daughter of Edwin Holt, of the "Woman" company, has decided to forsake concert work and will return to the first love, the stage.

Paul Durand lost his pocketbook while attending a performance at the Columbia Sunday afternoon. There was "much" money in it. Paul doesn't suspect anyone.

Al Canfield, formerly with Goldenberg & Thompson, this week to replace Frank Garfield with Gordon & North's "The Passing Parade."

Vaughn Glaser's company, playing "Hollowell's Millions" on the road, will close in Philadelphia Dec. 23. The show then will have been out just four weeks.

May Stewart, touring in "As You Like It" and "Twelfth Night," has cancelled her time through Kentucky, owing to a relapse, Miss Stewart having sick all last summer.

"The Right Princess," a play based on Christian Science, closed this week in Evanston, a suburb of Chicago. The play had been playing around Chicago for six weeks or so.

Beginning Tuesday evening of this week Stanley's restaurant has arranged a Cabaret performance, commencing at 11.15. Sundays the entertainment is scheduled to begin at 9.30 p.m.

Lillian Ashley, this week, was booked to appear at Keith's, Louisville, but somehow got her dates mixed and made for Dayton instead, and Lillian went to work in Dayton just the same, upon arriving there.

Charlie Dooin and Jimmie McCool play only one New York date this season, showing at the Fifth Avenue Theatre this week. The famous ball teacher and his Irish partner are due for a western trip, being booked up until late in the spring.

Arrange to be made by Cohan & Harris for several new productions after the holidays. One of the first to be cast and rehearsed will be for "Ready Money," by James Montgomery. In addition to the Montgomery farce, "Officer 446," a "straight farce" by Augusta Mcllugh.

"The Man Behind" company closed at Richmondville, N.Y., last week, later meeting the manager of the show at the New York boat in Albany. It was here that the company were told that those who had the fare would ride to New York and those without it would most likely walk. The manager got away clean.

J. F. Sullivan, manager of the "Introduce Me" company, reached New York this week with denial that his company ever played Lynn, Mass., for the enclosed receipts aggregating $13. He says the company is playing good time, getting good press notices, making money and would stay out the balance of the season. The show is now playing uptown.

His name was Taylor and he made a dash into the theatrical business a few weeks ago when he took the Bijou over. The Bijou is on Broadway, near 36th street. He put up a four-week's guarantee, but after two weeks he stopped, well satisfied that "pictures" at the Bijou was the wrong policy. $2,700 is about what Mr. Taylor's bank account was set back for.

Lillian Russell wrote Lew Fields recently asking him to contribute a cup and saucer to the Professional Woman's Basar, the same to have the comedian's visiting card attached. Lew was quite willing but never having owned a visiting card he selected the four diamonds from a pocket deck and wrote his name in the centre of it, attaching it to the contribution to the basar.

Maurice J. Burns, of the Sullivan-Conside line agency at Seattle, would like the address of Frank Hewett, the sleight-of-hand performer. He was a schoolmate of Billy Morrison, killed in jumping from a third floor window during the Juneau Hotel fire in Seattle a few weeks ago. All of his effects were burned. As an effort is being made to recover all of Mr. Burns' relics, the dead man left a considerable estate. Any information may be forwarded to Mr. Burns at the Sullivan-Conside line Building, Seattle.

HERE'S, BILLY GOULD
BY WILLIAM GOULD

Indianapolis, Dec. 11.
You remember Harvey Bird, Pres. of the Solid Ivory Club? Well, last week in Chicago, I met Mr. Bird, who informed me he is about to join "Get Rich Quickly" Wallingford.

Here is the latest from the Jim Thornton factory concerning Jimmy Callahan, next season's manager of the Chicago White Sox club, and who is making a living and a hit, this winter, through a monologue on vaudeville's best platforms. Jimmy met James and the following happened:

Callahan—Hello Jim, Working?
Thornton—No.
Callahan—How are your future bookings?
Thornton—Haven't any.
Callahan—You surprise me. A man of your reputation and ability should always be in demand. How do you account for it?
Thornton—The easiest way in the world to be a failed committer is to be too good and I can't play ball.

Selden's "Venus" (models) are going to give a dress rehearsal soon.

(Good news for small acts.) You can now cable to Europe from New York thirty words for $2.60. Don't rush.

The agents are very busy—pur- chasing Christmas presents—for their acts.

Saw the cleverest young man, last week, at the La Balle theatre, Chicago, that I have ever seen. His name is Bernard Granville. He can act, sing and is one of the few real dancers I have ever seen in musical comedy and above all this he has a wonderful personality, and is really funny; funny with unfunny lines. If he isn't a star in a year, I'm a fool. The beauty of his performance is—he doesn't borrow from any one.

Any time you do not see my column in this paper don't think, like a lot of others, I have fallen off the water wagon. It merely means the editor doesn't think it fit to print or there was no room to fit it. Bette Ashby says either is a good reason and I rest.

Doc Quigley, stage manager for Al G. Fields' Minstrels, was reported very ill in Columbus, this week.
NEW CHICAGO HOUSE POLICY TO BE BALLET AND VARIETY


The report printed in Variety a few weeks ago that the City Hall Square Theatre, Club, which wood house vaudeville of a certain brand, was confirmed this week by Martin Beck. Mr. Beck denied, however, that Herman Fehr who is building the house, and accompanied him to Europe on the trip from which they returned last Thursday, made the sail across the ocean to procure novelties or look over the foreign amusements palaces for the benefit of the new Chicago theatre.

The City Hall Square, though, when opening the latter part of January, said Mr. Beck, will have a ballet similar to the present one at the Alhambra, London, and will have a performance patterned somewhat after the show at the Winter Garden, New York. Mr. Beck terms the policy of the Chicago theatre as "A new kind of vaudeville."

Mr. Beck stated he had secured the exclusive American rights to productions from the John Tiller dancing school in London. Tiller has turned out numberless "girl acts," good, bad and indifferent. About the best New York has seen was the act playing around here this season known as "The Palace Girls."

Further than facetiously dodging all inquiries as to the reason for his sudden and short trip abroad, Mr. Beck would furnish no information.

Chicago, Dec. 12.

It is reported that Mort H. Singer, Martin Beck and Herman Fehr, who recently journeyed abroad, purpose to adopt the policy of the Alhambra, London, presenting big French ballet with all-star vaudeville olio, followed by a novel burlesque closing piece, at the new City Hall Square theatre.

When the new theatre opens the same policy now in vogue at the Shubert’s Winter Garden, New York, will be employed. Rumor has it the best seats are three dollars a throw. Mort Singer returned home Dec. 9 from his trip abroad. His plans include the producing of two new musical shows after the first of the year at the Princess theatre. The books of each will be by American writers and the music by foreign composers. One of the new pieces will be given to Harry Bulger, with Henry Woodruff getting the other.

Zack M. Harris, general press agent for the Princess Amusement Company, is spending the week in New York. Fehr reached New York Thursday, where he expected to hold a conference with Mr. Beck.

With the new house playing a ballet and vaudeville, the Princess will be used for the legitimate productions planned by Princess Amusement Co.

YOUNG'S PIER SOLD.

Atlantic City, Dec. 13.

Young’s Ocean Pier and Young’s Hotel (owned by the same company) have been sold to a syndicate of New York and Philadelphia speculators.

The stock of the Young’s Pier and Hotel Co. was purchased about seven years ago by local financiers for the purpose of disposing of it to the city at a handsome profit, but the scheme fell through.

Tuesday of the current week it became known that Capt. John L. Young and George H. Earle would begin immediately the building of a new pier to extend seaward from the "Earle Block," just in front of the Hotel Rudolf. The plans for the new structure will be turned over to contractors to bid on at once, the approximate cost of which is estimated at over $600,000. The plans call for a mammoth auditorium to accommodate 3,000 people.

COLORED BOY MAKES TALK.


For the first time in the history of Norfolk a negro is appearing on the stage of a local vaudeville house. The little "Pick" in the Harvey-DeVora Trio is the boy who is putting the trick over. The incident is causing talk about town.

His appearance at the Colonial, despite the existing ban against negro performers, maintained to keep down racial feeling, and his subsequent reception, may mean the coming of other colored vaudevillians to Norfolk.

Black Patti and her Troubadours have appeared here on the legitimate stage.

KLEIN'S DELICATE POSITION.

Edmund Breese’s vaudeville tour is under the direction of Max Hart. He was originally under the chaperonage of Arthur Klein, but a difference of opinion arose between Breese and Percy Williams as to the salary to be paid.

Klein is in the employ of Williams and was thus placed in the position of being compelled to ask his employer to pay an increased price for an act. So Klein bowed out and Max Hart took hold.

A compromise was effected by splitting the difference between the asking and the bid price. All concerned are now happy, except Klein.

EXPECTS SULLIVAN'S HELP.

Wednesday of this week the theatrical unions interested in the strike against the Fox theatres expected Senator Tim Sullivan would intervene, to bring about a settlement. "Big Tim" arrived home from a long western trip with John W. Considine and Chris Brown late last week.

Otherwise the strike situation between the unions and the Fox Circuit remained unchanged, with the unions stating they were standing pat, awaiting developments.

Five suits of $100,000 each were brought last week against the Co-Operative Publishing Company, publishers of The Call, the official organ of various mechanics’ unions.

The plaintiffs who are suing are the New England Theatres Co., lessee of the Academy of Music; the William Fox Amusement Co., of the Star theatre; the Michael Fox Amusement Co., of the New York Roof; Phoenix Amusement Co., of the Washington theatre; Broadway Varieties Co., owner of the Century.

The suits are based on alleged libelous allegations contained in recent issues of The Call.

ATTACHES FOUNTAIN SHOWS.


The Bobby Fountain Shows have been set in this city. The seizure was made on an attachment issued by Judge Porter Parker in the suit of Richard M. White against Bobby Fountain, owner of the circus.

The petitioner avered that the defendant is indebted to him in the sum of $446.60 for acting as billposter, and that the owner, who is a resident of Missouri, is about to depart from this state permanently.

ALL PURE IRISH ACT.


There is an all pure Irish act at the National this week, and it is scoring very decidedly. Seven Irish colourmen make up the number. They landed in Boston Monday, having their baggage tied up at the Custome House, pending the delivery of a bond for $1,500 to release it.

In their dilemma, a countryman came to their aid. Pat Casey, the New York booking agent, rushed here Monday morning, furnished a bond, got the baggage out by 1.30 p.m., and the girls gave their performance in costume at the matine, although obliged to dispense with the special settings for that performance.

It is the first appearance of the turn in the city. They came direct from Dublin, and are known as "Louise Agnes and Her Irish Singers." Mr. Casey is handling the act.

BALL PLAYERS OWN SHOW.


Jack Robinson, manager of the Columbus, Morgan, Denison aggregation of ball players who played the Majestic last week dabbled a little in the speculation end of the business this week with the same arrangements to play a two-day stand at Wheeling, W. Va., at the Cort theatre.

Robinson booked in five acts and with his own stock.春 the bill arranged to give these performances commencing Thursday.

LORD ROBERT

THE SMALLEST COMEDIAN IN THE WORLD.

In a Unique Act full of infectious energy, original tricks and fascinating dances.

GREENPOINT THEATRE. Next Week (Dec. 18).

Direction of A. D. NEWBERGER.
COBB MAY BREAK INTO N. Y.

To Cobb, the famous American League star, may be seen in New York in "The College Widow" if his manager, Vaughan Glaesar, can make satisfactory arrangements with Cohan & Harris for the rental of the Grand Opera House for at least one week.

Cobb played his first big hit at Pittsburgh last fall, having completed a tour of "one-nighters" through Georgia and Alabama, visiting his home town on the route. Business was entirely satisfactory, although the play itself seems to have lost some of its road strength through the winter.

Manager Brady takes the stand that the house is his personal property and if he chooses to provide an entertainment for his friends, without selling every ticket, he has a perfect right to do so. His idea is to dispose of the seats by subscription. Just how far Mr. Brady will go with his original scheme is known only to himself, and he won't tell.

FEMALE AUTHOR AND PRODUCER


The Kent Company, producer of plays, has taken steps toward building a company to open Christmas Day in some Indiana town with a production of "For Valor," a new drama by Miss E. Walton, that has been presented on the road. The cast calls for nine people.

ENGAGED FOR NEXT SEASON

Zenaida Williams (Mrs. George Thatcher) will replace Percy Haswell in the leading female role in "The Littlest Rebel" next season.

Goodbye, New Haven, presented the "Stairs of All Nations" last week, with Marylouise Griffith as the heroine and America's entry.

BRONX COMBINATION HOUSE.

Announcement is made of "another million dollar theatre for the Bronx."

The latest seems a tangible enterprise of magnitude, in that papers have been signed for the leasing of a plot 190 x 209 on Southern Boulevard just south of Westchester avenue by the American Real Estate Co. for Michael Lach-Gerstenhauer, owners of the Prospect theatre.

The property will be improved with a theatre building with a seating capacity of about 2,500, to be devoted to the playing of combinations at popular prices.

DEAD ONE RESURRECTED.

H. Kellett, Chambers, a brother of Hadlock and himself the author of "An American Widow" (produced by Henry B. Harris last winter with Grace Flikine in the stellar role) has been occupying the unique position the past few weeks of receiving a royalty on the play which netted him a loss.

When suggested to him that his piece be transformed into a musical show for Grace LaRue, he acquiesced, for he has been in the production business for some ten years, and after a tour through the West he promised to make an arrangement with the author to permit him to transfer his work to Mr. Brady for a payment of $50 a week.

The Grace LaRue production, under the name of "Betsy," divides the cost of the play between the author, lyricist and composer. Business on the road was not very strong and the largest weekly royalty check coming to Chambers up to the time of its New York premiere was $42.

NEW MANAGER AT AMERICAN.


George Harrison has resigned as manager of the American and will be succeeded to-morrow by George Jordan, former manager of William Morris' house at Cincinnati, and more recently advance agent for the Frazee & Lederer show, "The Master of the House" at the Cort.

CHICAGO'S BUSY XMAS EVE.


$10,000 FOR ADAPTING.

The Shubert and Rida Johnson Young are named as defendants in a $10,000 suit begun by Edith Ellis-Furness which she claims is due her as compensation for work with Mrs. Young in adapting "The Lottery Man" for the American stage.

Mrs. Furness, best known as Edith Ellis-Cohan, claims she made an agreement with Lee Shubert to collaborate on the piece, the compensation to be a stipulated amount each week plus a per cent of the box office.

She says the percentage was never fixed after the collaboration was done and inas- much as she is unable to obtain any of the percentage promised has instituted court action.

The O'Brien Malevinsky law firm is representing the plaintiff, William Klein is looking after the Shuberts' interests, while Nathan Burkan is Mrs. Young's representative.

Miss Ellis also had a hand in the American adaptation of "Seven Sisters."

ACTORS' FUND SQUABBLE.

There will be an "opposition" ticket in the field at the next meeting of the Actors' Fund. The meeting Tuesday evening at Theatre at which certain amendments to the by-laws were passed, has aroused the "insurgents." Speaking for a clique, one man said:

"In order to control and force the incumbents out a year and a half ago, the present regime brought people in who accepted their money and allowed them to vote at once, depositing Harry Minser and others. At the last annual election they refused to permit the same procedure to be directed against the present administration and among other things, attempted to oust William A. Brady who is an honorary member of the Fund.

"They sought to cloud the issue by appointing a committee from representatives of other clubs to investigate the finances of the Fund, which is not the point in dispute at all. Brady and others thought that actors should have a greater voice in the board of directors. There is no reflection intended against the integrity of the present administration, simply a matter of representation to actors and non-partisans.

DOESN'T LOSE THE WEEK.

Leffler & Broth will close "Driftwood" for the week before Christmas. The company will be busy that week, however, for arrangements have been made with management of the Alhambra for the cast of "Driftwood" to present "Lena Rivers" for that week only.

The "Driftwood" company will start again Christmas week in Chicago.

ONE-NIGHTER FIRST.

According to the present schedule in the Frazee & Lederer office, Victor Moore and company in "Shorty McCabe" will open their tour Christmas Day at the Loew's. The show will play several weeks of "one-nighters" on its way to Chicago where it is underlined to follow the Alhambra for a show at the Cort theatre.

WILLIE GIVES SOME FIGURES.

Walter J. Kingsley, who was the press representative for the defunct Folies Berge, is now acting in a similar capacity for the new establishment in the Studebaker building. In his announcements he makes some references to the former establishment that are worth noting. He says:

"The Folies Berge is coming back to zingo-land, bigger, gayer and more novel than when it was a gorgeous experiment with stage and song in West 46th street. Seating capacity over 800 as against 325 in the original plant and with the theatre revised now, the first Folies Berge was a restaurant-music hall; the new Folies will be a Parisian cafe chantant. The first Folies Berge tried to operate a three-ring circus in a boxing and the promoters paid exactly $315,000 for the sensation of giving New York a novelty," and so forth and so on.

LOVES A HANDBÄMSK MAN.


Charles J. Gorman, a manager of local "fly-by-night" shows, is being sued by Mrs. A. L. Hadlock, the widow of a well known attorney, for breach of promise. She declares in her complaint that she promised to marry him and agreed to marry her; that he courted and proposed her for many years. She also says that he made promises of undying love. The amount that she asks is $10,000.

In return for this she alleges that he gave her three automobiles at different times, his office rent, telephone bills, office expenses, provided clothing, living apartments, food and laundry service for which he was unable to pay. Now she claims that he has thrown her down, yet she is willing to marry him, but he has refused to carry out his promise. He is a handsome man.

HIT DOES BIG.

"Bought and Paid For" did the largest Monday and Tuesday night receipts the current week since the run of the piece. This is accounted for by the presence in the city of strangers from surrounding towns where the piece has been thoroughly boomed through the Brady publicity bureau.

It is now practically a certainty that the piece will remain at The Playhouse throughout the season and that Grace George's repertoire engagement will be played at another New York theatre, beginning in January.

WOULDN'T GUARANTEE EVANS.


George Evans is at the Majestic this week. The Evans show remains idle next week. General manager Glower of the Majestic Lane is offered to play the Evans Min- strels' at the Olympic next week, but Evans held out for a guarantee; and the engagement failed to materialize.

Robert Ardell (Arddell Brothers) was married Nov. 28 to Carolyn Regler (non-professional) of Canton, O.
EMPIRE CIRCUIT IS TO OPEN NEW HOUSES CHRISTMAS DAY

Western Wheel Plans to Start Newly Constructed Burlesque Theatres in Baltimore and Newark on Festive Holiday.

The Western Wheel officials have planned for two openings Christmas Day. The Empire, Baltimore, a new house, will have "The Pollute of the Day" as its first attraction, and Miner's new Empire, Newark, will offer "Jardin de Paris Girls" as its opening show.

The Newark house fills in the open week caused by the California, Chicago falling out of line, the shows going to Newark from Scranton, instead of coming into Miner's Eighth Avenue as heretofore. The Eighth Avenue stand follows Newark. The shows, after playing the Star, Chicago, go direct to the Star, Cleveland.

It is the talk now on the Empire Circuit that Providence will be back in the route next season, the Western Wheel having its attraction there two years ago at the Westminster theatre.

Ed. Dailey succeeds Frank Abbott as manager of Miner's "Americans" at Kansas City Dec. 18, the latter returning east to become house manager of the new Empire, Newark. Harry Amos will be treasurer.

PAT REILLY DIES.

Pat Reilly, late of Reilly and Woods, died Dec. 12 at the Malden Hospital, Malden, Mass., of Bright's Disease. He had been appearing for the past two seasons in vaudeville, accompanied by his wife, Ft. Wells, in a sketch entitled "The Days of '91."

Pat Reilly was widely known. Some thirty years ago, the Wood family came from England which included Wood, his wife and two sisters. When John G. Hopkins made money with his Trans-Oceanics, he followed it up with his own Wood show, with Reilly and the Wood family featured. Reilly was in burlesque organizations for years before going on the Western Wheel circuit, his last engagement being with Jim Fennessey's attraction styled "Pat Reilly's Own Show." He was with the Empire Circuit about four years, later playing vaudeville dates.

Reilly always played "rough Irish papa" and was a splendid cartoonist. He could sing and dance, the latter being an exceptional trait with him, for in his days he did an imitation of Pat Rooney that was considered the best of its kind done of the latter in years. He was also a reader of Shakespearean and biblical works, possessing a wonderfully retentive memory.

Some of the older heads on the Empire Circuit remember Reilly well. They say he made out of money as he always commanded a large salary for his services. Reilly was fifty-five years or older at the time of his demise. He was the manager of several houses, his first wife being Florence Miller, who was a dancing feature at Koster & Bial's 23rd Street theatre years ago.

RIVERSIDE, FINE NEW HOUSE.

The Riverside theatre, the newest of the William Fox chain of "pop" vaudeville houses, opened Saturday night. It is situated just west of Broadway on 96th street.

The management claims the cost of the new house reaches $500,000, and it looks every bit of it. It is one of the handsomest theatres in New York. The business at the opening day and the first three days of this week continued to bring the neighbors in. The capacity of the house is around 1,800.

The Riverside theatre is at 110th street at Broadway, but is less than half the size of the new one. The intentions of the management for the future take in a plan to put a roof garden stop the Riverside, opening it next summer.

OPENING AT HAVERHILL.

A train load of Boston managers and agents went to Haverhill Monday evening to attend the opening of the Colonial Theatre in that city. Louis B. Mayer was the host. The house was built at a cost of $125,000 and has a seating capacity of 1,500. The opening was quite an event in Haverhill. Three shows with four acts and pictures is the policy.

The house is using a seven-piece orchestra. James A. Sayer is the resident manager. Frank McGrege, who spent twenty-five years as stage carpenter at the old Academy of Music in Haverhill, has cast his fortunes with the new playhouse.

FRISCO POP HOUSES.


The old Alcazar, now rechristened the Republic, will reopen Christmas Eve with seven acts and three pictures under the direction of Ackerman & Harris. Bills will be booked by the Western States Vaudeville Association.

The Valencia, under lease of Manager Fev, who controls the National, opens Jan. 1, 1917, with a policy picture at reduced admission.

Manager Bauer, who recently took the Wigwam, has bought out the one-third interest of Ackerman & Harris, or the house.

ANOTHER NEW ONE XMAS.

The new Wadsworth theatre at 181st street, Broadway and Wadsworth avenues, New York, will open its doors Christmas day. It is on a plot 100 x 125, cost $110,000 to build and will seat 697.

THE JAS. DIAMONDS DIVORCED.

James Diamond and Phyllis Gordon (Mrs. Diamond) were divorced in this city Dec. 2. They had been separated one year.

Mr. Diamond was in town when the decree was granted. He is playing over the Orpheum Circuit, with Clara Nelson. Miss Gordon quite recently closed a stock season at Los Angeles.

INDEPENDENTS TALK BACK.

Benjamin S. Moss, of Moss & Brill (controlling the new 86th Street theatre and others building), and I. Fluegeman of the Cunningham & Fluegeman interests, have issued statements, growing out of the opposition now openly declared by the Loew Circuit. Mr. Fluegeman laid special stress on the fact his firm in all its theatres, is firmly fixed through having the full control of these houses. He stated that with every house, they have first mortgages covering the amount of the yearly rental. Up to now Mr. Fluegeman said the McKinley Square has not failed to show a profit during any week and there has been no trouble in securing vaudeville attractions.

Mr. Moss in speaking about his 86th Street house declared his shows have been all that could be desired in a popular priced vaudeville theatre. He spoke of Mr. Loew's intention of building a theatre nearby, and stated he had property close to 125th street and near Loew's 7th Avenue. In case of Loew building a house in the Yorkville district, he would build in Harlem, Mr. Moss added.

The Shea & Shay office, which books for the opposition managers (Moss and Fluegeman) is continuously at war with the Loew agency. The position of the United Booking Offices for Mr. Shea & Shay agency has not been officially stated, though acts have claimed they have been informed at the United, Shea & Shay have been declared "opposition." Shea & Shay will lose the booking of a Brooklyn theatre after the holidays and will gain one over there. The Amphion, lately closed with stock will play vaudeville starting around New Year's. The Olympic will switch and fill the Exchange around this time. J. W. Rosenquest now running the 14th Street theatre with vaudeville, gave up his interests in that house a few weeks ago. When Mr. Rosenquest controlled the two theatres the "split week" arrangement could be run smoothly, but the new manager, Herman Wacks, did not agree on the salaries of the bills sent him, and the booking switch will soon occur.

HELD ACTS TRUNKS.

"Those 8 Girls," a musical act booked to play the McKinley Square theatre in New York this week, had an offer from an opposition circuit which swerved them from their course. They declared that they could not play the week. The McKinley Square management held the trunk of the girls, and said that they would continue to hold them until the contracted time was played. The act engaged to play in Lowell, Mass., but upon learning the McKinley Square management would not release the girls until the trunk was played, the engagement in the Bronx.

The McKinley Square is booked by the Shea & Shay office and the Low House is booked by the Loew Circuit.
TAKES TWO AMERICAN PLAYS FOR SHOWING ON CONTINENT


Hans Bartsch, the New York representative of the Felix Bloch-Erben company of playbrokers, which has its main office in Berlin, sailed on the Kaiser Wilhelm this week to attend to some important matters abroad and confer with the officials of his company regarding several deals which he has just consummated.

Bartsch took with him the Continental producing rights for both "The Lottery Man," through arrangement with Mrs. Rida Johnson Young, and "The Pink Lady," through an agreement with Klaw & Erlanger.

"The Lottery Man" will have its first production in Berlin, with other Continental showings to be made later. If the Felix-Bloch-Erben people are unable to produce it this season they will have it ready early next fall.

"The Pink Lady" will be produced in Paris, Berlin, Vienna and Hamburg in the houses controlled by the Felix Bloch-Erben company, the show to be presented in the various cities in the native tongue.

Hartso will attend the opening of the Oscar Strauss operetta, "Die Kleine Freundin," at the Neues theatre, Berlin, Christmas Eve. He will be gone about four weeks and expects to bring back several new plays for American managers.

Fred C. Whitney has acquired the American rights to the Oscar Strauss piece and expects to produce it next season.

EASY TO PLACE.

David Belasco has reconsidered his acceptance of Augustin MacHugh's play "The Gladwin Collection." The author has now placed it with Cohen & Harris.

$25,000 JUDGMENT AFFIRMED.


The Court of Appeals yesterday affirmed the judgment of the lower courts in the action brought by Lee Shubert against Leopold Sontheim, executor of the estate of M. R. Bimberg, to recover $25,000 and interest as damages for breach of contract.

The total amount of the verdict is $29,629, given by the Appellate Division.

The litigation arose over the Astor theatre, New York, built by Bimberg and leased to Wagenhals & Kemper. Shubert charged he had an agreement to secure the leasehold.

BARGAIN "ALLAH" TICKETS.

Newark, Dec. 13.

"The Garden of Allah" management has gone to court to set aside the column. The Hahne Co. department store here is advertising tickets for the "Garden of Allah" at the Centuary, New York, on sale at their store at "introductory prices."

Just what arrangement the department store people have with Liebler & Co., who manage the show, is not published in the advertisements. Nor do they know how much money has been drawn over to New York through the bargain offer. The advertisement says nothing about transportation.

EDITH CRANE III.


While her husband is in Baltimore preparing for a new theatrical venture, Mrs. Tyrone Power, known in stage circles as Edith Crane, is reported to be due at a Chicago hospital this week for the purpose of undergoing a serious operation. Mrs. Power was with her husband during the latter's engagement here in "Thais."

When the wife arrives at the end stage of it is said that she and her husband are to tour together in repertory.

THE TRAIL IN BOSTON.


"The Trail of the Lonesome Pine" will go into the Boston theatre, for an indefinite run starting Christmas Day.

MELODRAMA ON SONG.

Leffler & Bratton will produce a new melodrama in Louisville during New Year's week, called "With All Her Faults!"

When the actress is able to re-enter the stage and it is said that she and her husband are to tour together in repertory.

LINA ABBARBERHELLE in the original "Madame Sherry" company are laying off just prior to Christmas, but reopen in a new season. Their last week of "one nighters" in New England territory. The show then works its way to St. Louis.

"SOLDIERS" STILL OUT.

Notwithstanding reports to the contrary, F. C. Whitney still has his three "Chocolate Soldiers" companies running and each is making money. A few changes in one of the organizations and a tent days' lay off for the "No. 3" company resulted in rumors that Whitney was pulling all of them in from the road.

HAS CHICAGO DIVORCE.


Dagnor M. Brady, a member of Dan Burck's "Dancing Girls" vaudeville act, was granted a divorce here Dec. 7 by Judge Brentano of the Superior Court, from James J. Brady of New York City stage manager. The decree is absolute. In the complaint was charged desertion and non-support.

FIRE AT LUXA PARK.

Luna Park, Coney Island, was visited by the destructive fire last Monday afternoon. The firemen have not been able to control the damage done at $50,000, which did not include the scene: which went up in smoke, valued at $60,000. Thompson estimates his loss at $100,000.
SHUBERT QUIETLY SAILING.

Lee Shubert expects to sail tomorrow (Saturday) for the other side, spending Christmas abroad, probably at London that day.

The chief object of the trip, it is said, is to look over material abroad, especially the holiday pantomimes at the English houses, and such new continental shows as may have been successful since the season opened.

A couple of weeks ago another show was produced at Vienna which may interest the Shuberts, as a future Winter Garden show. The Winter Garden it is reported is the real cause of the departure. Future attractions for that house are imperatively, both in the line of productions and acts. So far as the vaudeville at the Garden is concerned, the Shuberts have decided, according to the talk in their inner circles for some time, to play only foreign turns hereafter, “feature acts” if they may be obtained.

It is also understood Mr. Shubert will attempt to close the pending deal with “Bumurrum” while abroad. There have been several hitches reported between the brothers and the owner of the production. Several stories are abroad regarding the negotiations to date.

ORPHEUM TAKES WALSH.

The Orpheum Circuit has routed Blanche Walsh and her company in the vaudeville sketch (“The Thunder Gods”) by Arthur Hopkins, lately played at the Fifth Avenue, New York.

Miss Walsh will commence the tour in January.

TRYING TO BREAK IN.

An actor with a letter of introduction to someone in the United Booking Offices had the letter returned unopened to him, Monday, after sending it inside.

HORKHEIMER’S THIRD TRY.

H. M. Horkheimer had undying faith in “The Strugglers,” notwithstanding two futile attempts to make it attract any road. He is preparing to send out another company Christmas week.

Horkheimer believes the play will fool “em yet.

GIVING DOG A CHANCE.


“The Great Spot” a dog, claimed to write without aid of any mechanical device, will be given a showing next week at the Academy here for the benefit of the managers who are skeptical as to the animal’s abilities.

The dog also offers a routine of mental telepathy.

The trainer, Louis Prochnak, was formerly of Topes and Topay.

Van Hoven has been routed over the Orpheum Circuit starting Jan. 1.

Fay Tunis has left “The Golden Crooks.”

AS CHICAGO SEES BAD SEASON


Looking backward over the half-contested theatrical race of 1911-12, the retrospective is everything but encouraging to the fellow who is closed in the inner sanctum of his private office and busy weaving with the pen in his hand, plans of developing his cherished producing plans for the future.

With the amusement battlefield swarmed with the corpses of a long line of failures, and confronted with a business condition that shows no perceptible sign of a material improvement, the situation is disheartening to a degree surpassing the scope of ordinary imagination.

The most optimistic must admit that the “bubble has dropped out of the theatrical bucket” within the last month and a half, but as yet there is the first expert opinion to offer a very complete and satisfactory analysis of the why. Last season, the year before, and so on back for the past decade, the salling has not been smooth for the managerial barracks, but at no time could former conditions be compared with the present appalling state of affairs.

True, the business conditions of the entire country are generally unsteady and depressed as a possible if not probable result of the Government’s prosecution of the trusts, etc., but it is decidedly doubtful if the effect has been so keenly apparent anywhere as it has been felt in show circles.

Various reasons have been advanced for the sudden and alarming decline in box office patronage. With few exceptions the opinions lead to the one general conclusion of an overproduction of entertainment in proportion to the increase of the season’s entertainment.

At no time in the last decade has a season opened so auspiciously as did the one we are now passing through. Here seems to have been the fundamental root of much of the evil that subsequently developed with such disastrous effect. The word was passed along the line the season was unusually prosperous. September was scarcely in bloom before the offices of the routing agents were besieged with applications for “time” from the producing managers of the big $1.50 attractions down to the smallest “piker” able to round up enough coin to organize a comedy, “mellar” or “turkey,” as the case happened to be, for an invasion of the “tanks.” The inevitable result was the accumulation of an abundance of attractions, so mediocre in quality as to have comparatively little or no draught, and which, very soon produced the aborning “drought.” The “slump” came. Since the first of November, the number of shows reported in the closing column are legion. The ultimate effect must prove beneficial to the better class of shows able to weather the gales of adversity, and after the first of January, the playing should be much better all around.

But the closing movement has not been confined to the little fellows by any means. We show a startling number of the big “tricks” in storage.

The opinion has been ventured the failures of so many big shows this season has been caused by a prohibitory number of first class theatres in the cities of the first and second class. To this may be safely added the conspicuous prevalence of commonplace plays and unwisely cast companies, but probably the former more particularly.

There have been several instances here in Chicago where a well selected company has been delegated to make a success of a play in which the only possible criticism is whether the ability and fame of the entertainers, and the scenery, costumes and “props.” With a book and score, shallow and inconsequential, the management has put up a bit of too little of an impossibility. Yet it is in such ventures as these the producer, noted for shrewdness and astuteness, sees fit to invest thousands of dollars.

The really good show that represents the efforts of playwrighting genius. The greatest, money, however, as has been evidenced in Chicago by the successful runs of “The Littlest Rebel,” and “Gypsy Love” at the Chicago, “Louisiana Lou” at the La Salle, and other attractions like James K. Hackett in “A Grain of Dust,” Henry W. Savage’s “Excuse Me,” and even such old time plays as “In Old Kentucky” and “Way Down East,” which have tested the capacity of McVicker’s this year.

Mrs. Flase, at the Grand, the pretentious productions of “Thea” at Powers’ and more than one seemingly bright musical-comedy, with a favorite and well known star at the head of the cast, are gone down with a significant thud that resounded all over stage land.

Getting down to cases, the present condition of business is probably due more than anything else to a nauseating excess of plays that do not please public fancy, and the overproduction of playhouses throughout the length and breadth of the land, to which, of course, must be added a conspicuous tendency on the part of the theatre going public to wait for the show that suits, and an apparent tightening up of the usual sources of the country’s money supply.

 Everywhere theatre-making is being built, and have been for several years, proportionately faster than the natural demand. There again is produced another condition that can easily be construed as a contributing cause for not a few of our present day failures.

The problem of “What will the Show Business?” can be correctly answered by “Overproduction.” Too many new theatres in proportion to the increase of theatre goers, and entirely too many inferior shows.

VARIETY

SURATT SHOW DOESN’T TAKE.


Valeka Suratt opened Sunday night in “The Red Rose.” As yet the anticipated furor over the production has failed to materialize.

The Princess theatre was the scene.

Outside of a slight stir caused by the star’s many and exquisitely beautiful attitudes, there was the general pretentiousness of the settings, the action is regarded as commonplace.

FOREIGN DISPUTES SETTLED.

(Special Cable to Variety.)


The dispute between the Variety Theatres Controlling Co. (Alfred Butt and Walter De Frecy) and the Gibbons directorate, has been settled out of court.

The settlement means the arrangements entered into between Mr. Gibbons and Mr. Stoll can continue without interference.

PRODUCING TRAVESTY SKETCHES.

Travesty melodramatic sketches will be presented in vaudeville by Arthur Hopkins. The sketches will be written by Everett Shinn for the Waverly Players, a collection of painters and writers around Washington Square, New York, who have been playing the output of Mr. Shinn’s pen for their own and their friends amusement, only.

The first piece Mr. Hopkins will prepare is called “Hazel Weston, or More Sinned Against Than Usual.” It is in four acts and three scenes, running about forty-five minutes.

LITTLE WOMEN ON THE STAGE.

Jesse Bonastille will produce a dramatization of Louisa M. Alcott’s “Little Women” after the holidays. Julia Varney is among those engaged for a principal role.

Rehearsals start Monday.

SAVING MONEY IN THE CHORUS.

It is understood that when “The Balkan Princess” ends this week’s engagement at Forrest, it has been brought into New York and held within call until a new road trip is planned. As business has not been up the mark in the Shuberts have not only cut salaries but made numerous changes, the report is that the company will not be sent out again this season.

Lillian Wiggins and Josie Intropdie were among the last principals to leave the show.

The Shuberts this week decided that another reduction of the chorus at the Winter Garden was a necessity. Following the dismissal of three or four a similar number of women last week, a further diminishment has been registered.

ALMONY OF $75 PER.


Judge Scanlon of the local courts has signed a decree which provides for separate maintenance with $75 a month allowance to Mrs. Florence Madden, wife of Martin B. Madden, better known as “Skiny” Madden. The complaint charged infidelity adversely.
Final Announcement

Sixth Anniversary Number

of

VARIETY

OUT NEXT WEEK

Mail copy immediately

If more than 24 hours from New York wire collect

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Phil and Nettie Peters, who have just returned to England are booked practically solid for three years on this side. They sail for South Africa on their 3rd trip Aug. 19, 1912, where they will play for the Hymans.

Sir Edward Moss's application for a full license for the London Hippodrome, has been once more failed. This time he lost by three votes. With the license he would have been able to put on stage plays without fear of prosecution. It is he must remain at the mercy of any common carie who cares to lay a charge against him of producing stage plays without a license.

There are fashions in music hall entertainment as in most other things. The tendency at the moment seems to be toward the general stage. Following Leoncavallo at the Hippodrome, it is thought possible to get Mascagni and Pucini. Puccini has definitely refused but Mascagni may be persuaded.

Montague Busby, composer of "The Dollar Princess" and "The Girl in the Train," is to open at the London Hippodrome, Dec. 18, conducting the entire company. It is a burlesque of the Viennese Waltz craze. For the chief part Clara Evers has been playing the chief role in "Twelve Months," but in "Train" it has been secured. Mr. Stoll announces for next year, he has obtained Oscar Strauss, Paul Linke, and Leo Pall.

At a London County Council discussion on morals on the stage, one member expressed his regret the committee had not decided to give a strong lead and learning to certain of the music halls, whose entertainment had come into public discussion in the last few months. He quoted the comments of Oscar Asche, who said that "ladies of the La Mfit class could stand for months in the fiercest plaza of the music hall stage without being at all disturbed." He thought something drastic ought to be done. Walter Reynolds, an active member of the L. C. C., wanted to know how the Council was going to draw the line in this matter. If they intended to abolish the entire form of entertainment, they would have to stop all the exhibitions of dancing, all acrobats, representations of savages, and everything Oriental. They would have to go further and abolish racing, and even Scotch kilts. They might also have to deal with some ladies who went to theatres as auditors.

There has been quite an epidemic of rowdiness in Suburban and Provincial halls lately. Many artists of repute, and particularly those of refinement, have been getting what is called in the technical language of the galley, "the Bird." One of these cases came before the court last week of a young stockbroker's clerk who was charged with smashing a window in a door of the Ham- mersmith Palace of Varieties. The evidence was the boisterous young man, sitting in the pit, kept interrupting a female artist who was singing. He was repeatedly told to keep

London, Dec. 5
Sarah Bjel, whose Madame-like act did not quite pack out as successfully as the promoters had hoped, will be at the London Hippodrome for one month only this time. On the occasion of her last visit she proved a big attraction in the "Balloon" dance, but it would seem that the demand for her has lapsed since then. The real draw in the last month has been Irene Vanbrugh and Edmund Gwenn in the "Pigeon Round Look." Business good at the Hippodrome continues good.

Napierkowska, still greatly agitated in her attempts to locate the exasperating bee, will remain in the Palace program until after Christmas, when the bill will be strengthened by the appearance of Vesta Tilley, and Arthur Bouchier and Violet Vanbrugh in a new sketch.

From the first moment they stepped on these shores, The Gossips and the Grouch clinched the crowd firmly. A probationary period of some two months in the Provinces gave them a chance of staking up the country. They have done extremely well at the Oxford, and all the outside halls. They are likely to remain over here for a long time.

W. Scott Adderley, who is setting up as an agent for himself in the New Year, tells me he will make a trip to New York shortly. All acts booked on his last trip have been successful on this side.

It is stated that Leoncavallo has arranged to collaborate with Edward Morton in a new light opera. Edward Morton wrote "San Toy" and several other successful English musical comedies. The project apparently is to produce something which will have a popular appeal, and be a set-off against the present craze for Viennese light opera.

George Edwards, who was given a great complimentary review to celebrate his 25th year as manager, has secured an option on "Eva" the new Lehar opera. It may be done in succession to the "Count of Luxembourg" at Daly's.

Llinda Singh is the name of a Hindoo magician, just arrived in London. Singh has an elaborate act in which he uses half a dozen huge snakes, a Naught girl dancer, a number of fire tricks, and several illusions. His big advertising feat is the drawing of crows with his eyes. At the London Coliseum he has been performing this successfully. He allows two or three people to ride in with him, which will have two fine strings to his eyelids, and draws the carriage across the stage. His illusions are extremely well done, and the showy character of the act ought to develop him into a standard attraction.

Quite a storm has been raised over the appointment of Charles H. E. Brookfield as joint-examiner of Plays (or Censor) with G. A. Redford. The subject is to be mentioned in Parliament as an attempt made to prevent the Government confirming the appointment. Charles E. Brookfield is an author, and was for many years a prominent London actor. The more prominent playwrights look upon the appointment as a personal affront, and protest are coming in from many quarters. George Bernard Shaw sent a message to an interviewer to say that on hearing the news he had fainted. The latest contributor to the protest is William Archer, the eminent critic. He says: "The adaptation of Dear Old Charlie that glorified of cynical adultery, and who selected the guardian of public morals, is a stroke of exquisite humor quite the most delicious in the history of the office always above the surdities." On the other hand Brookfield has many friends, and the appointment is likely to be confirmed. The best solution of the business would be the abolition of the office, which is a relic of obsolete custom.

Tom Jones, the only real Welsh comedian on the British stage, tells me that he has had an offer from America, but that he has not decided.

"La Verge Folle," which was banned by the Censor and could not be produced last Monday at the Coronet theatre, is to be performed as originally framed, the ban having meantime been raised, and permission given to play it. It is in the hands of a French company, headed by Louis Tunc, of the Grand Guignol, Paris.

Lady Bancroft, the wife of the first actor-knight, who in her earlier years was known as Marie Wilton, is to publish her first novel, early in the new year. It is a love story called "The Shadow of Noeme." In her day she was the finest comedy actress in London.

A sentence of four years' penal servitude has just been handed out to a bogus theatrical manager named Stanley Gordon. He had defrauded a number of women, and engaged artists to produce at a theatre he had hired at Ramsgate. He left the company stranded.

After a seven months' run, the even tenor of the way of "Kismet" seems to have been disturbed. The authorities have discovered that at last a five people in the play are clothed in pink feathers and that she strips off her draperies in the change into the pool. They have instructed Oscar Asche that the scene must be modified, and the girl must wear more clothing. The play has been seen by nearly every playgoer in London. This is the first murmur of dissent.

The independent reports which have reached here concerning Franz Lehar's new opera "Eva," produced at Vienna, are very eulogistic. The story chiefly concerns the adventures of a factory girl, the daughter of a Parisian coquette. The first act takes place in a fiendish tragic. The two following acts are cheerful and bright. Eva marries the factory proprietor, and her best friend, Elvira. There are three waiters and a specially dance called "The Parleian Trotter." The big number "Madel du suesses Auchen- l'elin de l'ecuyer," which is "Feathered ela"), is considered equal to anything Lehar has written. There were nearly fifty foreign theatre managers and directors at the premiere.

Following the Schwartz Brothers, and "Early Morning Reflections" at opposition West End music halls, we are promised further competition by the fact that The Millman Trio and Bird Millman and Co. will be at opposition halls at the same time.

"Brinsworth" is the name of the haven for incapacitated vaudeville artists, opened last week at Twickenham, near London. It is a love story called "The Shadow of Noeme." In her day she was the finest comedy actress in London.

The Buffarettes have had a play written around their cause. It is called "Outlawed," and it was put on at the Court Theatre for three matinees this week. If anything was ever promoted more to calculate to make their cause a laughing stock, I have not come across it.

Helen Trix has just completed a three years' tour with Moss's Empire. She is now an established favorite on this side, and regularly tops and bottoms the bills.

Blake and Amber added Nov. 30 for the States after an absence of six years from home. In the meantime they have been round the world. Blake and Amber probably knows much of the inside tribulations of English vaudeville than any student who ever made a study of it. One of these scenes days he is going to put this knowledge to great use.

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quiet. Finally requested to leave, he banged the doors so hard against the wall the picture crashed. The manager read the exasperant fellow a little lecture saying: "It is true that you sought to embarrass a performer on the stage, but every very mean and cruel a thing it is to act in this way. If a member of the audience does not like a performance, he is free to leave the theater and embarrass the performer who is very likely doing his or her best to earn what is sometimes a very small wage."

Louis Calvert is to appear with Grace Noble in a new playlet found on a London street called "The Copperfield." Mr. Calvert will play William Micawber, and the production will take place at the Empire theatre, Leicester Square, in the near future.

Campbell and Brady have left for Buenos Aires, where they will be engaged for several months.

No English agent has reached a position of eminence in shorter time than Harry Burt, at London. For some years he has been a power in the north. Recently, however, he established himself in the metropolis, and at one time commanded a team that was the envy of the whole Continental horse business. Latterly he has been handling American acts to some purpose. He is a young man of great shrewdness of character, and has by his straightforward dealing become one of the best accredited men in vaudeville agency. His chief assistant is Alfred Seftin, brothers of Leon Seftin, booking manager of the Syndicate Halls, including the Tivoli, Oxford, Pavilion, and Metropolitan.

In the near future there will be a revival of "L'Enfant Prodigue" in London. The cast including a well-known Parisian mime has been decided upon, and a condensed version of this phenomenally successful pantomime, will be given with the original music, in one of the West End halls.

Winston Churchill, the new First Lord of the Admiralty, occupied a stall at the Palace theatre, Shaftesbury Avenue, the other evening, and was much tickled by the references made to his appointment by Barclay gymm, the entertainer at the piano. The allusions came in the course of a parody of the "King Vase" from "H. M. S. Pinafore."

Whilst connected with The Performer, C. C. Hartman was chiefly instrumental in founding the Cooperative Varieties, Ltd., a co-operative or co-partnership scheme in which some four hundred music halls are included. This scheme provides that everybody connected with it shall profit by the returns, in proportion to their responsibilities. Thus in the course of a very successful week the artistes may get more than their average salary, or when the business is less, during the summer the V. A. F. passed a resolution to the effect "that in the interest of both parties it is deemed advisable that all the official connection between the V. A. F. and the Co-operative Varieties, Ltd., should be, and is hereby terminated." The name of the promoting company has now been changed to the Co-operative Musical Varietie Ltd., to be outing out very successfully.

The ballad "All That I Ask is Love" is the great craze of the season over, and threats to become even more popular than "The Garden of Roses" and "Somewhere."

Mrs. Langtry has been booked by Paul Murray to take her seat at the London Hippodrome in a sketch called "Condensed Conversations." It was known as "The Right Sort" when it was put on at the London Hippodrome, and is a condensed adaptation from Sydney Grundy's "The Degenerates."

ENGLISHMAN IN LINE.


Herbert Cyril, the English monologuist, who has been taking up boxing and is a contestant in the amateur "White Hope" tourney in this city last September, expects to return to this city after the first of the year, and hope for a chance at the lightweights.

Cyril is now playing dates in the west and last week in Cleveland he made such a good impression on Jimmy Dunn, the fight promoter and the Olympic A. C. in Youngstown, have made a big offer for Cyril to meet Carl Morris at that club after his fight with A1. Williams in Cleveland. Cyril is said to have improved considerably since he appeared in this city.

REAL "TOMMY" DANCERS.


Joe Sullivan, the New York agent arrived here from San Francisco early this week in company with Jim Buckley, and Tommy Murphy, the Harlem pugilist.

Sullivan went to the coast town with the Murphy faction and advised the pug from his corner during the third encounter with Packey McFarland.

While in San Francisco Sullivan dished around the Barbary Coast and took in the sights, finally anchoring at the Portola Louvre where he witnessed the real "Texas Tommy" dance as given by Weber and Johnson. Mr. Sullivan signed up the couple to go to the East and, at last, they started in New York at an early date.

CLEANED UP THE TOWN.


"Paradise of Mahomet," with Grace Van Studdiford as the star, had a fair opening at the Broadway, but the show failed to make the impression desired. The star's work was pleasing. "In Old Kentucky," despite its longevity, packed "em in at the Tabard Grand.

From the crowds that flocked to see Anna Held last week, that star evidently took away all the town's money.
NEW ACTS NEXT WEEK

VARIETY

initial Presentation, First Appearance or Reappearance in or Around New York


Harry Tate’s Players.

"Flying" (Comedy).

10 Mins.; Full Stage. Columbia (Dec. 19).

"Flying" was produced in London by Harry Tate a year ago last summer. The piece was generally voted a success over there, its only fault lying in a weak finish. "Flying", as presented at the Columbia by a company of Harry Tate’s Players is quite another matter. Someone evidently thought that the piece needed revision for this country. It was a big mistake. The Columbia version can be labeled little more than silly. Of course, the London production had Harry Tate, but that cannot be used against the act over here, for Mr. Tate could not save this one. Whoever plays the lead here is alright. He gets as much out of it as anyone could. The piece is a burlesque on aviation. It has been hurt at the opening here through the change of cast. The English act with the gang around the hangar, trying to get a peak at the machine was far better than the present opening. Some of the lines have been changed. Those that were funny in the English piece are quite as funny over here. There was some bulky good dialog in the English version. The company contains several who were in the original cast. The secretary, known from “Motoring,” was recognized. The boy was funny at the Oxford with Harry Tate when the piece opened but in order perhaps not to allow the people to forget “Motoring,” the same some one switched things about so he played two roles, with the result he got nothing from either. The aeronaut’s two assistants seem to be from the original company as well. The piece at present, is a disjointed, rickety affair. The quicker it is switched back to follow the original English version, the more they can get. In many house the regular house. "Flying" was a funny act as played by Harry Tate in England. If played the same way over here by the present company it will be just as funny.

John T. Murray.


John T. Murray might be English plays in English scenes. But he must be an American affecting an English style. Anyway, he will have to find some different material to be considered at all big time honors. Murray is tall and angular. In a lavender English walking suit with skin tight trousers his appearance was enough to belie him through his first number. "All Get Out of the Park" (an English song, done over here before). The number interested if nothing more, for Murray kept up a pace back and forward across the stage. The other numbers suffered through being worked in the same manner. As Murray’s appearance out-lined its comical side, they passed without getting much. Murray appears to be more of a production comedian than a single entertainer. He has a good appearance, even in grotesque attire, a good voice, personal ity, and can dance. A musical number looking for a new style of comedian could do no better than John T. Murray, if that is his name. (Those card boards are uncertain at times.)

Bell Boy Trio.

Songs.


The Bell Boy Trio is a singing comedy act that has been playing about some although they have not been seen in New York. The trio live up to the billing by wearing exaggerated bellboy uniforms. In singing, they are there. The voices are good, blend well and they have shown rare judgment in the selection of numbers. Evidently the Bellboys have no grand operatic aspirations. They stick to popular, raspy melodies, which they know how to sing. The comedy is just a triffe weak. When the boys are not on their feet they are two regular comedians, and the straight is also good. Bringing the comedy on a par with the singing, the Bell Boys are an act fit for any burst of programs. Just now it can easily hold the "No. 3" position in any of the New York houses.

Charley Doolin and Jimmy McCool.

"After The Game" (Comedy).

23 Mins.; One. Fifth Avenue.

Charley Doolin is every inch a ball player as his record behind the bat for the Philadelphia Nationals will plainly show. As a foot light enter tainer he comes up to full measure also. Thisauburn-haired athlete has hooked up with Jimmy McCool, an Irish character comedian, who for seasons has been a favorite with Du Pont’s Minstrels in Philadelphia. The frame is all to the illines. Charley Doolin can sing, and as McCool has a rich, sweet voice, the result is gratifying. At the Fifth Avenue they were switched from "No. 1" in one spot before the closing act and proved strong enough to hold down the position. The act wins on its merits.

Rube Marquard and Anse Kent.

Comedy Sides.

4 Mins.; Full Stage. Hammerstein’s.

Baseball players are no longer stellar attractions in New York. This is the first to reach here used since a team of players walked out of Hammerstein’s Monday night before Marquard made his appearance at 10:18. Pretty late, but still, as a performance the Giant’s $11,000 pitcher is to be taken seriously. Annie Kent did what was practically a singing single on the audience. For a comedy specialty they do a few steps together—or rather Rube took one step to each of Miss Kent’s.

Carl and Penn.

Glee and Comic Operas.

17 Mins.; One, Two (Special Drop); One. Bronx.

There are enough features in this act to make it as big a success when he has been at his Bronx Monday evening. The only portion not bringing results was during some of the talk. This could be remedied by dulling the “straight” altogether in a clean makeup, for his German accent falls down in spots. The parodies are very new or at least unusual. The voices be well, and other pleasing. The act opens in “One.” After a song and a dandy eccentric dance, the big part of the act is in front of a drop representing a law office in “Two.” It is here the big fellow could strengthen the dialog by becoming “straight” altogether. The turn is closed in “One” after a couple of parodies and the singing of a popular song “We Are All Bound to Fall.” That number is a little dandy, in melody and lyrics. It makes a fine finish for a good German talking and singing act.

Charles Klass.

Accordeon Player.


Mr. Klass doesn’t. He essays a turn along the lines of others who have preceded him for the past two seasons. The principal reason is he lacks magnetism. He simply plays—probably well enough in its way, but just playing any instrument in vaudeville doesn’t count for much.

Cooper and Ricardo.

Songs.


With a little better arrangement this girl and man could be quite successful throughout instead of depending on a finishing song as they are doing now. There is a ballad sung by the fellow that seems much out of place, though it may be there to allow the girl to make a change for the last number. A lively song could do much to his advantage. The closing number which, by both in Italian dress, shows up well. One more as good would place this act in the running at all times.

Letzle Sisters.

Aerial.

9 Mins.; Full Stage. Columbia (Dec. 10).

The Letzle Sisters closed the show at the Columbia last Sunday, with a flying trapeze and ring act that sold some little attention. The two girls work separately, one on the flying trapeze; the other on the rings. The smaller sister is the act. The most important is a fetching style of working that means more than all the complicated tricks that could be done. She does a few tricks on the rings and proved strong enough to hold down the position. The act wins on its merits.

Carl Stowe.

Monolog.


Stowe is a light-complexioned chap with rather an agreeable personality. He gets started rather slowly but later causes genuine laughter with his stories. Stowe’s voice has a pulpy sound but it gets over with a good pun accompanying it. A portion of his patter is old. The greater part, however, is drawn from the usual routine of monologuists heard around here. Stowe was in a hard spot at the Grand, but registered a solid hit. His line of material is worth hearing.

Mile. Marguerite and Her Horse.

15 Mins.; Full Stage (Special Set). National.

In all respects this offering classes as a booby. Mile. Marguerite makes a pretty picture on a big white horse, which looks like a charger that has been read of in stories of horse adventures about the site of a St. Bernard dog creates some interest. The turn is one to be looked at and in its present shape can open or close on any big time bill.

The Daleys.

Song and Dance.


Two-man dancing arrangement, if their regular billing is The Daleys they should change it. There is a sassing act which has become well known under the same name. The boys vary just a trifle from other similar dancing turns. They feature a loose dance, rather well done. The boys will have to spend some time gaining experience in the smaller houses before they can hope for the big time.

(Continued on page 31)
"SPENDTHRIFT" OUT OF STOCK.

With the resumption of the road tour of "Spendthrift" Monday at Poughkeepsie, the piece, recently released for production by Frederic Thompson calling his company in from the road, is again under restriction and will be until Klaw & Erlanger end the new tour.

COURT CASES MAY COME.

From the tone of everyone concerned with the recent closing of the Louise Leon Hall company several court cases will develop within the next few days.

Many stories, pro and con, are being breathed up and down the Rialto anent the sudden windup of the Hall season.

MAKING CHANGES ONLY.


Despite a recent announcement the stock company here has closed, the Stanford-Weston Players will continue the season, making several changes in the personnel of the organization.

BELIEVE IN STOCK.

Wilmington, Del., Dec. 13.

Though the Edwards stock company "slived" with more than a $2,000 loss, stock may be bought at the Avenue, Christmas Day, by a company organized by Charles Miller, former leading man of the defunct Edwards outfit.

Local people have taken control of the house and expect to return it a winner.

PREPARING FOR OPENING.


Everything is in readiness for the opening of the Proctor stock company here Christmas week.

The lead is Edna Archer Crawford and James Cunningham. Others engaged are Thomas Williams, Josie Hayward and Lillian Kingsbury.

QUICK ENGAGEMENT.


Charles M. Cramble, a member of a stock company playing in Brockton, is engaged to marry Ruth Snell, the daughter of a wealthy shoe manufacturer. The couple met for the first time two weeks ago, when the young woman saw her future husband in the role of "Strongheart."

ENDS DIDN'T MEET.


The stock company, playing the Opera House, managed by Mache Thompson, was unable to make both ends meet and the organization closed last week.

AFTER PATTERSON ONCE MORE.


A new stock company is to be installed here at the Empire Theatre, the house management recruiting a company in New York this week. The opening is set for Christmas Day.

COMPANY FOR PATTERSON PLAY.


Klitz & Gaszolo have organized a company to play Joseph Medill Patterson's "Little Brother of the Rich" over the Stair & Havlin circuit. The show opens Dec. 17 in St. Paul, Minn.

OBITUARY

The mother of Johnny Dove died in New York Dec. 2.

Gertrude Graham, a well known dramatic woman, at one time associated with the John Griffith and H. Antler, here, in New York, after a short illness, of pulmonary tuberculosis. An eleven-year-old daughter, in a convent in Brussels, survives.


Mrs. Harry J. McIglen (May Alice Woodlawn), known for many years as light opera soprano, died last week at her apartments, on Beacon street. She was a member of the old Boston Opera Company and was a graduate of the New England Conservatory. Following her marriage to Harry A. McIglen, many years ago, she retired to private life.

The mother of the Hess Sisters died in New York City Tuesday.

John S. Wagenbals, a brother of Lincoln Wagenbals of Wagenbals & Kempter, died suddenly Dec. 9, at his home in Baltimore. He was a prominent real estate dealer. A widow and one son survive. Interment in Woodlawn Cemetery, Columbus, O.

Oscar Besigle, the baritone, is expected to reach New York Monday. His first New York concert will be in Carnegie Hall.

Gardner Lamson, basso-baritone, who has been singing for the past ten years in opera in New York, has been engaged for a series of concerts in New York.

Plans are already under way for an elaborate program at the Cincinnati Festival to be held during the week beginning May 7 next. The Theodore Thomas Orchestra has been engaged for the entire festival. The orchestra will be conducted by Theodore Thomas, and conductors will be H. Armstrong, Edwin H. Heinz and Christine Miller, conductor, Ales- sandro Benzi, Ricardo Martin, Eileen Van House and Clarence Whalbert.

London critics have begun to laud Ovrlke's performance in the world premiere of Humperdinck's "Hansel and Gretel," which was given at the annual festival in Hammarstrom's Opera House as the year's best. The piece is by a young American composer, Carl M. Waldner, and it has been performed in a version by an American bass and Felice Linn, the American premiere was given at Carnegie Hall. The piece is in six acts, and is being highly
greeted. The playing of these three Ameri cans was highly praised. The singing of the three American basses was highly praised.

Albert Schmitz, who was highly recovered from a serious illness and was able to resume his concert work last week.

SINGERS DIVORCE HELD UP.


Judge Adelar J. Petitt in the Circuit Court Wednesday of last week held up the decree for divorce that has been pending over the last of being granted to Mrs. Genevieve Clark Wilson, known throughout the west as a soprano of considerable ability. Mrs. Clark Wilson, a former insurance company official of Toronto, Canada. The defendant had already agreed to $25 a month alimony, but it appears that the court, for some reason or other, suspected collusion, and is holding back the divorce until he is presented with stronger and more convincing evidence.

BAND DISBANDS.

Sarigono's Italian band is no more. After its engagement in Milwaukee and Chicago, and the "opposition" to Creator's Band at Schlitz Palm Garden there, it dissolved and most of its members joined Creator, who now has more than forty men under his baton.

NEWARK'S DOCTOR-COMPOSER.

Dr. Edward Schaaf, of Newark, N. J., has written the book and score for "La Grande Brecheuse," an adaptation of Balzac's tragic romance of the same name. This is the doctor's fifth opera and it is now in the hands of the New York City Band, who will give it first here.

SINGER'S MISFORTUNE.

James A. Metcalfe, one of the best known church singers in New York, for some time at the Grace Church, has lost his tongue as the result of an operation for cancer. Metcalfe had a splendid bass voice.

Arthur Walterstein has succeeded Jacob Bloom as conductor of the Mempho- sium Symphony Orchestra. Walterstein is a native of Minneapolis.

When the Nitek Orchestrach reaches America, April 4 next, arrangements will be made for a special train of night cars to carry the musicians to and from, and their full tour here, the Orchestra will give its first American concert in New York, April 11.

The Pianoso Quartet, now in America, has started its annual tour here under favorable conditions.

Louise Barnett, the contralto, has just completed a most successful tour of the same with the Metropolitan Opera Company.

Julia Strakosch has gone to Europe to take up her operatic work again.

Mme. Loba d'Amis, Russian pianist, will make her New York debut as a concert tour under R. E. Johnson's management.

Berta Morena, the prima donna of the Metropolitan Opera, has made her first successful concert tour in America, with her sister, Frieda Morena, concert singer, and has given 12 concerts in New York. They will be heard at the Metropolitan Opera House here.

SOUSA'S BIG CONCERT.

At the Hippodrome Sunday night, Sousa and his band, returning to New York after an absence of two years, gave an immensely enjoyable concert to an overflowing audience.

One wave of applause went around the doors long before they were opened, and filled every nook in the big house. The audience was especially enthusiastic over their favorite band leader. Returning from his long trip around the world, Mr. Sousa once again brought to the attention of New Yorkers that Sousa and his band play regular music in a regular way.

For instance "in the Shadows," one of the musical hits of this year in New York, imported from the Palace theatre, London, where it had merely simmered as the incidental music to the movie picture finale of the music hall program there of months, was given an altogether new interpretation by Sousa's band of sixty pieces. He also directed among the scores "Lassie, Come Home." As the band struck the strains of "El Capitan" for the first encore, the crowd broke loose. The applause at times was deafening, heard to a distance of over a block away from the theatre. "The Fairest of the Fair" was a new Sousa composition which was well received as any of the many popular numbers in Sousa's very popular program.

COMPARISON OF RECEIPTS.


A comparison of the receipts and expenditures of the Chicago Grand Opera company for this season as against last year's shows that a profit were made public Saturday by General Manager Andreas Dippel.

The comparison is for the period from November, a portion of which the company was in Philadelphia.

The increase in receipts for this period is reported to be approximately $100,000, of which the box office receipts alone appear to have advanced $45,000 over the corresponding time last season.
VARIETY

BETSY

COLLEGE GIRLS

Grace LaLuce comes within an ace of putting over the biggest musical comedy hit of the season in "Betsy" at the Herald Square theatre. It is a musical version of a comedy presented in New York before the vocal numbers under the title of "An American Widow." The story is so far above the average musical comedy plot it is in a class all by itself.

A young woman marries an old man for his money. The senile husband dies, leaving her a fortune. Not being in love she is ambitious to shine in society and determines to purchase a title. To that end she is about to annex an English earl, a fortune hunter of the "stilly ass" type. As this is about to be consummated a later will is unearthed, containing a provision that in the event the widow marries again it must be an American, or she forfeits the heritage. A friend has just brought into the family who is a musical genius anxious to have an opera produced. Not knowing he is to visit a woman, he has several weeks growth of beard and is clad in a slovenly manner.

It suddenly occurs to the young widow that the will only refers to a second husband. She enters into a compact with the musical genius to finance the production of his opera provided he marries her at once and will permit her to apply for a divorce so that she can marry the impecunious earl. When the genius is washed and dressed and his opera produced, he becomes very much in love with him—of course. But it is in the humorous development of the plot that a most diverting entertainment is provided.

Several reasons have been advanced for the failure of the piece in its original form. After witnessing it in its present shape it is difficult to believe that anything short of a national catastrophe could have interfered with its success.

The book still remains excellent, the lyrics are good and the music occasionally rises to the heights of grand opera; but in spite of all these advantages the show is too rustic in its treatment to become popular or closely approaches such a thing. For this reason "Betsy" is not likely to enjoy an enduring success in New York—more's the pity.

The book is by H. Kellett Chambers, lyrics by Will B. Johnstone, music by Alexander Johnson.

No expense has been spared in staging the piece and a reasonably good cast was selected.

Miss LaLuce was an attractive widow, the only drawback being an overwhelming tendency to self assurance. Robert Dempster, as the musical genius, was a flesh and blood hero, though immensely interested in his vocal numbers. Hassard Short as the friend was his usual clean-cut "smart" young chap. But next to the star the best performances were given by Abelia Hendrix, as a prima donna in love with the genius. She poses as an Italian woman while in reality she is an Irish girl with "temperament," so smitten with the composer she welcomes with unalloyed joy the prospect of being named as the co-respondent in the prospective divorce proceedings. As played by Juliette Lange it was the comedy hit of the season.

The cast is so well rounded that the others were fully competent to the demands placed upon them.

The staging of the piece by Edward Hammerstein is to be highly commended. But what a pity that the technically excellent music could not have evolved just one catchy melody. A well-scored song came very near it, in the second act, but missed.

HAMMERSTEIN'S

It is doubtful if there is any act on the bill at the Victoria this week that can be classed as a genuine Broadway headliner or drawing card for New York. There are a number of good, standard acts that "make good," but the advertised cards billed in big type in front of the house flopped unmercifully. They were Rube Marquard, assisted by Ann Kent (New Acts) and Lillian Shaw. Ann Kent continues Miss Shaw's list of new stock prices; she has a new repertoire of songs. Most of the "new" material is "blue" and was probably accumulated on her recent trip abroad. She has a line in one of the "new" songs that should not be permitted even at Hammerstein's, where almost everything of the sort on the market is stopped in the right direction for the singing comedienne.

The last two numbers were "Angelo" and "Yiddle" from her former repertoire, at the request of what sounded suspiciously like "booters." This sort of thing if kept up is apt to place Miss Shaw in the Belle Baker class.

George Austin and company opened with a wire walking act, the comedy of which suffered through early position. Charles Klaas (New Acta) is the first burlesque dancer "Turvy" dancer did fairly well, and would have fared better if the act were reversed minutes.

E. F. Hawley and Co. in "The Bandit" went as ever. The audience was interested as if it was new. They now have the lights up a trifle more than heretofore, which is an improvement.

"A Night in a Turkish Bath" closed the first part and scored strongly. Charles Mack, the bulky tenor singer, continues to be the star. His laughable personality was accepted at full value.

George Primrose, assisted by Murphy and West, resumed the entertainment after the interval. Old George is in grand form, as usual, and the boys who danced with him looked like amateurs by comparison. He is still in a class by himself. Gallagher and Shem got a number of laughs out of their familiar travesty. Rube Marquard (New Acta) created a hard spot for Laddie Cliff, but the English comedy hit of the season was the watching audience and pulled out a hit. He was followed by the Six Musical Silliers, and The Ballots, equilibrists, closed the show.

Max Speigl has put one over in "The College Girls." When the picking is on for the best burlesque show, it must not be overlooked, having that everything that a modern first class troupe is supposed to have.

The most noticeable thing is the women principals. There are no less than five—and all "principals."

"At Home and Abroad," a two-act piece by Ed. Marshall, is a laughable and easy good burlesque piece, one that needed proper handling, a point the management evidently did not overlook. Moran has also written the comedy, for most of the laughs (and there are a great many) come directly from the lines and situations.

The comedians have not been called high to insert certain "sure-fire hits" from yesteryear nor have they felt compelled to get near the edge in the matter of lines or business. The show is absolutely clean in every way.

The music does very well. Mostly all the numbers are interpolated. The management has given the scenes proper settings and the girls fitting finesses. The finish of the opening piece is the view of the observation car used in a Lew Field's production and originally shown by Tim McMahon in one of his acts. It is very well worked and made a rippling finale.

The show with the many principal women of ability naturally is strong in numbers. Perhaps the one fault to be found with the performance is the lack of just about two more numbers. There are two places where things start to drag a trifle. A number of the levier sort would do the trick. Incense is in the air of the burlesque where after comedy dialogue, a near-ballad is rung. The song is pretty and was well done at that point. In the first part there was also too long a spell with the chorus off stage.

All of the numbers scored very strongly. The chorus worked gallantly in putting them over and with this the work of the principals at the head and the good dressing and staging in each made them all hammers from an all-around viewpoint.

"Ragtime Land" in the opening piece with Krara Hendrix, scored the first high water mark. "You want Me Back" and "What'll I do to Make You Love Me" both by principals without the chorus, were five and six time repeats. "Yonther Day!" with May Walsh and George Leonard in a lively dance out in front also was a winner. There were several others that got into the big hit division. Not any of the numbers went satrapy.

The comedy coming in the book leaves little to be desired but it was a great right size act. The audience was watching the effect of good clean dialog with finer points on an almost entirely stage audience. Of course much of the dialog depends upon the handling, and without the services of able comedians would probably amount to little.

A good point in the comedy is the working in of the women into the laughing madcap niches. Rodgers are the comedians. No little credit is due them. Reynolds is a capital Hebrew, playing quietly and getting fun out of it. His facial expressions are quite as funny as the talk. Rogers plays with Reynolds throughout. He is a clean professional who no doubt splits the comedy honors with Reynolds. A good Irish brogue with vocal tricks that are reminiscent of Tom Walsh's, second to Miss Phipps in the matter of dress. Several stunning costumes help the production end. A pretty face and becoming demureness makes her a strong runner up.

Maurice Wood and Miss Hendrix have sourest roles. Both girls did very well. Miss Phipps has a pleasant personality and alikeable manner, which, with her sweet singing voice, makes a happy combination. Burlesque has shown very few women of the Alfa Phipps type this season. Miss Walsh seconds Miss Phipps in the matter of dress. Several stunning costumes help the production end. A pretty face and becoming demureness makes her a strong runner up.

Miss Wood in a single specialty in the burlesque score is a big success. She has rather an old arrangement, zinging directly from a song of "Grandma's Day" into a rag song, and then through an Italian and Scotch number, and then the inevitable Tanga imituation, without hardly a pause. Miss Wood in getting along in that direction, she is capable of making good in the "My-next-will-be" should make good.

Another girl billed as Beatrice contributed a specialty on the violin that turned out to be a riot. The girl does the "rag" dance while playing the instrument and gets away in fine style. Getting down to "Mysterious Rags" the performer takes work into the specialty and turns over some bit. The girl on her own is there. Tutoring should make her a good single vaudeville turn.

Max Speigl may not have the best burlesque show on the Wheel, but he can sit back and say "show me."
PAINTING THE TOWN

Though Jack Singer unquestionably knows his "Painting the Town" is a bad show, it still remains a question whether Mr. Singer appreciates just how bad a show it really is.

For his information and others it may be said that a poorer show on the Eastern Wheel has not come through New York this season. There's only one thing for Mr. Singer to start in with, this show, that is to get a brand new performance, from the time it starts until the moment it now stops, which was very early Monday evening at the Columbia, 10:30, and an extra attraction in the olio at that.

There are just two good people in "Painting the Town." They are Pete Curley and Ralph Rockway. The others never enter, do the performance no good at any time, and most of them should not be playing principal roles.

The show as it runs can not be followed on the program through the shifts that have been made in the many scenes. One of the principal and longest scenes is from "The Pink Dominoes," a bit that Graham and Randall grew tired of playing on the Western Wheel four or five years ago. It is without a doubt, the most tiresome continuous "bit" ever put into burlesque, being wholly farcical, and permitting of no numbers. The manner in which it is worked in this show gives the hardest kind of comedy. In fact the only genuine fun in the performance is derived from a horse and cab in the first scene the Pennsylvania station, without any passengers in sight, not even the conductors, who have the grand leading job of the year with this troupe. The "horse and cab" comedy may be equally divided between Dave Marion and Fields and Lewis. A little belongs to each.

The chorus is nicely, but not often dressed. During parts the evening they could have carried on a pinocchio tournament in the dressing rooms, and finished it up without being disturbed.

There are two numbers the show probably believe it is doing something with. One is a "bear," with the choristers trying to dance (one succeeding), and the operatic outbreak in the "Ram Jam" section. The only trouble with the people who take part in these is that they can not go out front and hear themselves.

In a couple of scenes in "one" to call time for settings, there is some and standing. Three of the comedians try it the first time and a "Dutch" comedian becomes a concertina player the second time. The concertina player is saved by a boy who dances.

He should allow the orchestra to furnish the boy with music.

The olio had Schreck and Houtten a fairly good comedy acrobatic team for burlesque. The comedian is doing the McGuire chair fall, but it is well for the comedy that may be obtained from it. Ralph Rockway and Marie Geraldine have a two-act in blackface. Each is trying to do too much. Rockway could probably handle an act in that olio by himself. It would be just as well. His voice is the best of the company, and he makes a nice appearing juvenile. Some of his talk in the olio is old, some familiar around, especially the suffragette, but he takes a chance on a little spice now and then, getting away nicely with it. He should sing a faster rag than now attempted. The tempo of what he has is too slow for him. Maxini and Maxmillian were billed, but did not appear. Neff and Hare were the addition to the "Painting the Town" needs to be wholly reframed whether it is or not. If some of the players had something to work with, they might do much bigger. The addition to the worst of the three Singer shows this season.

FIFTH AVENUE

The way the bill ran at the Fifth Avenue Monday night reminded one of some of the phases of a six-day bicycle grind for world's honors. The acts would keep bunched together until one would spurt out ahead and steal a lap or two and the following entries would do some tail hustling to keep within the time limit.

The switch from the afternoon program put the Bison City Four on second at night, too early. Their comedy and singing, following the theme of the Strauss, who opened them, enabled them to skoot ahead a few laps right off the reel.

There was more singing than anything else on the bill with a good measure of dancing thrown in. This superfluity was for the most part enjoyed by that "quiet bunch" at the Fifth Avenue although it tended to slow up the bill.

Flanagan and Edwards were third, pulling up strong with their dancing.

It looked as though Charlotte Raven OHoword was to be distressed on her efforts to keep in the front ranks but her "Fare Thee Well" number with the voice and violin and subsequent encore with "Huglame Yollin" saved her from falling behind in the home stretch.

Rice and Cohen trotted out their old sketch, "Our Honeymoon" and as the sketch progressed the laughter became more pronounced. The entertainers seemed to be in unusually good voice and spirits and worked with a royal good will. Their finish at the wire was entirely satisfactory to both the act and the spectators. In the small real test in the sixth position and the team had to go some before they got in stride with the leaders. The couple could no doubt have gotten more out of an earlier position. Both are workers and the man's dancing in particular scored. His "dance of the inebriate" is a nifty bit of eccentric stepping and is away from the old routine.

The "Leading Lady" was well received. Marguerite Hiner, who is as pretty a picture and has a pleasing stage presence, is improving in her work, particularly her dancing. Ralph Lynn has lost none of his ginger. The act however seems a trifle too drawn out.

Doon and McCool (New Acts) proved a surprise just before the closing act. Charlie Ahearn and his comedy cyclists with numerous comedy bits like Ike awoke the platter, the audience, and somehow managed to laugh and the curtain said "good night."

RIVERSIDE.

William Fox has certainly given "Small Time" vaudeville a great big boost by showing without a doubt the closest looking theatre now playing vaudeville (big or small time) in New York City.

The new Riverside is just west of Broadway, on 96th Street. The entrance is bright and makes a good showing from Broadway. The stage is large and the lighting is perfect.

The audience present is quite different from any attending small time shows in town. The residents of the 96th street section were very well represented Tuesday night, the house having opened for its first show Saturday night.

There is one difficulty the management is going to experience and that is the putting on of a grade show that will make the West Siders take notice at the prices now being charged. The show Tuesday evening in reality did not differ much although in the other Fox house it would have gone over big. It is a pretty tough audience and like all tough ones, it had to be fought. For they were becoming quite common in vaudeville, but this one is a bit out of the rut, and this will keep the act working for some time to come. The act is well handled by the four people in the cast.

Flitgerald and O'Dell in a Ward and Graham sketch with two funny laugh getters. The patter they do while not especially gags over well. Cooper and Riche and Mike Marguerite (New Acts).

GOT "BOOKING DATES" BEATEN.

The wife of Andy Rite presented the monologist with a nine pound son at Bath Beach last Sunday. "It was even better than booking dates," says Andy.

The picture and the vaudeville acts alternate without a change from this system and the start starts at about 8.15. The pictures run Tuesday night were ones that have been seen around lately, and some were heard to mention this fact.

Walton and Vivian no doubt could have pulled down a hit at the new house even though they use some frighteningly old material. But they insisted on just going a bit too far. The girl is still using the noisy soup demonstration. They finish the act by singing.

Daisy Cameron and her company in their little playlet "Nancy, Please Do!" The rural playlet is a clever little affair and unfortunately one of the worst spots in the finish. Some thought given this part of the sketch would improve it very much. Miss Cameron as Nancy shows a lot of class.

Mack and Williams with their singing and dancing act interested the audience at times. Mr. Mack's baseball dance was a bigger hit to the Riversiders. Miss Williams scored with her looks.

The Versatile Trio, an act of the Vardon, Perry and Wilber type, proved mildly amusing. The big fellow in the act has the personality for all three and is the foundation. The boys ought to do well in the other small time houses around here.

Deep Stuff McKee, the black-face fellow from the west, should have discovered by this time that his talk will have to be chopped down. It he doesn't know it by the time he leaves the Riverside theatre, he never will.

Marky's vaudeville with their singing and patter act closed the show.
BILLS NEXT WEEK (Dec. 18)

In Vandeventer Theater, Playing Two Shows Daily

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

NEW YORK

COLUMBIA
Rudolf Kreisler & Co.

ROXY
Howard & Howard

Jewell's Marquis

Four Huntings

Hallaway's

Dewars

LADY HAMBLE

Pauline Marquard & Karl

Jane Courtemp & Co.

The Nocturnes

Raymond & Caverly

Tropo Quilles

Klamath Jazz

Ray Burton & Son

Richard & Moutres

BRUX

Roy Vanway

"The Held-Up"

Leclaire, Egan & Co.

Green Room & Co.

Leo Rege

In the Havelocks

ORPHEUM

Stevens & Warner

Lillian Shaw

Homer Louis, Warner, Los Angeles, Co.

Lyons & Yoaco

Fat Le Croix

Abellia

BURNSWICH

Howard & McCann

Isidor Hecht, Sibs, Louis, Co.

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RENTON

Quotations

Baltimore

"A MAN THINE" (John Mason)—Lyric

"THE ROUND-UP" (McVicker's 1st week)

"THE NEW COWBOY" (Tim Murphy)—Power

"THE RED ROOSTER" (Yamada Sorita)—Preece

"THE CAPE" (John Mason)—Lowney

"THE ROMAN-ISH" (J. R. Rackham)—Ireland

"THE ROMANIAN GIRL"—Gertrud (1st mat.)

"THE MONTANA LIMITED"—Alhambra

"DO, JESUS, AND ME"—Crown

"THE SCAREcrow"—Walnut

"THE DANKER"—Adolph

"STEADFAST OF HILDA RICHIE"—Curtiz

"THE MISTRESSES"—Lyric and Artch.

DETROIT

"THE CHOCOLATE SOLDIER"—Broadway

"MERRILL'S MILLIONAIRES"—Todd–Grand

NEW ORLEANS

"JUMPING JUPITER" (Richard Carter)—Tu-

nies

"AT THE MERC OF TIDE"—Crescent

"AT THE PLAIN"—Dias

"ABANDONED"—Hamilton

"HONEY MOON GIRLS"—Gaert.

"SOLDIER'S REVENGE"—American, Stuck

"DANIEL BOONE ON THE TRAIL"—Hall-

ay St.

PORTLAND

"SEVEN DAYS"—Helice

"THREE TWINES"—Bast

DELUT

"THE FORTUNES"—Gay & Thrall

"THE RICHESTER"—Waldorf

"CHICAGO"—result

"THE ROUND-UP"—McVicker's 1st week

"THE NEW COWBOY" (Tim Murphy)—Power

"THE RED ROOSTER" (Yamada Sorita)—Preece

"COLOMBIA"—Ireland

"THE MONTANA LIMITED"—Alhambra

"DO, JESUS, AND ME"—Crown

"THE SCAREcrow"—Walnut

"THE DANKER"—Adolph

"STEADFAST OF HILDA RICHIE"—Curtiz

"THE MISTRESSES"—Lyric and Artch.

DETROIT

"SPRING MAID" (Christie McDonald)—Detroit

"COLLEGE WIDOW" (Ty Cobb)—Lyceum.

Seventy-nine members of the Cincinnati Orchestra (Leopold Stokowski, conductor) have been joined against the printed statement of J. H. Thuman, the music critic of the Cincinnati Enquirer, that the orchestra is too small to be a "facing" of that city. The controversy between Thuman and the orchestra is growing more and more heated.

Mrs. E. H. & Mrs., one of New York's leading ministers of the Law of Weeks, is able to attend to her managerial and domestic duties while running a success.
**VARIETY**

New Acts in "Pop" Houses

The Pramptus.

Music.

12 Mins.; Three (interior).

Great Open House (Dec. 16).

The Pramptus, at one time working in a trio and later a quartet, are now a two-act. This colored duo, man and woman, with the former working comic and the latter scenic and instrumental numbers. They open on the saxophones and close with a cornet and trombone selection, and in a drum and bugle "bit," the woman playing the former and the man the latter. The Pramptus could improve their offering by dropping the comedy which doesn't add much, and adding one or two new timely airs on the horns. The present frameup is of the "pop" house caliber.

Mark.

The Australian Wheelers.

Comedy Cyclists.

8 Mins.; Full Stage.

Merrill Hill (Dec. 10).

Two men, one working "straight" the other doing comedy in a Hebrew make-up, have framed up a very fast cycle act. However there isn't enough novelty in the act to place it above the standard small time bicycle act. The last machine ridden by the comedian makes a funny failure.

Stewart and Earl.

Farce Sketch.

16 Mins.; Full Stage.

A very young man and an equally youthful girl essay one of those eccentric sketches in which the man intends to bring his girl a present of some sort, but opening the package discovers a pair of corsets. Both are much embarrassed. Each sings one of those philosophic songs and the young man tries, oh, so hard, to do it as George Cohen might. The boy's acrobatic dance at the finish saves the act. There isn't much to save.


12 Mins.; One.

The Harris Brothers have locked horns with another musician, a corpulent young man who fiddles and sings. With the new man the brothers vary little from their former routine. The newcomer, with a few marks that could well be omitted as they gain nothing, offers a singing song which was well received. The boys got good results from the trios, their topical song medley, particularly the ras" numbers proving applause getters. The act deserves attention in the "pop" houses.

Mark.

Church and Church.

Dancers.

9 Mins.; One.

A couple of young girls, of the 'broller' type, go through some wooden shoe stepping. While the dancing is reasonably good, they know little about putting together an act, leaving the impression impression derived some from some "poppy" ballet and started out on their own hook. Jole.

Four Ladysills Comiques.

Comedy Acrobats.

6 Mins.; Full Stage.

Two street acrobats and two eccentric comedy tumblers form the quartet. They go through a very fast routine of cornets and tricks effective for the small time. The comedy is away off, but ability as tumblers carries the act to appreciative applause.

Jole.

OUT OF TOWN

Dorothy Russell and Co. (8).

"Ambition.

19 Mins.; Full Stage.

Young's Pier, Atlantic City.

Dorothy, daughter of Lillian Russell, opened in a new field of endeavor when she gave for the first time Monday a new playlet entitled "Ambition." The action takes place in the office of Willard Armstrong (Frederick Roland), a playwright. Georgine Summers (Miss Russell) appeals to Armstrong to give her a chance in one of his productions. During the pro and con of the appeal Captain Ayres (James A. Furey) is announced and Georgine retires into another room. The Captain comes to tell Miss Russell that Armstrong's son (Robert Millikin) is infatuated with an actress. It develops Georgine is the girl. She is called in and finally agrees to break it off with young Ayres on the promise of a good part by Armstrong. After the young man's entrance Miss Russell appears to be infatuated with Armstrong's mother, a decrepit old woman. She tries to disguise the young lover with his sweetheart, but it does not dampen his ardor and the end finds the two together, with Armstrong promising to write a play around her. There is a deal of promis- e to the act judging from the first performance. With the running time cut three or four minutes and the smoothness that a week or two of playing will give to it, "Ambition" should prove pleasing.

I. B. Pulaski.

PICKING THE SOUTH

William Faversham, after several seasons' absence from the south, is having a route through the cotton lands mapped out for him by the holiday.

Faversham is expected to appear in "The Faun" on this trip.

ANOTHER "WOLF" GOING OUT

Chicago, Dec. 15.

Jones & Crane are engaging people for a second company of "The Wolf," to open near here Christmas day and to tour the one-night stands throughout the west.

BUILT FOR ONE-NIGHTERS.

Chicago, Dec. 6.

Reilly & Barton completed the company to present "The Girl and the Tramp," scheduled to open last Sunday at a theatre in a tour through the middle west one-nighters to follow.

AMERICAN MEMORIAL HALL (Geo. Martin, mgr.; Ind.); "Plains Fields" second edition of "The Wolf." The company opened the first time 11/2 and consists of a lot of new material. 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The announcement is made from the executive offices of Manager Harry Asklepiad, who the intrepid, sometimes irate Miss Ferris and the dauntless Beauty Queen, Miss Alice Garvey, are confident that the new management has chosen the right man to head the Orpheum Theatre, Los Angeles, and that the building will be a “second home” to the theatre-going public.

The building is the former home of the Orpheum and the Los Angeles Theatre, and the new management has already announced that the theatre will be re-opened with a spectacular opening.

The announcement was made by Manager Harry Asklepiad, who stated that the theatre would be reopened with a return engagement of the hit musical comedy, "Over the Rainbow," starring Ethel Merman and James Cagney.

The theatre has been closed for several months for renovations and improvements, and the new management has already begun work on the stage and lighting equipment.

Manager Asklepiad also announced that a new orchestra would be assembled for the opening, and that special guest appearances would be made by many of the stars of the hit musicals now playing on Broadway.

The theatre will be open for business on the 1st of the month, and Manager Asklepiad urged the patrons to come and see the show when it opens.

The announcement was made in the presence of many of the patrons of the theatre, who expressed their pleasure at the news.

Manager Asklepiad then thanked the patrons for their loyalty and promised them a wonderful return engagement when the theatre opens.
the Bert Levey looking office when he takes up his new stand at the New Alhambra building.

PHILADELPHIA
By GEORGE M. YOUNG.
KETHRIN DID NOT « SAY. — No one would think the holiday season was at an end to note the business in the big cities. Indeed, with the holidays over and the season of the Christmas rush brought to a close, the business round town has been nothing to go by. Many of the societies, however, appear to have added to the list of their regulars.

Mrs. Stein, the little singer whose "Pandora" song puts more than one on the map, has been a bit of a mystery to the layman, as she is known to be a personality in the line of music and an expert in the field of entertainment. Her performance in this city has been a sensation, and her admirers have been delighted with her singing. She has a voice that is a delight to the ear, and her renditions of the songs that she sings are masterly. She is a real artist, and her fans are happy to have her back.

The Troupe was in the hands of Mr. F. J. F. and the cast included J. J. H., J. J. H., and J. J. H., who have been seen in many shows. The Troupe was well received, and the audience was delighted with the performance.

ROSE-YOUNG and FRIEDMAN

"Putting Over" WILL ROSSITER'S "MAMMY'S SHUFFLIN' DANCE"

Undisputed Coon-Song "HIT"

VARIETY

RATHSKELL TRIO
SOME "HIT" COLONIAL, December 11th

FRANK RICHARDS

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Louis

Those Lively Entertainers

"THE COLLEGE BOY AND THE GIRL"
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A BIG HIT BUSHWICK AND GREENPOINT
NEXT WEEK (Dec. 18) ALHAMBRA, NEW YORK

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When purchasing advertisements kindly mention VARIETY.
entertainment; Felix Adler, acceptable; Rama; pleasing; Gaiety Grills & Co., favorables; Poor Holloways, encore; Clover Trio, acceptable.

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images, Mme. Lilli, mrs. —

Rothschild, Three Mary Bro.; Kewanna Jane; B. A. & Lady; and hotel, short priced strong cards. Streets lined with people arriving editions.

OLYMPIC (Water, percent. mar.; mrs. k. e.); Emma Trentino in "Maugly Masque."


CENTURY (W. D. Case, mar.; k. & h.).


—BRICK (Matthew Smith, mar.; Studebaker); "The Heart Breakers." George Damrel found, which Helen has been so good to me.

—Derrick, follows the last, splendidly decorated. Stathed, fair-balanced audience.

—Lindley, with Florence Johnson in the star role, splendidly decorated. Stathed, fair-balanced audience.


—Will Roberts, laugh; Creocon & Doreen, very good; R. H. & G. (Hlde), Will Roberts & Co., mated; Ishuvia Troupe, excellent.

—SHENANDOAH (Steve Ross, mar.; k. & h.); "Earl" opened, splendidly decorated. Stathed, fair-balanced audience.

—STANDARDS (Stuart, mar.; k. & h.); "The Pardon."—version, splendidly decorated. Stathed, fair-balanced audience.

—STANDARDS (Stuart, mar.; k. & h.); "The Pardon."—version, splendidly decorated. Stathed, fair-balanced audience.

—STANDARDS (Stuart, mar.; k. & h.); "The Pardon."—version, splendidly decorated. Stathed, fair-balanced audience.


—W. D. Case, mar.; k. & h.); "Perry Mason."—version, splendidly decorated. Stathed, fair-balanced audience.

—W. D. Case, mar.; k. & h.); "Perry Mason."—version, splendidly decorated. Stathed, fair-balanced audience.


Eva Mudge leaves for New Zealand shortly. The Betty-Harrell Trio go there also next month, en route to England.

ARNON.

COLUMBIA (E. B. Stanley, mgr., agent, Pei & Co.; rehearsal Monday and Thursday 10 A.M. to 2 P.M.; rehearsals Monday and Thursday 11 A.M. to 4 P.M.; 14-16 years; 6 ft. 2 in., 160 lbs., 17 in., 120 lbs."

HEBRON.

ALTOONA.

OPERA HOUSE (Glenn).—Oberon, Act II. 9:30 A.M., 2:30 P.M., 7:30 P.M. —Lew. 15-16 years; 5 ft. 7 in., 120 lbs."

SYDNEY GRANT.

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERIC ALLEN

HARRY TATE'S CO.

FISHING AND MOTORIZATION

New York

Europe

Africa

SYDNEY GRANT

Consequently he must deliver the Good "Good"—WILLIAM ROSSITER'S

"MAMMY'S SHUFFLIN' DANCE"

MRS. WILLOTT is the only

Publishing Editor, the Article.

"Beauty and the Beast" has acquired "Noody's Daughter" at the Palace. The latter piece is a very good entertainment. The present comedy is interpreted by a regular cast, and is assisted by William Lloyd and Kenneth Brampton, English artists. Allan Hamilton is in charge.

The title of the "Sift" musical comedy to revolve around the social life of a Palisades family, now at the Criterion. The Willson comedy company is re-organized by MacClure and Samuel Goldwyn, Inc. Principal parts are Florence Weis, Beatrice Aronson, and Mrs. Winfield, by the late J. B. Spencer, a local home of T. O'Hara, the pieces is somewhat smaller in appearance and borders on broad, farcical humor, strongly reminiscent of "Auntie's Picnic," the friend of your youth. As Mr. McClelland, Maggie Moran is in her element. Considering that she is fully 41 years of age, her voice, acting and singing are far better than when she finished college at 21. Her performance is little short of wonderful.

HER MAJESTY—Melba's Opera Company.

BRYANT.—A Night's Temptation.

ROYAL.—A. C. Bally's "The Lynn Mall."—"KIN'S.—"The Midnight Wedding."—

TREATMENT T. O'Hara; Irving is playing in "The Witness for the Defense."—

HER MAJESTY, Perth, is occupied by the J. C. Williams "Armadillo." Big breaking is the rule. "Blue Moon of Holland." next.

TIVOLI.—Johnson & Dean, American color act, real hit; Scene Trio, next.

MADISON.—"Lettie's Dogs," next best to Bernard's act; Dancing Bremner; good; Archie Ginn brother to Mrs. Ginn; next.

WALES.—"Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.


GREAT WESTERN.—"Bennett Bros.," S. V. R. club.

WINDSOR.—"Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

FRIDAY.—"Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

PARK—J. C. Bala's house—The Noo's Den, feature, pretentious but animals hardly right yet; E. B. Roy, Victor, Tuxedo; Neville Ginn; Little Willie; Fritz Christian; Don Yanke, and a hit that finished 14 years ago; "Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

WELSH.—"Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

KINDRED.—"Vagabond," champion acrobat; "Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

SHEETS.—"Golden Arrow," real hit; Frank J. Bybee & Co. acrobats.

Main Street, the English comedian, com- plete with his splendid trunk, and arrived yesterday afternoon. He is本领 first-rate material in Australia, and is expected to make a good impression. In the past he has been a great favorite with audiences. All the acts here are excelling last year. They have never been discovered. The show will close the season.

Johnson & Dean and Johnson & Wells, colored acts, are both playing Australia for R. G. & Co., and among the best of the male members are brothers. A somewhat unusual coincidence.

Kene & Kun, an American musical act, are about to appear at the Glee Club, and it is not known yet whether the act was booked only. The act consists of two men, Ross; through Convocation of Honolulu, but St. Clair, the general manager, has himself; the act, said, and are quite popular in this locality. The work of the men is said to be splendidly in the Nation.

Arthur & Muriel Vahl, the Drake Brothers, and several others from this city, are heard of occasional.

Moss & Wilson, Australia's best acrobasts, are now appearing in Sydney. They have recently returned from Columbia, and are now appearing in the city. They will be the main attraction.

In their work they have much more easy.

At the Brennan Brussels house, Frank York, Billy Bancroft, and Katherine Leslie are most prominent, while Fred Mosley, Jack Keana, Blanche Tinnin and the Lewis Trio are the pick.

Clarke & Hamilton leave for New Zealand shortly. The Betty-Harrell Trio go there also next month, en route to England.

ARNON.

COLUMBIA (E. B. Stanley, mgr., agent, Pei & Co.; rehearsal Monday and Thursday 10 A.M. to 2 P.M.; rehearsals Monday and Thursday 11 A.M. to 4 P.M.; 14-16 years; 6 ft. 2 in., 160 lbs., 17 in., 120 lbs."

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JEFF WEISSBERGER
(Sketch Writer)
The sketch that pleases everybody—including the agent. I WRITE THAT NAME
Hotel De Soto, Denver, Colo.

BETTY JOHNSON
(Sketch Writer)

DEBRA HOFFMAN
(Sketch Writer)

BEN HARRINGTON
(Sketch Writer)

BEN HARRINGTON
(Sketch Writer)

MARCIA CARMAN
(Sketch Writer)

DAVID ROSENTHAL
(Sketch Writer)

ROBERT MILLER
(Sketch Writer)

ALEX HARNAGEL
(Sketch Writer)

JACOB WEISSBERGER
(Sketch Writer)

The actual word for the name in the sketch. I WRITE THAT NAME
Hotel De Soto, Denver, Colo.
MISS ANNE PURCELL

ENGLISH COMEDIENNE

Opening Next Week (Dec. 18) Colonial Theatre, New York

U. R. O. — rehearsal Monday 10; — Hit Carson, applause; Copeland & Parrott, ordinary; W. K. W. — rehearsal Monday 10; — Four Avalon, encore; Ziegfeld, very good; John B. Heyman & Co., big headline.

MAJOR VICTORY (W. F. Orlando, mgr., Belasco); — 6—7 Alva Lloyd in "Little Miss Dix," fine business; 8—9 Lyman Howe's Travel Agency, fine business; 11—12 Terry's, fine business; 1—2 The Miss Hudson, fine business; 3—4 Jardin de Paris Girls, fine business; 5—6 Del Mar Farms, fine business; 7—8 The Old Hats, fine business; 9-10 Alva Lloyd, fine business; 11—12 Alva Lloyd in "Little Miss Dix." — The most successful attraction of the week.

HARTFORD

POLLY (O. C. Edwards, agent., agent. U. B. C., arriving Monday 7); — Hart, fine business; Fish, fine business.

CAT ON N. L. (Fred. C. Johnston, mgr., manager. J. H. N. L. McCauley); — 11—12, December.

JAMESTOWN, N. Y.

LYRIC (Charles F. W. Co., mgr.: agent, Roy Miller); — 11—12. The Lyric Club, outstanding; 11—12, Friday, Senator Wyckoff, good business; 11—12, Saturday, Senator Wyckoff, good business.

ROOSEVELT, Ill.

VIRGINIA (Max M. Nathan, agent. New York); — Direct. — Will not rehearse Monday 10; — 11—12, Thursday, Rudy Valentino, fine business; 11—12, Friday, Rudy Valentino, fine business; 11—12, Saturday, Rudy Valentino, fine business.

JACKSON, Miss.

WILLIAM H. WILKIE

VAUDEVILLE

CLEMONS AND DEAN

A NOVELTY IN ONE

Moved from second to sixth position at the Fifth Avenue this week (Dec. 11)

HIS HANDS

MANCHESTER


NEW YORK, N. Y.

CENTRAL SQUARE (C. B. Hanson, agent. Marcus Lewis); — The Alpha Trio; The Cleveland Tango Band; Tucker's Orchestra; Musical Wifers; Johnson & Willie; Bull & Poe; Bob Hove; M. L. Lewis; weekly at 11:30; 11—12, Monday, H. G. Johnson & Ross, fine business; 11—12, Tuesday, H. G. Johnson & Ross, fine business; 11—12, Wednesday, H. G. Johnson & Ross, fine business; 11—12, Thursday, H. G. Johnson & Ross, fine business; 11—12, Friday, H. G. Johnson & Ross, fine business; 11—12, Saturday, H. G. Johnson & Ross, fine business.

HIS HANDS

OPHIDIUS (L. W. Smith, agent. W. R. O.); — 11—12, Thursday, George Robinson, good; 11—12, Friday, Louis B. Denticola, fair; 11—12, Saturday, Louis B. Denticola, fair; 1—2, Bessie May, good; 4—5, Bessie May, good.


SHEA'S, TORONTO, Direction, AL. SUTHERLAND, Inc.

COLUMBIA (Mr. Jabs, agent. Margaret Dunwoody in "East Lynne."); — A. L. H., Will; — May & Grace Perry, hit; Mabel Johnson, clever; Oda & Laura, good; D'Livy & Williams, nicely; The Robinsons, entertaining; Andy McMillian, good; The Hayards, excellent; Myron & Stansfield, good; — "East Lynne," hit; — "East Lynne," hit; — "East Lynne," hit.

WILL HITCHCOCK

LA LA LA

Can follow the best and then make good

NEXT WEEK (Dec. 18) SHEA'S, TORONTO, Direction, AL. SUTHERLAND, Inc.

WILLA HOLT WAKEFIELD

THE LEADING AMERICAN VENTRILOQUIST

First American Appearance

Business Manager

Mr. CORTE

PORTLAND


OMAHA, Neb.

OPHIDIUS (Wm. F. Byrne, agent. W. R. O.); — 11—12, Thursday; — 11—12, Friday; — 11—12, Saturday; — 11—12, Sunday.

PITTSBURGH

GRAND (Harry Davis, agent. U. B. O.); — 11—12, Thursday; — 11—12, Friday; — 11—12, Saturday; — 11—12, Sunday.

SYRACUSE

DAVIES

BRUCE (Rex Bruce, agent. U. B. O.); — 7—9 & 8—9 & 10—11. — 11—12, Thursday, Ole Olsen, good; 11—12, Friday, Ole Olsen, good; 11—12, Saturday, Ole Olsen, good; 11—12, Sunday, Ole Olsen, good.

DULUTH


EDWIN F. O'NEILL

LYNN, Mass.


BROOKLYN, N. Y.


GAYETTE (Levan Evans, agent. Columbia); — Columbia.
PORTLAND, Ore.

HOSTS.

PANTANGA—Empress, M. manager, agent; direct: rehearsal Monday (11).--Week & Mike. 

 komment, Mr. G., manager, agent; direct; rehearsal Monday (11).--Week & Mike. 

Belle James, tremendous; Thurston & Ware.

Kaufeld, Mrs. Charles, manager; director; Orlando, Fla.; rehearsing. 

Annie, Simmons, laughing hit; Golden Song, severally. 

---

PORTLAND, Ore.

SASSABEES.

BESSIE WYNN

in vaudeville

RAWSON and CLARE

In "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (DEC. 11), EMPRESS, PORTLAND, Ore.

Exclusive Management, CHRIS O. BROWN

Mlle. DAZIE

Sabel Johnson

Lillian Mortimer

and Co.

Presented by ALBEE, WEBER & EVANS

UNITED, Time, January 1st

This year Bill is taking pictures for the Republic Picture Co. Bill says this is the best place he has struck to take winter pictures.

JOE T. WEDDERBURN

SALT LAKE

EMPRESS.—City Wire: Rit Brown, Immanuel; Lue Thoma, pleasant; Horace & Latimer, good; Freda England, Raymond; Burton & Bin, average; Roberts, 12th, beat all around hill in the house business very best.

EMPRESSES.—\"Hannah\" in a London class; \

Mr. Harry Boulton & Co., did; \

Mrs. Miller, pleasant.

SALT LAKE CO., pleasant; 

York State Folks, his business, good show.

FREDERICK.—\"The Flower of the Saltie\", 

SALT LAKE.—14, Aum Held Co.

SAN DIEGO, Cal.

EMPRESSES.—City Wire: Rit Brown, Immanuel; Lue Thoma, pleasant; Horace & Latimer, good; Freda England, Raymond; Burton & Bin, average; Roberts, 12th, beat all around hill in the house business very best.

EMPRESSES.—\"Hannah\" in a London class; \

Mr. Harry Boulton & Co., did; \

Mrs. Miller, pleasant.

SAN DIEGO, Cal.

LENT.

SHEEP CITY.

EMPRESSES.—City Wire: Rit Brown, Immanuel; Lue Thoma, pleasant; Horace & Latimer, good; Freda England, Raymond; Burton & Bin, average; Roberts, 12th, beat all around hill in the house business very best.

EMPRESSES.—\"Hannah\" in a London class; \

Mr. Harry Boulton & Co., did; \

Mrs. Miller, pleasant.

SHEEP CITY.

HALL & RUCKEL, New York City

When ordering advertisements kindly mention VARIETY.
VARIETY ARTISTS' ROUTES
FOR WEEK DECEMBER 18
WHEN NOT OTHERWISE INDICATED

The route given from DEC. 17 to DEC. 14, inclusive, depends upon the opening of engagements in each city. Where addresses are furnished they are verified by OK. addresses clerks, newspaper managers, or agents who will be notified.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY EVENING TO INSURE PUBLICATION.

TEMPORARY ADDRESSES WILL BE CARVED WHEN ACT IS "LEAVING OFF."
It isn't the name that makes the act—
It's the act that makes the name.

The cheapest way to live in England is to wear English made clothes. Meaning the English styles, of course. When they see padded shoulders and baggy pants, up goes the price. Dingi!

Have you discovered why nearly all the kettles are turned upside down. Darned funny.

At 7:30 on a Sunday morning is no time to hunt "digs" in this country.

When the Country Ship "Slocum" arrives in New York next April, pay it a visit as you will get your money's worth. The money is "doing us in" as eggs are FIVE for a shilling. And still the Agents are getting their 10 percent.

With eggs at $6 a piece and the farmer charging 5 cents a day for feed, "La Vida a D. M. E." can't change its standards simply by changing its prices.

Gavins, Platf and Platt
The Peaches

LAMB'S MANIKINS
PANTAGES CIRCUIT
Week Dec. 24
Pantages
San Francisco

McNaughton
The Five Sullys
(The Well Known Sully Family)
In the New Variety Parlor

"The Information Bureau"
By Chas. Horwitz
Special Scenery and Effects
Under the direction of
Alft. W. Wilton
Have your card in Variety

Cavin and Platt
The Peaches

The King of Ireland
JAMES B. DONOVAN

The cheapest way to live in England is to wear English made clothes. Meaning the English styles, of course. When they see padded shoulders and baggy pants, up goes the price. Dingi!

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ACT THIEVES are a thing of the past, so the man who is doing my CHINESE STUFF had better stop. The fellow I mean I gave some MONEY to to make a jump when I was in Chicago last Spring and he NEVER RETURNED IT. He knows who I mean. HE DOES IMITATIONS.

Thanks to my friend who wrote me about it.

Leo Carrillo

KEITH'S, INDIANAPOLIS

COMING TO NEW YORK FOR XMAS WEEK

NONETTE

THE “GREAT AND ONLY”

In Her Own Original Conception and Interpretation of

“LOVELAND”

JO PAIGE SMITH Presents

THE ROSS AMES GOLDS TRIO

Playing
U. B. O. Time

BILLY “SWEDE” HALL and CO.

“Made Good”

ANDERSON-GOINES

“IN DIXIE LAND”

New Act

(Special Set)

BOOKED SOLID
Season 1911-12

BIG SUBSTANTIAL HIT
K-P FIFTH AVE., NEW YORK

When answering advertisements kindly mention VARIETY
AN ENGLISH HUSTLER!

Americans Generally Discredit the Existence of Such a Thing

American Acts Going to England Can Have the Illusion Dispelled by Placing their Business in the Hands of

HARRY BURNS

American Performers Who Have Already Entrusted their Affairs to HARRY BURNS Will Bear Witness to His Alacrity

ALIVE ALERT ATTENTIVE ACTIVE ACCREDITED

"LOOK OVER THE NEW ONES"

Week of December 18th, 5th Avenue Theatre, New York City

THAT VERSATILE TRIO

HAYDN-BORDEN AND HAYDN

"BITS OF VAUDEVILLE"

DIRECTION OF FRANK BOHM

GAIETY THEATRE BUILDING

Phone 3490 Bryant

5th Ave. Theatre

McCONNELL AND SIMPSON

Commencing Monday, Dec. 18

Present for the FIRST TIME their NEW ACT

"THE RIGHT GIRL"

By HERBERT HALL WINSLOW

When answering advertisements kindly mention VARIETY.
LOOKS LIKE BECK IN NEW YORK: OTHERS REPORTED INTERESTED

Chicago Says Herman Fehr, Mort Singer and Pat Casey Will Have a Music Hall in Times Square.

"That Means Beck."

Chicago, Dec. 19.

Herman Fehr returned to New York Sunday, after coming here following his arrival from Europe.

With Mr. Fehr's going there is a report about he, with Mort Singer and Pat Casey will build a large music hall in Times Square, New York, using it as an exchange house with Fehr's new City Hall Square theatre here in Chicago. The latter house is to adopt the music hall style of entertainment upon opening.

Previous reports concerning the City Hall Square theatre have proven so reliable in the past, the rumor of the New York house cropping up here is generally credited.

Martin Beck's association with Mr. Fehr in the City Hall Square is believed to have brought the millions of the Schlitz Brewing Co. into the show business, through Messrs. Fehr and Beck. Mr. Fehr is an important factor of the Schlitz concern, in a legal way if not otherwise. It is improbable a deal of this nature would be put over by Mr. Fehr without Mr. Beck concerned.

Pat Casey declined to make any reply to questions, excepting to say it was news to him.

Martin Beck could not be located.

Owing to the early date Variety went to press for this issue, nothing more definite could be obtained, but the great importance to all vaudeville of this move, if by Martin Beck, is readily apparent.

ACTOR WRITES SKETCH.

Hyman Adler, the young Hebrew character actor, who has been making a name for himself in the Ghetto District, New York, has been prevailed upon to try his hand at vaudeville, and has written a sketch, "The Miser's Awakening," which he expects to land in the big houses.

Adler is working for the first time in the English tongue, being assisted by Pearl Sear and Sam Gold, prominent members of his Clinton Street company.

LEASES STAR FOR 50 YEARS.


Benjamin Schneider, a Minneapolis real estate man, has taken a 50-year lease on the property holding the Foley Hotel and the Star theatre.

The lease provides for an expenditure of $25,000 for new buildings or improvement of the old. It is believed that Schneider will remodel.

JACK BARRYMORE HAS SKETCH.

A vaudeville sketch has been procured for Jack Barrymore, the co-star with Thos. A. Wise in the late "Uncle Sam." With it Mr. Barrymore will quite likely essay vaudeville, most probably taking his start at Hammerstein's in the near future.

Daly in "The Fatted Calf.

Arthur Hopkins has entered into an agreement to star Arnold Daly in the former's play, "The Fatted Calf," which had a grilling tryout earlier in the season.

The piece is to go into immediate rehearsal. After a few days out of town is to be brought into New York about Jan. 15.

CONNIE EDITS AT COLISEUM.

(Special Cable to Variety.)


Connie Edits, who has just completed her engagement in "Peggy," has been engaged by Oswald Stoll to appear in a little comedy called "Laura Kicks," at the Coliseum during the Christmas season.

WILLIAM MORRIS LEAVES LOEW; BECOMES "INDEPENDENT" AGAIN


William Morris is "William Morris" once again, with the "Double X" ("WM" intertwined) all his own. A good many people have been watching the announcement ever since the Morris Circuit was swallowed up by the Loew Circuit. Even more people will agreeably listen to the news.

The parting between Mr. Morris and Marcus Loew was very friendly, from all accounts, Morris desiring more scope for his energy and activity than could be afforded him in the Loew office.

Following the very successful and recent tour of the Harry Lander show, directed by Morris (said to have netted over $75,000), the final severance of business relations between Messrs. Morris and Loew was reached.

Mr. Morris would make no statement when seen Monday by a Variety representative. He confirmed the report of his leaving, but said his plans had not been settled upon, further than to again pilot the Scotch comedian over the country next year, and to direct similar tours with well known stars, as lately reported in Variety.

It is pretty well understood, however, that this move of Morris' has been in part at least inspired by one or more prominent showmen, who will likely stand behind the "Independent" in his future enterprises. Whether these will have connection with vaudeville or branch generally into theatricals may be only known to Morris himself.

The present trip to Europe contemplated by Mr. Morris is not for pleasure only, it is surmised, and will have no doubt a considerable bearing upon Morris' movements to come.

He will take offices have been expecting the announcement in Times Square, as plain William Morris. (Even the "ink" has gone.)

Of the William Morris, Inc. theatres turned over to Loew at the time of the consolidation, but two remain under the active management of the Morris concern. They are the American, New York, and American, Chicago. The Plaza, New York, was returned to its owner, by consent, and is now conducted by him at a profit, according to report, with "picturesque vaudeville." The Orpheum, Cincinnati, has passed through many vicissitudes, to finally land a stock company, and the Fulton, Brooklyn, is only connected with the Loew Agency through a booking agreement.

Since giving up the directorship of his "big time" circuit, Mr. Morris has become a member of the Vaudeville Managers Protective Association. He did also give B. F. Keith's Cleveland Hippodrome its record day's business, with Mr. Lauder, booked in by Morris, as the attraction. There is no suspicion, however, that Mr. Keith is one of the showmen reported behind Morris.

MAKING 'EM BRING CUSTOMERS.

Chicago, Dec. 19.

"The Master of the House," at the Cort, is profiting considerably in box office takings through invitations extended to all the milliners in Chicago to attend the performance free of cost, providing they are accompanied by one or more paying patrons. The scheme is working admirably.

CHASE'S EARLY CLOSING.


Chase's theatre will close its season much earlier than usual this spring. The management has a number of important acts booked for April and desires to reserve them as novel offerings in the new Chase house, which opens next fall.
THE LEGITIMATE IN VAUDEVILLE

BY HARRY M. VERNON.


Whether the "Double License" now advocated by Oswald Stoll, the "Daddy" of the Music Halls in England, is going to prove a blessing to music-hall audiences remains to be seen. The late "compromise" agreement, existing between the "legitimates" and music-hall managers, was of course a thing so ridiculous that it was only a matter of time when experience covering some fifteen years of Law, never knew a legitimate "star" to make good in the halls, and this no fault of the audience, either.

In the first place one or two stars believe that the radiance of their own personalities is sufficient to make an audience bow and tremulously murmur: "Oh, joy, fancy seeing Evelyn Laye, Hilliard, and Hildas, all in one great line-up."

Secondly, the material offered by the great ones is

White's Trained Animal Show

Under the personal superintendency of John White, Jr., featuring "White's Winning Birkie Champion Bucking Mule," an act which closes shows with the required tug aways. Also been featured on many high grade circuits, has never failed to prove its right to hold the position. It is a showy act with comedy, a combination which places it in the superior class. New booking solid until December, 1911.

Direction of Norman Jeffries.

The legislation must set things aright.

Can you imagine anything more Gilbertian than this: The managers of the two branches of the amusement tree met in solemn concclave, and agreed that so long as a limit of half an hour was placed upon the performance of a one-act play or sketch, and that six speaking parts only should be represented, no objection would be made.

Quite overlooking the fact that the playing of "sketches" was illegal, the "legitimate" managers in their best Maida Lane manner have "graciously granted permission," providing the above stipulations were adhered to. On one or two occasions when the time limit was exceeded the theatrical managers prosecuted the music-halls through their secretary—who is himself a "dramatic and vaudeville agent"—and through whom agents of a number of sketches were booked and actors found for other productions of a like nature.

Actor managers while complaining bitterly of the injury which the Halls were doing their theatres, nevertheless broke their necks to secure vaudeville engagements for such periods when their theatres were closed or they needed a little change (of both kinds). Their endeavors to raise the standard of music-hall entertainment are most praiseworthy, but for some reason their efforts and material were not, and are not appreciated. With but two exceptions in an

so out of line that in many cases it has been an insult to the intelligence of the people who paid to be amused.

Every dramatist of note has had a whirl at the halls, giving them always what they thought the halls ought to have never what was wanted. That it is no small matter to write a convincing half hour or less play, let all these gentlemen have discovered, for almost without exception they have in the language of the Green Room Club—"Plugged." They've all had a crack at it, from a well-known critic whose effusions are produced simply because he is a critic, to the greatest of living dramaticists, and that takes me back to the doubtful blessing above referred to.

The double license will mean amongst other things an influx of legitimate talent and a few truckloads of "Playlets," "Scenarios" and "Ideas." The said failures will not deter the managers. The great thing to them is "Give us a name." The audience usually takes it for a name. The shareholders are the persons who will be the first to find out the value of a double license, through the medium of their dividends.

I maintain that music-hall audiences want a music-hall show, that "legitimate" stars do not interest them under music-hall conditions, and that managers for the theatres have much to learn so far as the halls are concerned.

I've had fifteen years of it, and I haven't passed my "Primer" yet.

The Agency Law

BY A DRAMATIC AGENT.

With strong talk of a rigid enforcement of the present law governing Employment Agencies, it behoves me to speak a few words regarding the relations of the measure and the dramatic agent, said a well known dramatic agent Monday.

Since the law went into effect on January 1, 1911, 35 per cent of the vaudeville agents in New York City returned their licenses to the Commissioner of Licenses and, while continuing in business as "principals," or "managers" are not liable to the law.

The agents therefore in New York doing business under the law are the dramatic and musical agents.

There is a vast difference between the business of the vaudeville and dramatic agents. The former may receive five per cent per week, wages agreed upon for every week of a indefinite length of time—one year, five or ten years—while the commission paid a dramatic agent is five per cent per week for ten weeks.

Unlike the vaudeville agent, the dramatic agent is not a party to the contract signed between manager and actor. He is not always paid until the contract is signed. It may be in Philadelphia or San Francisco. Yet the present law demands that the dramatic agent submit three contracts to the Commissioner of Licenses for his approval. If someone will kindly suggest how this may be done he will earn an everlasting gratitude from the few dramatic agents doing business in New York.

The vaudeville agent is a party to the contract and can cancel the contract himself. This bill did not cover the ground at all. There is no provision for the dramatic agent. It was stated in Albany last week that law which required that one form of contract should be approved by the Mayor or Commissioner of Licenses and all contracts may be made void if so approved. There is no such thing as one form of contract that both a vaudeville agent and dramatic agent could use. It is impossible to 'word one.' If, then, two forms are necessary, why not a half dozen?

The dramatic agent has to guess the number of performances per day or per week to be given and he must guess the length of time and duration of the engagement. Inasmuch as the data required is not found in any manager's contracts, and the contracts are signed, possibly, in Pennsylvania or some other state, (although the engagement is made in New York City) it is readily seen how unworkable the law is.

Also comes an Albany statement that agents desired a card system and were opposed to registers, and that because a certain society of vaudeville actors numbered 16,000, and said society used a register there was no reason why an agent should not also use a register. I represent an agency that has 10,000 actors enrolled. These actors live in hotels and boarding houses in New York City. As they are constantly going and coming I am kept busy changing addresses. When an actor leaves town or returns it is an easy matter to file his card away. I can't look over a list of 10,000 names to find one certain address without an effort and a great loss of time.

With the card system this task is easy. The actor's name, his address, last employer is not so important it cannot be kept on a card. In fact the card serves all other respect.

The statement of managers must be kept on file and I can say that since the adoption of the present law we have been collecting them at an expense of a notary public's fee per copy and not one actor has ever asked to see one. In fact, we can't get them to read one over. These statements are of interest to the actor. The actor cares not whether is an independent corporation or a theatrical syndicate and the paid-up capital stock of each; all he wants to know is his salary figure and whether he is to play one-nighters or week stands and when the show opens.

We don't object to keeping these statements if they benefited the actor, but they are hard to get. The vaudeville does business with certain houses week after week. Once he gets these statements his work is done, but the dramatic agent meets new managers every day, and corresponding with not interest the actor. The actor cares not who is heading an independent corporation or a theatrical syndicate and the paid-up capital stock of each; all he wants to know is his salary figure and whether he is to play one-nighters or week stands and when the show opens.

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Why worry about a law for vaudeville agents when there are comparatively none? What is needed is a law for the dramatic agent.

The dramatic agent is especially handicapped in doing business because of the impossibility of complying with the present law in many of its exercises.

Reded and Hilton

Straight-Roebuck.

"Charles Reded and Margie Hilton, "The Ideal Couple," are both well known in Hurricana circles, and are this season with the "Midnight Maidens" company, Merry Xmas and Happy New Year to all.
To the Vaudeville Managers of the Entire Country, I wish a Merry Christmas and a Happy New Year.

To the acts under my direction, I wish you that you might wish yourselves

To the Vaudeville Profession, I wish a season's work and the best of times. When in the City drop in and see us, we want to meet you and become acquainted.

Yours sincerely,

[Signature]

Nov. 26, 1925
[Address]

The office staff also extend Yuletide Greetings

[Signatures]
LONDON MANAGERS GREETINGS

(Special Cable to Variety.)


The dominant figures in the managerial end of the music hall world have here expressed a desire to convey to the vaudeville world in America, holiday greetings. Oswald Stoll's message, cabled to Variety last week, is repeated, so that the list may be complete for the Anniversary edition:

My wish for the year 1913 is the extermination of dissension as between artists and managers, and the inauguration of a creative policy pursued in unity whereby every sane person in any country may be made a good patron of vaudeville.

Oswald Stoll.

Alfred Butt says:

All that is best is always welcome in England. There is no prejudice against American acts, but on the contrary, if anything, audiences are always lenient to newcomers. It is essential, however, that artists should acquaint themselves with the particular conditions prevailing where they contemplate accepting engagements and adapt their material accordingly. Performers must now, however, expect to start in England where they leave off in America, but must take a chance and be modest in their demands until they make good. Art has no nationality and real merit will always succeed.

Alfred Butt.

Sir Edward Moss says:

I wish American vaudeville all prosperity in the New Year and hope for an extended interchange of material. American acts are as welcome here as I hope English acts are in America. I look forward to a successful and peaceful year.

Sir Edward Moss.

In keeping with the universal desire for "peace on earth," Mr. DeFriese wires:

Greetings for New Year. Welcome new acts with new business and a better understanding between artist and managers for the prosperity of vaudeville at home and abroad.

Walter DeFriese.

STOCK HOUSES DOING WELL

Despite all the strong talk about the theatrical season the worst in years and the show business going to the dogs through the failure of the public to shower the box-office with gold at each performance, the stock conditions for the most part have more than held their own in the east.

While there have been closings here and there, new ones have sprung up to fill their places with more to follow.

Of course the booking of regular legitimate shows and the resumption of vaudeville by other theatres has interfered with stock in various sections yet they will be back in the stock fold next summer.

Several prominent stock managers are coming along with substitutes in the very towns where stock fell down.

A dramatic agent, commenting on the subject, said stock was never better and that four new companies that he knew of would be in the field right after New Year's.

Conditions in various surrounding towns has not been up to the standard, although a comfortable margin has been registered in some cases.

Vallecita and Tom.

One of her world's famous group of Indian Leopards, appearing this season in Vaudeville, under the direction of the United Booking Offices of America.

Of present address, beautifully costumed, and with a most perfectly appointed act, Vallecita has attracted international attention as an exclusive sensational feature, and is approved in both Europe and America as the most distinguished animal act in the world.

Charlie Davis and His Pipe

The pride of the Putnam Building, Charlie Davis' calabash pipe, presented to him by an admiring friend.

Mr. Davis is on the business end of the stem, as sketched by Leo Carrillo, in the treasurer's bailiwick of the Pat Casey Agency. Mr. Davis is the financial man for that office.

Meanwhile from Springfield, Mr. Davis, where many good actors started, Mr. Davis took to the other end, including skating on which he is an expert.

When necessary Charlie can quote features in a pedd little way that way "nothing doing," without any words coming out.

DOLORES VALLECIITA

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Conditions in various surrounding towns has not been up to the standard, although a comfortable margin has been registered in some cases.
The vaudeville managers are bawling the higher prices acts now command, as compared with years ago. The managers have had their houses for some years now, and they have not the managers kept pace with the actors and the audiences. For the twenty odd years vaudeville has been advancing and the actors with it, only the managers have stood still. If the managers had been successful in drawing a clientele that could pay seventy-five cents or one dollar for the best orchestra seat, the advance in actors' salaries would have been met in that way.

The managers did not. With the exception of Hammerstein's, no vaudeville house is securing over one dollar in the front rows. Hammerstein's has natural advantages. When the American was under the management of William Morris, and with less than two years to pay his creditors, Mr. Morris was getting $1.50 "down in front." Managers need more capacity in their theatres and more people who can regularly charge other people to see and appreciate a regular show, such as some one else will give if the present vaudeville managers do not or can't. The current vaudeville manager listens too much to his gallery and booking representatives.

The "small time" has made inroads upon the "big time." No use attempting to controvert that. The "big time" helped the "small time." First by declaring a blacklist against "opposition," and later by repeating acts so often their patrons who wanted vaudeville sought the "small timers" in sheer desperation, not because it was cheaper, but simply to see something different—a new act and new acts. The "big time" built up the "small time"—"save it tone.

Had the bigger vaudeville managers provided attractive shows during September and October and November, the "small time" would have been hard hit. The smaller houses were badly off for acts then. But the big managers were largely responsible, the vaudeville producer, who wouldn't take the great gamble producing in vaudeville has grown to be, with its "stalling" and "try outs" at a sacrifice. The little and cheap and nasty barriers he found himself before, while seeking to launch a legitimate business proposition. The managers, who should have welcomed him, without throwing untold obstacles in his way. This condition was greatly helped to arise through managers permitting employees to "have a little piece of this and that"; or else own an interest in a theatre—but everything tended to discourage the man entering vaudeville with its newness and novelty—for the managers themselves do not.

When the managers cry against the artist, because he has not a new act, let him blame himself, and when the manager says the old act is going to the "small time," let the manager realize that it will be "small time." Meanwhile another brand of vaudeville must step in, and become vaudeville—not a series of songs and dances without any variety. The present day vaudeville is little short of a ragtime festival.

Other than the removal of the William Morris "opposition circuit" last spring, vaudeville's only excitement during the year was the threatened trouble with the White Rats. This the managers escaped for the nonce, but seem to be aiming for it again.

The vaudeville manager was badly frightened last summer. Now they laugh then they worried. They may worry again.

The vaudeville managers do not want the White Rats to continue its affiliation with the American Federation of Musicians. (They have not, we believe, expressed this, but we do.) The managers are afraid the White Rats may be too profitable. We wonder if the managers have asked themselves whether the White Rats are not the right size for them. The managers ought to ask themselves whether the White Rats are not the right size for them. The managers ought to ask themselves whether the White Rats are not the right size for them.
of the stage door of the old Olympic. And talk about Ding Bat not knowing the family above! It’s a joke. The landlady never saw us and we never saw her and when you look like we looked, you didn’t want to see anyone.

We rehearsed a burlesque magic act and put it together in a couple of days in our room by the aid of gaslight for it was the only way you could find yourself in our room night or day and we slept nearly all day, to try and forget we ought to eat. Now some times when I’m eating big meals I wonder if I’m awake.

Poor old Jules! He was sick and getting baldheaded and was going to give up, but one day I landed a job for three days for $12 for the team and supper Sunday night.

It was a German place and my partner was German and we put it over. Sunday I ate like I eat now.

The next week we played a Joint on the far North Side. We paid a few debts, ate a couple of times and we were broke again and didn’t even get our laundry.

We walked out to this place (nearby five miles). We were to get $20 for the week. When we stepped into the place, the bartender said: “Well, did Harding send me two men? I thing until finally he did play us. We flopped and two old soubretts on the bill were a knockout so I knew the fellow was right.

Some years previous I was down and out so I landed a job in a grocery store and was on the job all summer. One day while walking out to work in this Honky Tonk I passed this grocery and stepped in to say hello to Mr. Rich. He was pleased and asked me to come back the next week at $10 a week. Up at five a.m. and through at about nine p.m. But I could eat and be a regular fellow.

Anyhow I told him I’d let him know so I went on out to work and I felt pretty good. We played out the week and paid a dollar commission and Jules got some more hair oil and stuff and we were all in again and nothing booked. I was to let Mr. Rich know by Tuesday at the latest. I was worried sick and I had to decide quick, so I hurried out to a place on North Halstead street, and I actually begged for a job. He gave in so I rushed out to get Jules.

We went to work for $18 for the team and some more supper Sunday night (booked direct and no commission). The place had a small German stock company. Our double magic act was a riot, but my single

was a dilly. I felt pretty blue because the manager wanted Jules to stay in stock. I had thrown up my grocery job so I almost knew Jules would stick and he did.

But the next week was our real finish. We got canned. It was the first time since we were together. I’d often got it alone. When I saw the stage manager talking to my partner with $2 in his hand I knew it was “us.” I stepped outside a little door and on that cold rainy April night it seemed I could see that grocery store and I knew it was too late.

It just seemed I never could make good and my good suit and cuff buttons and everything were in soak. I got desperate and went out to the front of the house where Mr. Murphy (one of the owners), was sitting with two ladies. I pleaded with him to please keep us boys and I showed him my clothes. He could easily see I didn’t have on all a human being should have. He let me finish the week out alone, at $12. I did and I did it hard. I’d draw 50 cents every night and I’d ride home and Jules would meet me and we would eat and go to sleep. I’d walk back the next day.

Well we split the next week and Jules thought he could do better with a soubret and I was flat in Chicago. He went with a “turkey” burlesque. Jules took my muffler and a shirt. All I had left was a summer suit of old clothes and a big trunk. Williams, (Williams and Healy), put me next to a wagon show job and another friend bought my ticket. I jumped to Boswell, Ind., to Adam Petzer’s one ring wagon show, and believe me it was some bun circus. The room where we slept was up stairs, and the big top or the big tent was laid on the floor and as it was full of ropes, you can see what a chance you had to sleep on a rope. I decided to move out.

Petzer’s had a lion in a big cage with two partitions in it and only one lion. I planned to sleep there. I got some horse blankets and all was
fine and the other fellows thought I
was swell headed because I was slee-
ping outside with the lion. Fetzer
was afraid I was a lemon and I
thought I was too, so he made me do
extra work like shining harness,
painting wagons and doing everything
he could think of. He was a good
thinker. I did as he thought best; I
was up against it. Nine dollars
was his limit, and I got $7, so why
kick? I did my best. I fed the
lion and he wasn't like a regular
lion that gets up early. He was old
and nearly ready to die and I think
he was the best thing in the circus
so you can see what kind of a circus
it was. I used to have to wake him up
and grind his meat and when we
gave a show in the side show I used
to have to punch him with a hot iron
to make him growl a little and a
couple of times we nearly got run
out of town for doing it. I felt sorry
for poor Jake but I was in no posi-
tion to pity a lion.

I felt pretty blue at times but you
can't be blue around a circus for
those fellows are made out of iron.
Well anyhow there was a fellow who had
been with Fetzer for years and to
hold his job, did a dozen acts. He
used me in a revolving ladder act. He
wanted me to clown and so on, to
make him a bigger hit but, believe
me, all I did was to hold on and I
held on tight. Every time I saw
that ladder I thought I saw my finish.
April 25 the show opened. I pulled
aside the canvas and the band played
and I ran into the ring and did a
comedy juggling act and as true as
I'm alive I was one big hit. I also
did a magic act; it was got so good.
but good enough. That night I slept
in a regular room, and Adam, the
manager, was all salse. I was called
Frankie and all that stuff too.

The next day they used me in the
side show and honest, folks, I was
needed bad. It consisted of a dwarfed
bearded woman and her giant hus-
bond, a couple of old alligators, two
cages of monkeys, the lion and myself.
I lectured on them and did the best I
could to make the thing look like a
real side show, but the mors I see of
Broadway today the wiser I think
those rubes are? Old P. T. Barnum
might have fooled them, but I
couldn't; anyway the best thing in
our show was our move to the next
town.

I got canned before my notice was
up and with $10 I jumped to Dayton.
No job, so I went to work in a res-

taurant. At last I landed a job for
Gus Sun and I jumped to Elkhart, W.
Va., and sat up all night. When I
get there "all in" I told I wasn't
booked. Oh, Boy! Well, they couldn't
lick me, so I borrowed enough from
the manager to get back to Fair-
mount, W. Va., where I opened. If
the manager hadn't been a real fellow
I'd gone back to the restaurant, but
he let me pass. To make a long
story short, I will say I was on this
circuit eighteen weeks. Eleven weeks
in theatres, and seven weeks in ho-

tels and restaurants. I hate to tell it in
a way, but what's the difference? I
was as good as some of the theatres
I played in.

If I had been a man instead of a kid
those managers wouldn't have picked
me so often, but it's all over now,
and I did my crying in my room those
days, and I used to wonder if I really
was bad. It's all in the game, only
I sure had a bad hand.

But here is one thing I want you all
to know: I send programs every week
(and I mean it too), to those man-
gers who camed me. One fellow
wrote and asked me to stop sending
them as he was coming to New York
and would cause me trouble. I wrote
back and said if ever I caught him
in New York I'd have him arrested
for being among civilized people.

I got thrown off the Sun Circuit and
still spring. It was the longest job I
ever held and even to this day I write
the manager letters, for he was a reg-
ular fellow.

The season closed and I jumped
back to Chicago and all that summer
I did eight shows a day on State
street; all day long from 9.30 a.m.
till 11 p.m. I couldn't stand the
work so I jumped to Des Moines, and
when I got there I was told business
was bad, so I didn't go to work but
landed a week in Oskaloosa at $25.
From there I jumped to Manhattan,
Kan., and a couple of other small
towns.

My true friend, Frank Doyle, saved
my life by giving me some time in
Chicago where I stayed all winter
and battled and battled. Fi-

nally on July 5 came my chance, and
I opened at the Majestic (and to tell
how I got it would be another whole
story). Anyhow I was a hit. In
my dressing room I sat and wondered
if I was going to stay all week or get
canned, and if I got canned I was
going back to the grocery.

I stayed all week and up to now, I
have played in every first class vaude-
ville theatre in America and Canada,
and I can only say it's a hard game.
Even to this day the thing I can't
bear is the manager who "can't" acts
and the poor weak-minded simpleton
who steals another man's act when
perhaps the poor fellow battled even
a harder battle than the one I have
just related.

Well, let's cheer up. I'm 23 years
old in February and I was born in
Sioux City (it's on the Orpheum Cir-
cuit). To say goodbye I'll finish by
belong to clubs where you meet
George M. Cohan and Andrew Mack
and all those fellows and even have
them ask you to join their shows. Oh,
say, there is no use talking! This
thing is great, when you get it right.
If it's a dream don't ever wake me
up and if it's true, Oh, please! Oh,
please don't let the Commercial Trust
Co. fail because that's where I have
all my money.

Good luck to all, a Merry Xmas
and remember success comes only to
he who deserves, so do your own act
and let your brother live.

MABEL McCANE

The musical comedy ingenue now playing in vaudeville with JOE H. HOWARD, wishes
everybody a Merry Christmas and a Happy New Year.
THE LATE CHARLES E. KOHL
BY JOHN J. O'CONNOR.

The name of the late C. E. Kohl is a household word throughout Chicago and the show world and will remain so through the various enterprises which he founded and with which he was connected, perpetuating it. His theatrical experience ranging over a period of two score years contained but few of the usual disappointments and setbacks. When the final call

came Charles E. Kohl left this world with an enviable record, thousands of friends, and few, if any, enemies, one of the most prosperous and wealthiest men in the middle-west.

Although a self-made man in every sense of the phrase, Mr. Kohl's life does not carry the conventional romantic story of the poor boy who rose from oblivion to gradual wealth. He was the son of a wealthy eastern sugar broker and shipper, whose fortune was made long before his son's business career was given a thought. Mr. Kohl descended from an illustrious German family, one of his father's brothers having been a famous explorer and the author of a dozen cruftle works on Russia, Siberia, the Arctic Sea and Asia.

While generally recognized as a shrewd business man with an exceptionally keen knowledge of his chosen profession, it was not until after Mr. Kohl's death his business foresight was fully appreciated. At that time it was thought his business connections would undergo a radical change, but Mr. Kohl's affairs were found to be in perfect shape, and under the capable management of Major Lyman B. Glover, his confidential friend and close associate, the business Mr. Kohl founded is being carried on with still greater success.

It was early in 1873 that Chas. E. Kohl's inclination to become a showman took root. Later in the same year found him selling the biography of P. T. Barnum with the Barnum circus. The following several years were spent with various shows, until his ambition to settle in Chicago finally materialized into a reality. He entered into a business partnership with George Middleton, his comrade and associate in many past adventures. In 1886, Mr. Kohl secured the lease of the Olympic theatre (Chicago) in conjunction with George Castle. Then commenced a career that outdistanced all imagination.

The Olympic's success was so pronounced that soon the Kohl-Castle firm found it convenient to take over the Haymarket theatre on West Madison street, and later the Chicago Opera House, long famous as the home of the world's greatest dramatic artists. In 1894, convinced that vaudeville, presented properly, was destined to outdo even the drama, Mr. Kohl prepared to build the finest variety theatre in all America. Loyalty supported by George Castle, George Middleton, Martin Beck, Morris Meierfeld, Jr., and M. C. Anderson, he erected the Majestic, which stands a silent monument that in itself gives one an idea of the wonderful energy and ability possessed by Chicago's glo- neer theatrical magnate.

Shortly after establishing himself in business in Chicago, Mr. Kohl was united in marriage with Miss Caroline Lewis, a daughter of Mr. and Mrs. Thomas Lewis, of Hamilton, Can. They became the parents of four children, Chas. E. Kohl, Jr., John P. Kohl and Dorothy and Caroline (the latter twins). His spare moments were spent at his handsome summer home in Oconomowoc, Wis., where his surviving family still reside. It was Mr. Kohl's greatest pleasure to be at his country home among his family, the flowers and trees, and his favorite pastime was gardening. A lover of trottling horses and a close follower of the different yachting meets, Mr. Kohl always desired to own the fastest boat on Lake Michigan. His youngest son, John, has achieved fame as an amateur yachtsman, and has carried off first prize in every race his boats have been entered during the past eight years.

Charles E. Kohl, while a prominent clubman, was not interested in municipal affairs of any kind. Modest to the core, he avoided publicity and the gaudy apparel of fame, but did not allow this characteristic to dissuade him from lending a helping hand to those in need. His theatres were always at the disposal of a benefit committee and he gave often and plenty. Many stories of his benefactions for artists were heard, after his death.

While the wheels of life will ever grind out men of the right calibre, not often does a C. E. Kohl come into this world. He lived a lovable life, he was a creator, a builder, but above all a man—and a great man.

WHEN "DOING FIVE"
BY FRANCES NORDSTROM.

It simply makes me sick and tired,
That we can't get us booked.
Keep the show for a day.
What no one else has took.
Others get the punk and spirit.
Bill themselves as "just a riser,"
I wouldn't have the nerve to try it.
Not me—so help me Gawd.

That show we gern the other night.
My dear, I think was rotten.
If we'd have tried to pull that stuff.
Well, named—That's what we'd gotten.
But sold them them people le.
Not us what really knows our "bid.
But them what hadn't the agent le.
That's so—so help me Gawd.

That feller now what worked in one,
What don't that act so far.
Then don't what decess, and her what densus.
My dear, all booked by Chas.
And salaries. Well you know the "Flora."
The act what works for Adolph Meyers.
A thousand, WHAT? I think they're heres.
They is—so help me Gawd.

We done a dump the other night,
Wish they all the same.
The women the Joint the fancier.
The engineers the fancy are.
The work we done I tell you. Bo.
WHAT? Not to do another show.
I think this rum is just a bum.
I do—so help me Gawd.

ETHEL WHEELER
A graceful, natural dancer with a bright musical comedy future who has been with LEW FIELDS' "HEN-PICKERS" for the past two seasons.
Diovity

BY W. BUCHANAN TAYLOR.


He was an American vaudeville performer. I did not know him from Adam. I did not even want to. But I knew he was in "Vodville," and that he was an American.

How could I tell? That is my secret.

I would have you bear with me. I would take you by the hand and lead you down the Strand—which, as most Americans know, is in London, near where the Beauteous Bananas mount up into Pyramids upon the Costers' Barrows.

He had just arrived in London—the "Vodville" man—and he was not quite sure of his footing. The Atlantic can be unsteady when it wants, and a new land has a plentitude of pitfalls. The Scot has been given credit for an excess of caution; he has yet something to learn from the Yankee—I refer to the fellow whose sailing place is east of Chicago.

But we are leaving the "Vodville" man in the cold. Forward, please!

In the first place he had that strange glint in the eye which denotes suspicious observation and carries a suggestion of distrust. He seemed to be thinking that any moment someone would walk up to him and sell him a pop, or a gold brick, or an English suit of clothes. And, by the way, he seemed painfully conscious of his attire whilst pretending to be couragous. There were others like him in make up, it is true, but not so violent. He was all ironed out and creased correctly—almost to beat the band—but his boots had not been cleaned. There were probably two reasons for this shortcoming; one that he had not dared to put the shoes outside his bedroom door, and the other that he had not seen a shoeshine parlor.

At the corner of Trafalgar Square bewildermont took off. He pretended that he knew where he was going, but he only buffled himself. I went to his aid.

"Looking for Leicester Square?" I asked.

He seemed to resent my inquiry at first, but the kindly kink in my face allayed suspicion.

"Sure, kin yer direct me?"

I remarked that I was walking that way, proffered my aid and it was accepted.

"Just arrived?" I inquired.

"Jes' come off the boat."

"Like London?"

"Some city."

He was inclined to be laconic and non-commital.

"Staying long?"

"Jes' as long as they'll have me."

Concluded I'd take the trip for month an act that'll make 'em sit up and take notice. What kind? "I'll singin', I'll dancein', I'll of everythin'. Say, but ye jes' orer seen the way I moved the roof at Duluth. Gee, but didn't they jes' roar. What? This is Leicester Square. Ugh! Don't see anythin' peckickler to squeal about. That's the Empire, eh? An' that's the Alhambra?

"Say, you can put me wise on a few things. Let's go some place for a high ball," was his next lead. We hied ourselves to a bar that happened to be handy and there continued the conversation.

It seemed he liked me and was prepared to tell me his troubles. They ran something like this: "I don't mind

Purty bum looking joints. Guess they'll look alright at night, though. Say, tell me. Do the guys that hang around them dumps always wear the soup and fish? A guy over home tipped me off that if ye didn't put on the glad rags all the time in these haunts ye get fired. Hand me the right dope on this, friend."

I assured my friend that "glad rags" were not absolutely essential, but that in certain parts of the house they were considered "de rigueur" and that morning dress was worn at matinées. At which he nodded his acceptance of custom.

"Can't get on ter the idea quite," was his comment and then he went on. "Would they stand for me in the soup and fish. They would! Well, on it goes to-night. Say, you oughter get in to see my act. I open Monday at the Bedford. Guess that's a pretty good house to break it in at. Ye don't know the Bedford. You can't be hip to the vodville game here then."

I asked him if he knew the Bedford, and he had to admit that he didn't, but that it was "somewhere in London" and that he "had a contract." I assured him that it was not in the West and that "soup and fish" didn't go with the prices of admission at the Bedford. He was inclined to be moody at the news and was silent for several consecutive seconds.
in the small time an' fetched it later New York on rubbers. An' what d'ya think? They just went crazy over us. She was a dandy—pretty as a peach and jes' as ripe. Gee! but she could certainly put it over when it came to ped work. Well, we was gettin' along fine an' dandy when that dirty dog came along.

The high ball disappeared to the accompaniment of a gulped sob and the story was continued:

"Ye see, friend, she was only a little soubret an' she didn't know nuthin', least nuthin' to speak of. Maybe she had done wrong, but it seems you've got ter do wrong a little to be all right as a soubret. Anyhow, she was all right. I tell ye, friend, I was gettin' to love that kid. Then that skunk come along an' loaded her up with di'monds. Told her he was a man o' money. I guess he was right—but he forget to tell her it was mostly other people's. Told her he loved her for her unadulterated beauty, an' that kind o' junk. She took it in

—with the di'monds—an' I got ter feelin' lonesome. Felt as I was losin' somethin'. I've got ter tend it to him, though. He was a swell guy, an' good lookin' as a statue. She got to puttin' out. Guess the only safe way to keep 'em is in chains. An' then I guess they'd perdoce a file from somewhere an' get away. Said in her note I didn't understand her; said I didn't have no soul nor nuthin', an' wanted to make out I was a selfish, an' didn't consider she was only flesh and blood an' not made of iron. Well, I don't know. I guess she never wanted for nuthin' while she was with me. Hope she don't want nuthin' never. Last I heard she was settled out near Los Angeles with that guy. Hope she's happy, but I waver she ain't. Gee, but she certainly could look cute. But them automobiles jes' set her crazy. Was goin' to buy one, but she couldn't wait. Jes' went careerin' around with that guy with the di'monds. An' some picture I can tell you, when she set up there, front of that auto', lookin' like a cherub in her fur. I was all broke up when she skid dod. Don't suppose I'll ever look at another woman. Jes' wanted to bury myself, so I framed up a neat little single. No more doubles for me.

Tried it out an' sure enough it was a well guy, an' good lookin' as a statue and me an' here I am. I'd jes' like you to a hat as she wore at De Molins, when the whole town was up. An' ye ol' daughter—

I broke into his monolog with the remark that my time was limited and that I had business to attend to. I begged to be excused and under a promise to visit the Bedford, Monday, I was released. As I left he was saying, "Say, I must tell you about the hit we made in PUTALLUPT!"

I turned back to interrupt him once more. Laying my hand upon one of his hump-backed shoulders I said: "My dear friend, you have thus far been human in my eyes. Do not spoil the impression by lapsing into the regulation error of telling me how the entire town rose at you, and the riot act had to be read. You have pleased me beyond words by your modesty; do not bring on my displeasure. I know by what you say you are good, but for Heaven's sake, let me put it for myself at the Bedford Monday." I left him wide eyed and amazed, and as I passed through the portals I caught the murmured words "Peach" and "Riot."
The SURPRISE BOYS,
DALE and BOYLE
in
"THE BELLE AND THE BEAU"

Direction:
Af. T. Wilton

Merry Christmas
and
Happy New Year
There has been a lot of talk and discussion about this rocking of the tables. It was first done by Carroll and Nealy, the 'Nickelplated Coons,' knockabout comedians. They had two tables and a barrel. Afterwards Sully (of the present Sully Family) and Nealy did it; also Buckley and Dyer. Charley Buckley is now of Mr. and Mrs. Buckley.

One of the best plays I ever wrote, judging from the audience's angle, I called "Dick of the Peeks," or "The Outlaw's Triumph." I was eight years old at the time. The production was made in my daddy's barn with the company assembled from the ranks of my boy and girl chums, and a scenic equipment parceled from mother's linen closet and the family rummage box. No play from my pen has ever been received with such tempestuous applause and my critics even then acknowledged me as an author of much promise and an actor with unquestionably soon would startle the world. It is needless to say that I was proud of my success and hesitatingly accepted the glibulous homage of my youthful critics as a tribute thoroughly deserved and entirely due. Other critics in later days have not been so enthusiastic, and certainly never so absolutely sincere.

The instinct to write for the stage was, I suppose, fostered in me by reason of the fact that my father and mother were of it, and, as a natural consequence, I began to appear with them almost as soon as I could walk. At that time my father supplied the plays and sketches for the family. What was more natural than that the only son should endeavor to follow in his footsteps? At any rate he did, and down to the present moment he is entirely satisfied with his choice of professions.

What measure of success that has come to me so far as an author and composer I attribute to the fact that I have always striven to make my plays and songs tell a simple, yet more or less 'interesting story, and have relied on clean dialogue, speed and appeal, to make my melodies to make them marketable.

My constant association with the stage and the opportunities to study audiences gave me an advantage that comes to but few aspirants for authorship honors. A man may be able to write a good story or an interesting book, but let him be commissioned to adapt it for the stage and nine times out of ten he will fail. The reason for this may be attributed to the fact that, while the writer is able to people a story with humanly interesting characters, he fails to realize the necessity of boiling down or crystallizing his dialogue in order to make it fit into a two-hour-and-a-half entertainment, and usually drags in endless speeches, that, while they may be highly interesting between the covers of a book, when spoken from the footlights become exceedingly dull and tiresome.

Then, too, the proper placing of characters—their entrances and exits, is apt to bother the amateur playwright. He is prone to supply "fat" lines, but fails to provide natural situations to fit them. He gets his characters on the stage and is at a loss for their exits, or maybe there are moments when he leaves the stage entirely bare—always a fatal error.

My idea of presenting a play is to tell its story as soon as possible after the curtain goes up on the first act. Let the audience in on the "know" as to what it's all about as quickly as you can. After that go ahead and elaborate as much as you please, but don't smother your plot with a lot of unnecessary chatter. Coherence and simplicity of dialogue, coupled with clearness of diction and speed on the part of the characters concerned, is a 75 per cent. asset in play production.

Many a good play fails to score because of the ambiguity of its dialogue, the indefiniteness of its plot and last, but by no means least, the failure of the actor to realize the worth of his lines and the inevitable value that clean dialogue brings to them.

If an author can overcome all these conditions he is to be congratulated. Then, if his play has a punch in it, and it is a plot won, let's make sure of one thing:

Put the punch over in the first act.
HOW MRS. MARCUS FIXED IT.

BY BARNEY BERNARD.

"Vell, vell, vell, If it ain't Esther Cohen! Ven did you come it down to Averne? I am really surprised to see it you. My, how sunburned up you are. Vare are you stopping?" asked Mrs. Marcus.

"At the Averne Hotel," replied Miss Cohen.

"Oh, my, such a high-toned hotel. I supposin' your father had a fine season by cloaks?" asked Mrs. Marcus.

"Oh, vell, every season is good by papa," replied Esther, "but we are going home Thursday."

"Going home so soon!" exclaimed Mrs. Marcus. "In the middle of July you are going back to New York?"

"Oh, vell," replied Sadie Cohen, "now that Esther is begaged, papa said, 'Vat's the use to stay here and spend money?'"

"Esther is begaged! To who is it?" asked Mrs. Marcus.

"Vell, I don't care about dis. Harry makes $4,000 a year; he's got $900 in the bank, a nice solid gold watch and chain, paid for. Vat more can I ask it for? Dere are lots of girls vat are crazy for him."

"Vell de say you make your bed dat's de say you'll have to sleep in it, ain't it so?" asked Mrs. Marcus.

"Sure," replied Sadie. "Esther is a girl vat can make a man happy. She plays piano and sings fine; she's a good cook. Vat more can a man ask for?"

"Oh, don't think I am saying anything against Esther. I only say she deserves it a better man," replied Mrs. Marcus.

"Oh, here comes Harry now!" exclaimed Esther.

"Please don't say anything to him vat I told you. I only told you dat for your own good because I like you," said Mrs. Marcus.

"Vell, I am glad I found it out." "Sure; now, Harry, dere is my sister, Becky; she's crazy for you, und papa would put you in business right away after de wedding und besides give you $5,000, three thousand cash und two thousand in notes. Wouldn't it be better for you, und Becky is a girl vat don't care so much vat you do. She loves you, und, besides, Esther is a sickly girl. She told me she must have an operation performed. Don't say I told you anything. I don't want to make her feel bad," continued Mrs. Marcus.

"Vell, vell, vell!" replied Harry, with head bent low. "Vat a fool I vos to come here at all und spend so much money for noting."

"Say, don't care about de money," said Mrs. Marcus. "Vee you marry Becky you'll have lots money. An old saying, 'It's never too late to mend it'; so Harry you better call everything off und come over to de house und see us."

Returning to Sadie and Esther, Mrs. Marcus remarked, "Vell, Harry gives Esther a good piece of advice, incidentally giving Esther a cute wink. "Oh, tank you for dat," replied Esther. "A woman like you can give good advice, und besides I know you are a friend of mine."

"Excuse me for a minute, Harry and Sadie," said Mrs. Marcus as she took Esther aside and said to her: "I am surprised dat Harry don't love you."

HOWARD and WHITE

HOWARD and WHITE, formerly Bruno Howard and Co., who will be remembered in several comedy and dramatic productions, now in the middle west presenting FREDERICK ALLEN'S comedy sketch "BILLY'S AWAKENING." A successful opening followed by a route over the W. V. M. A. TIME. Merry Christmas and Happy New Year to all.

She's crazy for Moe Greenberg; she told me." "Vell, I am glad I found it out." "Sure; now, Harry, dere is my sister, Becky; she's crazy for you, und papa would put you in business right away after de wedding und besides give you $5,000, three thousand cash und two thousand in notes. Wouldn't it be better for you, und Becky is a girl vat don't care so much vat you do. She loves you, und, besides, Esther is a sickly girl. She told me she must have an operation performed. Don't say I told you anything. I don't want to make her feel bad," continued Mrs. Marcus.

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"Excuse me for a minute, Harry and Sadie," said Mrs. Marcus as she took Esther aside and said to her: "I am surprised dat Harry don't love you."

RONAIR AND WARD

The clever couple who have been meeting with tremendous success on the big vaudeville circuits with their charming little skit "OCEAN BREEZES." written by KELLER MACK and FRANK ORTH. Under direction of THOMAS J. FITZPATRICK.
"DISCOVERED IN CHICAGO"
SPREADING LIKE A SUMMER SUNSHINE
OVER THE ENTIRE ORPHEUM CIRCUIT

RAE SAMUELS

"THE BLUE-STREAK OF RAGTIME"
THEY LABELLED ME
"THE OVERNIGHT SENSATION"

IT'S MY MERRIEST X-MAS
I WISH YOU ALL THE SAME
HOLMES' UNTOLD ADVENTURE
BY THOMAS J. GRAY.

Things had been slow for Holmes and me about six weeks. We threw up our rooms on Baker street. Holmes had had a bet on the New York Giants, and every time he saw "Baker," he felt ill.

We left London and sailed for New York on the "Rushbeams." Upon arriving, we took an apartment near Hard Times Square. Holmes had received an offer to go in vaudeville from a big American theatrical man, Rules Jewby, by name. The details of his debut kept him quite busy running from the "Push Em" Building to the railroad depot, trying to find out what day the Pennsylvania Railroad intended to send a train to Perth Amboy, his opening town.

I simply cite the above to let the public know how we happened to be in America. One morning (I think it was Tuesday, as we could see the crowds of actors around the "Push Em" Building looking for "next week") I had left Holmes playing "Mysterious Rag" on his violin, one of the bits he intended doing in his act, and had only been out three hours. (I ran over to one of those quick lunch palaces for a cup of coffee.) I could see Holmes was excited as soon as I entered the room. His ears were flapping back and forth in quick succession—a sure sign of ner-rack, rolled two pils and smoked in vouness. He took his pipe from the silence. Finally he jumped up suddenly and said: "Quick, Watson, my Kelly and 'Benny.'" (Holmes' favorite terms for his hat and overcoat.) He called a taxi in front of Dowlings', gave him forty-two dollars, and told him to drive to the Foxy Agency at Forty-second street, near Broadway. As we seated ourselves, Holmes said, "Doctor Watson, this is one of the hardest mysteries I ever steered against."

"What is it?" said I quietly. (I spoke quietly to Holmes because he was going to be an actor.) Holmes continued, "A man, known as Monologue Mike, the Fearless Funster, has disappeared. His agent came to me this morning and told me he booked him in Flushing, L. I., the day before yesterday and in Jersey City, N. J., yesterday. He hasn't paid his commission on either of these dates. The agent fears something is wrong."

"A tough case," I said. (I never spoke much to Holmes on serious matters, as I knew how fast his brain was working.)

Just then we pulled up in front of the Foxy Agency. Holmes fought his way through a crowd of singers. Four quartets were in the office at the time, waiting for some act to be closed at one of the Foxy houses.

Suddenly he found himself face to face with Ted Healthy, the Booking Manager of the Circuit. "Mr. Healthy," said Holmes, in a quiet voice. "Leave your name with the boy outside; if we need you, we'll send for you. Who knows your act?" Mr. Healthy said—out of the force of habit, without even looking up. Holmes handed him his card. Healthy looked up quickly when he read it and spokogised, saying "Excuse me, Sherlock. I thought you were a small timer. Sit down; how's the act going? I can give you the Academy for Sunday if you work in one."

"No, no," said Holmes, "my business here is more important. I'm in search of a man. Do you know Monologue Mike, the Fearless Funster?"

"No, I do not," said Healthy in a low voice which convinced Holmes he spoke the truth. "That's all," said Holmes, and he beat it. Holmes mumbled hoarsely, "The Grailey Building might help us. We'll go there."

Arriving, Holmes walked up the stairs one step at a time, his eyes glued to the stairs. Suddenly he stopped swiftly and picked up a piece of paper containing some printed notes of music. Holmes gasped. Clutching my arm, he directed me to the stairway. Upon arriving at the ground floor, he led the way to an apartment and stirred himself in a very loud check suit, a soft green hat and a yellow and blue tie; from his wardrobe trunk he took a small bamboo cane.

"What's the idea?" I said. "I must get the chance to blush; but tell me how you solved the mystery?"

"Well," said the great detective, "they told me Monologue Mike sang one song, 'Alexander's Rag-Time Band.' When the Foxy Circle didn't know him, I thought he must frequent the Grailey Building where some of the big agents are. On the second floor I found a part of an orchestra of 'Alexander's Band.' Monologue Mike always used exclu-

VARIETY

HOLLENS SISTERS
European Tightrope and Sharpshooting Novelty

Direction CHAR. BIERBAUM, J. & T. FAIGE SMITHS office.
Wishing all friends a Merry Xmas.

OCTOBER

GEORGE PAUL PALMER

FIVE ORIGINAL PIROSCOFFIS
World's Greatest Juggling act, who are scoring a tremendous success in vaudeville.
With all friends a MERRY XMAS AND HAPPY NEW YEAR.
Direct. PAUL DEBAND.
ADAM SOWERGUY IN LONDON
BY J. A. MURPHY
MURPHY AND WILLARD.
London, Dec. 5.

A fellow I met on the boat coming over here said he would introduce me to Buck Taylor when he got to London. I had heard of a Buck Taylor that used to be broncho buster with Buffalo Bill and I expected to meet a nooky cuss of some kind, but this Taylor turned out to be a newspaper seller and didn’t shoot around none at all. He said he would take me to see some shows and to meet him that afternoon at the Coliseum. It is a good thing I started early for I had an awful time getting there. I asked a policeman where it was and he said “take the second turnoff to the right and go straight up.” He said go right on to the top of the road and I could see it. I must have got snarled up somehow after a while I came to a bridge they call Black Friars. I went over the bridge and kept on walkin’ till I come to a kind of an open place where a whole lot of roads run together. I asked a boy what neighborhood I was in and he said “Elephant and Castle.” He said it was four miles to the Coliseum, so I thought I had better hunt up a livery rig and drive to it. I asked the boy where the stable was. He said there wasn’t none there. Then says I, where in hell do they keep the elephants?

A fellow came along with an automobile to rent and I asked how much it would cost to get to the Coliseum. He said it would be about a Bob. I didn’t know how much a Bob was, but I wasn’t goin’ to be cheated, so I says I will give you a dollar and a quarter. He says right you are, go’n, get in. When he got to the Coliseum I asked the driver if he could change a five dollar bill and he says I beg pardon sir. Just then Taylor stepped up and said he would pay the fare. I told him not to pay over a dollar and a quarter because that was the bargain. He said the fare was only one and six, and while I was trying to figure how much a dollar and a sixth came to he bustled me into the theatre.

They hire an awful lot of fiddlers at the Coliseum. There is fifty-two of them and they have all kinds of things. The foreman had on a wedding suit. He stood in the middle of the crew and keep them workin’ steady. They ripped off a whole lot of note music but I didn’t know none of the tunes.

A lot of nurse girls kept goin’ ‘mong the audience and bringin’ pots of tea and crackers. I never seen a meal.

(Continued on page 143.)

FOUR SOLS BROTHERS
Matchless Makers of the Marvelous Mexican Mirraba.
Offering a really classic musical specialty which includes popular song hits as well as the choicest selection of high class music. This act has been received with great favor throughout the West and has filled many large vaudeville houses finishing a tour of five months.

Now finishing a tour of the entire SULLIVAN & CONSIDINE CIRCUIT, following which they will play the UNITED THEATRE.

Direction of NORMAN JEFFERIES.

MR. LOUIS BATES
Disguised as “HER MOTHER!” in the comedy playlet of that name, created by MISS GRACE ANDERSON and COMPANY, is scoring a decided hit as ADDED ATTRACTION on the FANTASIES CIRCUS.

EDWARD DE COROLIA of “Red Eye” fame, is the author.

The act is booked solid by NORMAN FRIENDSWALD.

FAST, TOUGH AND HEALTHY
(Halsted and Madison Streets.)
BY JOHN J. O’CONNOR.

There’s an old slice of advice that reads “When in Rome, do as Romans do.” According to Hoyle, when on Halsted and Madison Street you must act like a Roumanian.

If you find this impossible, slant your cap on one side of your head and let your cigarette flow from the other side of your face, and you’ll pass for a native without a challenge. Around this over-populated section they speak two languages, French and Carolei.

If you wander a little deeper into the neighborhood you’ll meet the wise crackin’ muskery, every other one with a charge of hop under his belt that would crack a nation I bank. Halsted and Madison was populated some years ago by a flock of ambitious old emigranacs who had imaginative dreams of the golden streets in America.

Theatrically speaking, “Halsted and Madison” is the most congested district in Chicago. Within a radius of three or four blocks, one can find at least ten theatres. The Empire and Star and Garter, playing burlesque; the Haymarket playing Stair & Havlin attractions; the Bijou, offering “blood and thunder,” and the Academy and Venus, dishing out the perpetual vaudeville. Then comes the Senate and the Wonderland with photo plays, besides several other so-called “slabs” giving an hour’s enjoyment for a g nineteen. With the Star and Garter next door to the Virginia, and the Academy just around the corner and a few blocks from the Bijou, the Empire a half block down the street and across the car tracks from the Haymarket (only a few butcher shops from the State and Wonderland), one can easily imagine the definition of the word “competition.”

Each and every house boasts of its own clientele, possibly excelling the Virginia, which has a Barker stationed in the lobby calling on the crowds to play his book for a ten-cent piece.

Little lazy Heck, who struts around the Empire when not tinkering with his chug-wagon or doing a marathon office and after carefully adjusting the eyepiece called for by the star (a choice seat in the English music halls). The man behind gave him the “once over” and told him to walk forty feet backwards and gallop into Rosenbaum’s livery stable.

The Madison Street Improvement Company promises a radical change in the West Side neighborhood shortly. It will no doubt take place. The erection of the new Northwestern Depot has done wonders for Chicago’s Bowery and with the several new buildings now in course of construction on and around Madison street, it looks as though the shacks will have to come down in and in a few short years the West Side may become Chicago’s Rialto. A new theatre is to be built within two blocks of Halsted street in two years, to play first-class vaudeville. This is not positive, but the present owners of the property claim it will come to pass.

Halsted now, Halsted and Madison is, theatrically, the fastest, healthiest and toughest neighborhood in the State of Illinois.
THE MAN IN THE BOX
BY ERNIE YOUNG.

The average theatre box office man may best be described as a thin, sallow-looking person with a face like a sphinx, and with about as much expression, most times bored out by the continual grind of cross-examining questions, put to him by the skittish public.

Although the box office should be the one place where the greatest care should be taken in the selection of the man, it is generally the most neglected, and the man invariably draws a gross salary almost equaling that of the head porter or property man.

The architect plans a beautiful theatre, and when nearly completed, he finds he has overlooked the box office. After meditating, he discovers
dapperly dressed young fellow, and buys three or four "hand me downs" suits which fit him, he is at once considered dishonest.

THE SOCIAL SIDE.

The box-office man is "on the job" until six in the evening. He then has an hour or so for dinner, after which he is busy until about 10:30 in the evening, and, as "Tad" says, "nothing to do till tomorrow."

His social pleasure consists of about an hour at night in some cafe, to be tortured with "Midnight Vaudeville," or the same time spent talking "shop" to actors or actresses playing the house. If he accepts an invitation for an auto ride, or attends any big social functions, his acquaintances and even his friends remark "Gee, I don't see how he can do all this on twenty per cent."

The ticket seller is always the friend and good fellow when his theatre is housing a big hit and seats are at a premium; those same friends have only a vague remembrance of him when unfortunate enough to be idle.

The manager who has graduated from the box office can best appreciate the ability of a polite, hard-working, honest, box office man. The latter can hurt the attendance by being snappy or unaccommodating, and can, with a nice war, increase receipts thousands of dollars, by forcing the higher-priced seats.

I did not intend mentioning names, but there are several ideal box offices in different box offices in New York City, who deserve mention, owing to their own personalities and politeness. Among them are Charles Robinson, Eddie Plohn, Geo. Danleev, Gus Schlesinger, Bert Young, and many others too numerous to mention.

The box office man in the larger cities where their theatres are open year round, are asked enough foolish, foolish questions to make the Twain turn over. Here are only a few of them:

"Is this a theatre?"
"What is the price of your seats? (after reading price scale)."
"Is this the box office?"
"Where is the ticket office?"
"Do they give the entire performance a matinee?"
"Is John North with this company?"
"Would you kindly take this note back to him? He knows me very well. He used to live in Houston about ten years ago and although I never spoke to him, he'll remember me."
"Where do I "set" with this ticket?"
"Do I get any reduction by buying six seats?"
"Did a little fellow with a black derby buy a seat from you today?"

Another remarkable thing is the number of people afflicted with "tin ears" (hard of hearing); stiff limbs, must have an aisle seat; bad eye sight must be in the first row. The "tin ear" and "bad eye sight" delegations are especially noticeable during the run of a musical show with a large chorus. Then there is the everlasting pass flend, the manager's friend, the pay almost any price to see a good show but, in the above cities where a theatre gives its best seats to the "scalper," who charges five dollars a pair for them, its business is seen to be on the decline, because the regular patron refuses to pay a premium on good seats, preferring to patronize the theatre which ignores the scalpers.

In Chicago there are several theatres lately issuing instructions to absolutely ignore the "scalpers." As a result, the business at these theatres has increased at least thirty per cent.

The proof of this is in the business of the Majestic and McVicker's theatres, Chicago, where the best seats are seventy-five cents and one dollar. In each house the demands of the spectator are totally ignored. The same rule is in effect at several other theatres.

In concluding, I would herewith submit a set of rules for the ticket seller who is ambitious and desires appreciation of his efforts:

Never remember politeness. Render your best efforts to please the patron.
Present Plays in Paris

By Edward G. Kendrew.

Paris, Dec. 2.

Operas.—The Paris National Academy of Music is not famous for its new productions, although there is a clause in its charter that in return for the State subvention it must produce at least three new works each year. Nov. 24 "Déjanire," the lyric tragedy of Louis Gallet with music by Camille Saint-Saëns, was given. This work was first seen in 1898 at Besiers as a drama. Saint Saëns decided to set it to music, the opera being ultimately produced at Monte Carlo last March.

Varying with the subject is mythological, about Hercules, the Greek, and is full of murder. The score will please those who like difficult music.

Comédie Française.—The famous State subventioned French theatre has scored another success with Gabriel Trarieux’s new piece "La Brebis Perdue" (The Lost Sheep), produced Nov. 29. The plot is taken from Balzac’s "Le Curé de Village." It was at first thought that Trarieux was writing a play on the Steinhel case. The play tells of Veronique Cailain’s troubles. Her husband dies mysteriously, thus freeing her from a hateful marriage. Her lover, Jean Tascheron, is sentenced to death for a murder committed by him to obtain money for their flight. This motive was not suspected, for it is not known that Veronique has ever been unfaithful. An old village priest (ably played by Paul Mounot) considers her a lost sheep, and endeavors to persuade her to make her peace with Heaven, and let Justice take its course. But Veronique appeals to the Public Prosecutor (formerly in love with her) to save Jean’s life, and confesses the murderer is her lover; that he committed the crime for her sake. A message is brought that Jean has hanged himself in his cell. Then Veronique follows the priest to devote her life to the poor. Mme. Bartot was splendid in the role of the unfortunate Veronique, and all the other parts were well played, as is usual at the Comédie Française, certainly the first house of comedy of the whole world.

Gymnase.—Nov. 7 Pierre Wolff’s latest three-act play finally saw the footlights, and was not a success. "L’Amour Defendu" is, to say the least, unnatural and disappointing. A husband understands his wife is in love with another man. When he realizes that her health is undermined by this secret, he goes away in order the lovers may be united. He sees his friend kiss his wife while she is asleep, retires and packs his bag, and in a final interview with the friend begs him to remain true to the lady. Someone considers the character weak, others immoral, but it is not human, and that is what the average playwright expects at the theatre—though he frequently does not find it on the French stage. "Forbidden Love" is excellently acted by Hugusnet and Garry, and Mmes. Leby and Dux.

Antoine.—The usual French problem of a "family of three" is the subject of Albert Guinon’s three-act comedy, "Le Bonheur" ("Happiness"), produced at the Theatre Antoine Nov. 3. But in this situation none of the parties is yet married. Colette is a young widow with many admirers, Rene and Mantel being the favorites. The latter is however middle aged. His advances are rejected in behalf of Rene. The two lovers decide to marry. Incompatibility is a drawback. They have not the same taste for furnishing the home, and their financial resources are not equal to the occasion. After a series of quarrels they decide to part. Then Mantel proposes to Colette and is accepted. Rene meanwhile repents and returns. They fall in each other’s arms as Mantel enters. He understands there are two courses to take, either give up Colette or accept Rene as "a friend of the family." He decides on the latter. Again this French play is not exactly moral, but we overlook this because there is so much satire and fun in the farce that affords a pleasant evening’s entertainment, and it is so admirably acted by Mme. Megard, Andre Dubocq, Mangin and Capellan.

Odeon.—Manager Antoine produced Max Maurey’s version in five acts of "David Copperfield" Nov. 8. It is by no means a faithful adaptation of Dickens, and is as remarkable for its omissions as for its additions. There is plenty of pathos, which wets many eyes, but M. Cawber, with his eye-glass (played by the music hall artist, Vilbert) causes much fun. The second act is the school, and the best of the production. There was somewhat of a surprise for English readers in the fourth act, which shows a thieves’ kitchen, with Paul. Although the Odeon has not exactly given us "David Copperfield," it is a good healthy play, nicely mounted, well acted, and a decided success.

Dejazet.—The little house has revived "Tire au Flan." It is an amusing military farce, showing the troubles of a nobleman’s son serving in the army, according to the French constitution law, and who imagines that his social position warrants him preference over other citizens.

Renaissance.—"Un Beau Mariage," by Sacha Guitry, played by the author and his wife, still attracts.

(Continued on page 119.)
PROFESSIONAL MANAGER'S WOES

There are few persons conversant with the inner workings of a big musical plant. When one picks up the theatrical journals and reads beneath ingentiously written "ads" the line in cold type.

"Mose Gumble, Manager of the Professional Department, be think himself. 'Gee, I wish I had that fellow's job.'"

"Waiting to see you, sir, Mr. Gumble. It's the Strong Arm Quartette."  "Well, let 'em wait, I'm too busy, can't you take 'em in to Weinch? Great Scott, here's a letter from Andrew Flack, and Miss New Rochelle, I wonder"—(another touch of the hidden button).

"Say, Tom, did those professional copies of 'Doll' come in yet?—Oh, by

VARIETY

CHICAGO IS PARALYZED

BY JOHN J. O'CONNOR

Chicago, Dec. 15.

The vaudeville situation in Chicago is perhaps the most widely discussed topic on tap at present. Strange as it may seem, the argument follows itself around a circle with no outlet or solution. Vaudeville is badly muddled around the middle west and although work seems plentiful, the fellow with the next three days can consider himself lucky, for the large majority are flashy routes that call for consecutive hours—instead of consecutive weeks as in the good old days of yore.

Chicago has no "big time." The elimination of "big time opposition" through the retirement of William Morris placed Chicago among the second rates as far as high class vaudeville is concerned, the Majestic being the only first class house within the city limits.

There are plenty of "small time" houses still running, however, although not quite as many as were in operation last season. The saying that "a good act can work a full season in Chicago" is all poppuck. A few years ago things were different. One could run for fifteen or more weeks around Chicago, but the changing of agents whose chief winter occupation seems to be "copping" one

Margaret Haney

The clever ingenu who met with such great success at the Folies Bergere, Paris. New featured with Rolfe's "LEADING LADY" Company.

"Now I'll just tell you how much of a job it is," said Mr. Gumble the other day, as he started in to open about three hundred letters piled on his table in the Jerome H. Remlick offices, and motioned the interviewer to sit down. "But first, won't you just wait a moment, please?"

"Say, Henry, ship those slides off right away, and you, Morris, telephone to the printer's right away—here's an order for 500 professional copies been waitin' a week, and—"

Just then the telephone rang.

Mose dropped a half-opened letter and put the receiver to his ear. "Oh, tell him 'yes,' darn it all, certainly he can have orchestrations"—

Mose touched an electric button. An attendant flew in. "Who's that woman out there?" asked Gumble.

"She's been here since eight o'clock this morning," meekly said the man, "and she's waiting for you to examine her manuscript." "Examine her what?" shrieked Mose. "For heaven's sake keep her out of here, I'm too busy. Take her down to Perry or up to Nat, or—"

"Yes, sir."

"And say, boy, that's other bunch out there?"

the way, what did Miss Fairy Lark want last night when I went out for a shave?—Who in H—ades is that

(Continued on page 140.)

Margaret Haney

This Archer Always Remains the Hero of the People

Another's house has shifted things around considerably.

"Procurers" have entered the field. Transactions have taken place where an act was guaranteed several weeks work at a good salary for the delivery of three "split weeks" (houses).

Among the Chicago agencies the Western Vaudeville Managers' Association stands in the lead by a wide margin. "The Association" is big and financially very healthy. Its position makes it impossible for one to judge its strength; likewise its weakness. The acquisition of the Jones, Linnick & Schaefer houses (including the Williard and Wilson Avenue theatres) have strengthened it locally as well as giving it two of the best "small timers" in town. The two mentioned, with the Kedzie (also booked through the Association) take in the three best Chicago houses booked through that office.

There are several other evidently prosperous houses, but none whose business exceeds the average. The Hamlin, booked through the Sullivan-Considine office, and the Linden, booked by J. C. Matthews, complete the list of big "small timers" in Chicago.

The Sullivan-Considine office and the Keefe-Matthews combination (it can be classified as a combination since nothing more than a working agreement exists) are practically the only opposition to the Association. Keefe and Matthews will no doubt eventually reach an understanding. Perhaps the Pantages and Miles' circuit will affiliate, which would mean opposition of some strength, but until they do, the situation will rest as it is.

The Hamburger boom caused a little talk for awhile, but died-a-born. Hamburger looked as though he was heading for the top of the "small time" list, but since severing his connection with the Cox office, Hamburger has either stood still or gone backward.

The Frank Q. Doyle agency has lost considerable prestige since the ascension from it of Jones, Linnick & Schaef-
TRAVESTY THEN AND NOW

BY CHARLES J. ROSS

You ask me to compare the travesties and the travesty players of today to those of years ago. That is almost impossible, as there are no travesties today. And no one attempts to play them. A broad assertion but nevertheless a true one. A condition due in part to lack of material to travesty.

We have no players today sufficiently great with marked mannerisms to make them recognizable to the audience, for no great plays—with strong heart interest, for travesty is in itself the most serious form of acting, requiring just as much if not more real study and preparation than the original play.

There are revues today, Burlesque. But no attempt at travesty. The writers are capable, managers willing, but they make one serious mistake. They look for and engage funny people; ones with reputation for comedy. They are given the parts and do their best, but, they want to be funny and when you attempt to be funny in travesty it is fatal.

Then they fall back on their speciality, for which they are noted. For it is a positive fact the man or woman in these so-called revues with the best song is the best actor.

He or she commands the prominence on poster and printing, the manager must accommodate, creating stars with no qualification beyond their ability to coerce song writers of repute and have them supply them with such material as the public educated in this style of entertainment demands.

We have only to look back over the recent effort to popularize this style of entertainment. We all know the result. Failure. Why? Funny people. No serious player to maintain the dignity of the savaging, no one to "feed" the funny people. They were left alone to be funny.

What was the result? Gone but not forgotten.

Returning to the seriousness required to portray travesty, one has only to recall the people in the Weber and Fields organization. In the little temple of creation known as the Music Hall, picture David Warfield's masterly portrayal of the love crazed Irishman. His grand and stately manner, putting "in Katherine," and Fay Templeton's splendid seriousness in the same travesty. Again Mabel Fenton's and her company's "The Passing Show," "The Merry World," even the great Weber & Fields company took suggestions from our offerings.

But if we revolved that style of entertainment today, where would we look for material to travesty. We have no more Fodoras, no more Virgins, Cleopatras or Camilles. And again the public taste has changed. They prefer "The Big Show," "The Red Head," etc., and the right time and they are the ones to please. Don't try to educate your public, amuse it.

Another fault I find in the present day revue is the great number of people engaged for these productions. It is impossible to have harmony, and with harmony and team-play, you get no result.

The managers know best. I merely suggest. Some managers engage a small company and give them plenty to do. Let the audience go acquainted with them, have as many extras as you like, only keep your cast as small as possible.

I base this upon the results obtained with the original company engaged by Weber & Fields, namely, Sam Berne, John L. Kelly, Ryan and Richfield, Beaumont Sisters, Idlet Bonnie McPhail and Ross and Fenton.

Compare this little bunch of artists to what one offered today and look at the comparison and results.

The first season this company appeared in the following travesties: "The Art of Maryland," "The Gezer" and "The Red Globe" and I venture to say (and many will bear me out) these travesties have seldom been duplicated. Certainly not in this latter day style of entertainment.

This is my advice to the writer, player and manager of travesty, be sincere, be legitimate. Certainly not in this latter day style of entertainment.

MARGARET NEWELL

THE GIRL WITH THE COMEDY ARMS AND LEGS.

This season Margaret 'Binky' Krause-Meyer is in ORIGINAL BILLY WATSON'S "HOT SHOW," and scoring a big hit with the public.

She has a style of handling "rag" numbers that is original and ensures the result which have steadily advanced her each season.

When I first shook the parental dust from my feet and started out to see what the world had in store for me, my mind was determined to anything—I was going to become an actor.

I made my debut in the second act of a melodrama. The title I refuse to divulge.

The scene was a lonely corner where the hapless heroine was confined under the care of a "faithful" servant of the villain. Enter villain, usual demands to girl, usual stout refusals, usual threats of murder, usual remorseful uprising of the "faithful"—"Master, anything but murder!" The villain swings on old "faithful," old "faithful" goes down for the count, exit villain with girl over left shoulder. Attracted by noise of police whistles, which I blew myself, I evidently disguised as an old Yorkshire doctor. Marvelous make-up! Flour on hair for age effect, little gray side-whiskers, numerous lines on face for wisdom effect, a thick towel wrapped around my body under my frock coat (which all good doctors wear). The last gentleman who had played the part was much stouter than I, so I had to fill the coat somehow. The moment I stepped on the stage I was a riot. I thought to myself, " Gee, but how quick these people are to make an artist." Down I go on one knee, take old "faithful's" head on my lap, and in a thick Irish brogue, informed the audience that it was all over. Suddenly a deep voice floated to me from the side, "For God's sake! Murray, cut out that Irish talk, remember you're a Yorkshire doctor." Success came to me rapidly but my salary remained the same.

Week by week, some male member of the cast would leave, and I was in great demand. Saturday night, usual dialogue: "Oh, Mr. B. please accept my notice, I leave this day week."

MARIE HAIY

AMERICAN MISS MAGGIE VOICE AND ART.

and

BILLY HAIY

Dancing Their Way to Success, and THE GHOST GIRL.
NEW YORK'S ODD SIGNS

The Empire described its attraction upon the opening of the season as
Charles Frohman Presents
A Single Man
John Drew
Philadelphia got the habit, but only once, when a sign read:
The Chestnut
Geo. M. Cohan
The Lyric theatre, New York, nearly poured forth a classic when it flashed to the 42nd street world the following:
Acton Davies Raves About
Everywoman

BUMPED INTO VAUDEVILLE
BY GRACE HAZARD.

Vaudeville wasn't thrust upon me. I rode into it on a bicycle. As it is customary for anyone taking up the variety work to have a vehicle to make the proper debut, I selected a wheel to carry me to fame and fortune.

In my opinion a good vaudeville act is exactly like apple butter and I am going to tell you why I think so. Every one well knows it's the most concentrated theatrical effort we have. Any established act which takes hardly ten minutes to perform may be the result of a lifetime of patient study and practice.

It is needless to say that I was entirely ignorant of this until I tried to become a trick cyclist in less than two months.

I was in high school at the time. A teacher was engaged to give me cycling lessons on the lawn of our home twice a week. I had absolutely no bicycling talent and no confidence in my ability to become expert, consequently did not accomplish much, though I managed to keep the grass nicely trimmed and made numerous landings in our flower beds. I came my way, but I'm mighty sure I didn't deserve it.

When I appeared for the public show I was terribly nervous and half frightened to death. There was no backing out and I screwed up enough courage to whisk out in front of a big matinee crowd.

The orchestra was blissfully ignorant of its peril, as the stage was small and built on an incline, not one bit like our backyard where I had done my rehearsals. My brother sat out in front. In some manner I got through safely and after the performance my brother came back and gave me some advice. "Pretty good," said he, "only you must go faster."
The "faster thing" didn't strike me as the proper answer. I vaguely realized that it was very easy for my big brother to sit out in front and tell little sister what to do.

Out rode that night determined to do or die. I went just as fast as I could, regardless of what was to follow. Bang, and down I went at the finish. There in the wings stood my poor mother, horror almost dulled by the words of voice. I picked myself up as best as I could, having no recollection of what I said or did during the time I made my exit. People afterward told me that I said "Excuse me" though I am positively certain that I did own the audience an apology. That unexpected fall sounded the finish for the bicycle. Mother set her foot down and said that I would have to pass up the stage entirely unless I adopted something better and safer.

Consequently I developed some talent in a more suitable form of work.

FLORENCE BENNETT
"THE COLUMBIA GIRL."

The truth, if electrical publicity has an effect upon a critic, the Knickerbocker sign said:
The Siren
Intoxicates
Alan Dale

The Amsterdam display read:
An All Star Cast in
The Pink Lady
Full of Good Things

When the French actress opened at Italy's in October, her first American appearance was incendently hailed before the house as
Madame Simone
The Thief

DE VELDE and ZELDA
ARTISTIC EQUILIBRISTS.
A classic act now playing United Booking Offices, under the direction of John PAINE SMITH.

FEES that nearly all of my "stage strungness" was literally bumped, thumped and dumped out of me through my many close contacts with Mother Earth. I was bruised from head to foot, but I was determined not to give up.

The instructor would start me on a "standstill." I had learned a song to sing as I rode around the stage, but I used only one pedal for the chorus.

After I was voted good enough to appear in public, the next thing on the program was an engagement. Here's where a pull came in. My brother was dramatic editor of one of the papers and had some personal friends among the managers. The chance
THE FAULTS OF BURLESQUE
BY GEORGE M. YOUNG.

Much has been written about the development and advancement of burlesque in the past few years. In many respects the claims along these lines are justified by the results secured by owners, managers and producers who have been instrumental in raising the standard. The deserving shows and houses have been receiving their share of what might be termed the respectable patronage.

Burlesque has developed and advanced, but there is plenty of room for further development.

There are many instances where some managers have never thought it either advisable or necessary to keep up with the line of march.

While the advancement and development may be termed general in a way, possibly in the majority of cases, there are managers who still believe that the burlesque patron demands roughhouse comedy methods for laughing purposes and vulgarity to make the show a "hit."

The slapstick, bladder-wielding comedian is still in burlesque; the comedy acrobat is still pushed into evening dress, and made to play a part that is far above his ability, and the manager is still making the rounds who fails to realize that the present day patrons of burlesque have become educated to the higher class of entertainment and are tired of the "turkey" shows.

It is almost impossible to make a burlesque manager admit that his is not the "best show on the road." It matters not that many managers go through the season without looking at a half dozen shows beside their own, they will still insist that every good "hit" done in the show, or every number that scores is either his by right of first use or, if it is done by half the shows in the "Wheel," the way his show does it makes the other shows look like a "one-nighter."

This argument gives the base for pointing out one of the most glaring faults observed in Wheel burlesque.

The art of dancing to-day means continual study, constant practice and a search at all times for the original and unique.

Years ago, in musical comedy, for a waits song one did a waits clog of some sort, or a fancy dance, and for each song whether waiter, march time or gavotte there were certain steps arranged, of course, according to the ideas of the artists.

That to-day is impossible. Audiences have seen so much, dancing has progressed, and been studied to such an extent that to do the commonplace dance would hardly bring a hand. A dancer now must put as much personality into a dance as a great actor puts into his part. A man or woman who dances with their feet alone, not thinking of expression, individuality, and charm (although they may do the most difficult steps) has about the same effect as an egg without salt.

The double dance seems to be the most popular. By the double dance I mean a man and woman dancing either a waltz or two-step in which they do acrobatic tricks in time to the music. To get tricks that are original and will fit the music keeps one constantly on the jump. They may be suggested by the slightest thing; children playing in the street sometimes fall in a peculiar way or unconsciously do something that suggests an idea.

This season I do a step suggested in that way. When "The Red Widow" started to rehearse, Harry Clarke and I were given a two-step dance to put on. I worried and thought and even woke during the night thinking of a trick to fit one place in the music that neither of us had been able to fix, but it seemed hopeless. The dance went on up to the night of the dress rehearsal with that one spot where we would have to stop, and say we had not thought of anything yet.

The dress rehearsal night I jumped in a taxi. All the way to the Grand Opera House I tried to think of something. It seemed impossible. As the taxi stopped a little boy jumped on the step to open the door. I did not see him and before he could pull the handle, I had opened the door, throwing him backward. As luck would have it, another boy was back of him and he fell in his arms. The boy, to keep his balance, stepped over his body, still holding him under the arms, turning him completely over, and picked him up.

I threw the driver his money, rushed into the theatre, and called Mr. Clarke from his dressing room. I explained the occurrence. We tried the trick, found it fitted the music and when our number came on that night we did it. It has been the means of a rousing encore nightly.

Double dancing is very much like matrimony. One must make sacrifices for the other, both in the dance and outside of the theatre. An old friend may invite me to dinner. Though the one thing I want might be a bottle of wine or a cocktail I must remember that one false step or a slip might throw us both over the footlights, and endanger my partner's life as well as my own.

Then in the dance neither one must think of individual glory, and like on a football team each man plays for the team and forgets himself, so I must think of a personal hit but of the dance as a success.

When I see a great dance I realize that it has taken hours of practice and days of thought. If audiences could only appreciate the work the simplest trick requires, I feel sure they would understand that dancing is really an art.

I have danced in almost every big city in the United States and find my greatest pleasure in studying audiences. In some cities they insist on you showing your best on the first appearance. Unless you please in your first number you are finished for the evening. In others, you are expected to start slowly and keep doing better and more difficult steps, each time you dance. You must learn to know your audiences.

ONE OF THE BIGGEST LAUGHING AND APPLAUDING HITS IN VAUDEVILLE.
FRANK GRAHAM AND EDITH RANDALL.
IN THEIR NOVEL COMEDY—DRAMATIC—SATIRE.
"A QAT OLD BOY."
Just finished the S-C Circuit and are now duplicating their success for the W. V. M. A.

RADIANT MADGE PURMAN.
Now playing in the last for the first time in four years, having been in England for the past two years, and on the "High Tides" for some months. Now I am playing in the "United States," E. C. RAUER.
A FEW IMPRESSIONS OF THE GREAT HOWARD IN HIS REALISTIC VENTRILIGUAL CLASSIC.
IN THE SHADOW OF DEATH

BY GEORGE L. MARION.

I have stood in the shadow of death; stood long enough to see it removed and instead have the great black pall of a living grave spread over me by the four cold walls within where I am writing this.

To go through my life, with no wrong blemish upon it, struggling to keep afloat, working towards and looking upwards—then to become the greatest criminal of all, sentenced to be hung for the murder of a woman I loved—it will be time yet before I can fully realise it.

The walls have been long, very long. Great weary walls, and I see nothing before me but the bleak hours slowly coming and more slowly going until at last the lights shall be turned off on me, and George L. Marion, a prisoner for life, saved from the gallows by the intercession of his friends, will be taken forth and laid away forever, one more life, however useful, sacrificed for that moment of passion I could not control, was not aware of, and which had wrecked so many before me.

What can I say? I have been asked to describe my inner self as the hour for my destruction approached; to tell of what I thought, of whom I thought, after I had been convicted and the death sentence passed.

My thoughts were many. Periods of my past with little inconsequential things returned to me. Those were my only comforts, for my mind came to my aid in recalling some humorous happening now and then in the years that had gone, which relieved me of the terrible load that I had to bear for having killed someone; the one if I had been ordered to murder all on earth I should have spared.

As the days slid behind me, and I kept going toward Sept. 28, when it had been decreed I should be hung, my thoughts took another turn. I wondered with myself how I should act when taken to the gallows; if I should be brave at the mouth of death; if when the noose encircled my neck and the word was given, would I die at the first drop? What kind of a death would it be? Whether death came that way with a snap or would I struggle into suffocation, still retaining my mind to again think over in a few moments what I had been thinking of for months in that cell?

I wondered why I could not be shot, electrocuted, gotten out of the way in a thrice? Why should I be further punished by a slow death for a death which had caused instantly, without pain and without premeditation? And had I not suffered enough in calm reasoning of what I had done, what it meant to me and to my people, and the great curse I had turned out to be to all of those most closely connected with my life?

I would grip the bars of my cell, but they gave me no comfort. I would think and think and think. What might have been! I saw only mirages, scenes such as are shown in plays behind a transparency. They were of all kinds. Then the jailer would bring me food, and with him the picture of the hangman, the noose, the platform, the click and the hereafter. I thought much of the hereafter. What did it mean? Does death expiate a crime? I didn't know. But wasn't it better to sleep forever than to stand there, waiting, watching, waiting for the last call? And would my long sleep be a peaceful one if I didn't pass away quickly at my execution? Who would be the last I thought of?

I had fallen into a more morbid state than usual on that day (Sept. 20) when I heard a quick step coming toward my cell. It didn't interest me. I merely caught an idea daily passing through me what it must be like when you never hear anything.

Then a voice said "The Board has recommended your sentence be commuted." It was my attorney, Mr. Chas. B. Lenahan. I couldn't grasp it all at first. Mr. Lenahan had brought me up with hopes from the first. "You will be sent to the Cherry Hill Penitentiary for life," said Mr. Lenahan. It dawned upon me. Those dreams of the gallows had been only dreams. I shook his hand, but I couldn't speak. I had been saved! And that night, when the excitement of having been pulled away from the shadow of death had somewhat passed I thought—saved for what? To die more slowly than by strangulation; to die by minutes; by seconds, in a four-walled room, without companionship, little sleep and nothing but my dreaded thoughts?

But I was happy in a way, for I did not want to be hung. I don't know as I feared death. I had taken life, and realised that people said I should pay the penalty. But not to leave the stain of a hangman's noose upon my family, who had done all for me. As a child with a mother, who still lives, I had seen myself a man. As I grew older and appreciated the mother-love, I wanted that mother whom I loved as dearly as any boy must love his mother, to talk with a heart full of pride as well as love when she spoke of me. It was hard to have my mind traverse the distance to what should have been and what was; my mother broken down with the son she cared for so much lost to her forever, not knowing where he was or had gone, and the horrible thought that perhaps some day she might learn he had been hung for murder. For during all the time since my arrest and even before (when appearing upon the stage) I had not revealed my right name.

There was no joy in hearing of my reprieve. And here I am, in the Cherry Hill Penitentiary in Philadelphia, known as No. 8457; a prisoner for life—allowed to write one letter a month and doomed.

It is full punishment, and I don't say that it is not mete punishment. I have thought a lot, of many things. If cases such as mine could serve to bring the world to a full realisation of the consequences of hasty actions, relieved my life, my death, will have worked its destiny in the making of good in all mankind.

As we in the theatrical profession see and live, the man neither love nor the woman I shot had done wrong, up to the time we separated. I determined to find her. I did, in Wilkes-Barre.

THE ORIGINAL LITTLE ALL RIGHT

Anointed by her. THE ORIGINAL LITTLE ALL RIGHT. Presenting a distinct Japanese novelty. Something entirely different from the conventional Japanese offering. Always working. Direction, A. E. METEER.

CARITA DAY

"THE GIRL WHO CAN SING AND DANCE." Has to make her little speech. DON'T HARP ANY MORE, SIBLINGS. Booked by A. E. METEER on WESTERN VAUDEVILLE CIRCUIT this season.
VARIETY

THE STAGE AND THE T. B.'S.

BY MAX BITTER

(riter and poster)

Christmas may come and Christmas may go but one Christmas day will always live long in our memory. It was in Greenock, Scotland. As the Scotch do not observe Christmas one can imagine how gloomy the occasion must have been. But we intended to have some kind of a feast, so we purchased a can of California apricots and handed it to the landlady and told her how to prepare it. She served it all right. Naturally we ate the tips and left the stalks aside. That night for supper, she served the stalks.

Many incidents occur during one's trouping in the foreign lands. On one occasion—the agency dispute was in the air in England—eleven of us were seated in the Cavour restaurant, Leicester Square, London, including managers, agents and artists. The agency controversy was then the subject of discussion with Jules Jordan, Bransby Williams and Max Ritter holding up the articles and Richard Warner (Somers & Warner) argued the agents' side. The argument grew so hot it looked for a time as though blows would be exchanged. Like a dove of peace, Jordan flew into the breach. He said: "Gentlemen, stop—before you forget we are all Jews."

On our first day in Glasgow a dense fog enveloped the city. My first thought on arising was that I had slept until the next night. I learned that the foggy atmosphere made the days as dark as night and that such a condition might exist for three or four days. It did while I was there.

In a dressing room in London we overheard an American and an Englishman talking about the relative merits of the British Empire with the American finally pulling that old question, "What else have you got in England to be proud of?" All arguments were settled for the moment when the Londoner replied, "My mother.

Jimmy Brit, Judge Walter.
THE HEAD OF THE HOUSE ASKS QUESTIONS ABOUT THE SHOW BUSINESS

"Don't go out to-night," said the head of the house the other evening, as I was sneaking toward the door.

"Why not?" I said. "What's to keep me here?"

"If you go," she says, "I'll go with you.

"Since when did I become the big rave?" I says, with a groan growing that kept rising in slight, having a particular engagement that evening that another skirt along would have tangled all up.

"Nobody's raving," she says. "But you are going to have company to-night, either here, or wherever you go."

"Very well, we'll make it right here," I says, "first because it's cheaper, and the other reason will hold over.

"There are a few things I would like to know," she says, as I commenced to yawn, thinking perhaps she would drive me forth for palling the old stuff of all married men.

"Anything especial?" I says, wondering if someone had been tipping The Head off.

"It's about the show business," says she, "and now trast we are all settled for the evening, set me right, so when I hear the people talk I can get some idea of what their trongs is leading to."

"Do you want to know?" I says. "There's nothing secret about the show business. It's all advertised on the bill boards.

"Well, I've got to get it right, and I can read those bill boards myself," she says.

"There's nothing else to know," says she. "Anybody who's so foolish as to go in the show business hasn't got nut enough left to keep a secret.

"What do I care about the secrets?" she says. "Everything with you is under cover. Sometimes I think you should have been an illusionist.

"Perhaps I am now, but I fell down too-right as an escape act," says I, with a snicker.

"That funny stuff again," she says, with three pounds of disgust concealing the atmosphere immediately.

"Commence then, and ask me questions about the show business, and make them short, because it isn't a long story," says I.

"Who started the show business?"

"Klaw & Erlanger and Mike Leavitt," says she.

"Isn't it any older than that?" she says.

"Who?" says I. "Leavitt, or K. & E.?"

"Why do they always call them K. & E.?" she says.

"It stands for Knifem'm & Ear-em." I says.

"It stands for King & Emperor, too, I guess," she says.

You make a couple of more guesses," says I, "and you can tell yourself the story.

"Why did they start the show business?" she says.

"So there would be failures for the magazines to laugh at me."

"How about the public?" she says.

"They pay to laugh.

"Never mind the public," says I. "This is all about the show business.

"What are the Shuberts sore at K. & E. for?" she says.

"They aren't sore!" says I. "They're glad.

"Go on," she says. "Isn't the Review always panning Abe's?"


"Frame up!" she yelled.


"No, I don't, and if that's a frame up, explain it to me," she says.

"I thought you were on," I says. "It's disarray. If it weren't for K. & E. the Shuberts wouldn't have got the backing. The other posters have had it all, and if they don't keep on panning, the backing will die off for want of agitation.

"But Klaw & Erlanger pan the Shuberts too, through the Telegraph," she says.


"Oh, Lord," she says. "There you go again with that Nugent stuff. What does 'equation' mean?"

"Equation," I says, all swollen up and taking the opportunity to spread myself, "means if the Shuberts didn't have the backing and a paper to pan K. & E., and K. & E. a paper to pan back, there wouldn't be so much money invested in the show business.

"I never would have guessed it," she says. "I thought it had something to do with the Sun."

"You're not so far wrong at that," I says.

"Por from what I hear there are several sons who are the real producers posting in the shadow of some chorus girl's tights.

"Oee, but you can get a wider range in the simple than I can follow," she says.

"What has a chorus girl's tight's got to do with Shuberts and K. & E."

"That's what makes all the money that gets in the show business."

"Who gets all the money?"

"The dressmakers and the scenery makers," says she.

"What do the managers get?"

"The rinky-dink," I says.

"What's that?" she says.

"The worst of it," says I.

"How?" says she. "They get the money.

"Oh, yes," says I. "They get the money to put the show out.

"Who do you think is the biggest; the Shuberts or K. & E.?” she says.

"Who do you?" I says, for it was an indelicate question.

"Don't know," she says. "It seems to me though Klaw is the important height and weight to consider.

"You don't go by weight and height, ignorant," says I. "In things like this, it's the noise that counts.

"All right, then," she says. "Tell me who makes the most noise.

"It's according to which paper you are reading," I says.

"Who do you think?" she says.

"Guerre?" I says.

"I can't," she says.

"Guerre again," I says, "and be more particular.

"Well," she says, and I could see the old gal was serious. "I should say Klaw & Erlanger were the biggest."

"Why," says I, growing a little curious.

"Because it takes longer to produce," she says.

"Now," says I. "You are off away; that isn't it at all.

"Then who?" she says.

"Figured by coin, showmanship or ability?" says I.

"What is that?" she says. "The Mausonic password?"

I says, noticing a tired feeling coming over me on the argument. "That's how you estimate people in the show business.

"It makes the most noise, then?" she says.

"The coil," I says.

"Who has the most coil, dearie?" I says.

"What's the idea of pulling that deafie thing on me now?" I says. "No matter who has the most coil, you're all the same.

"Now you know I didn't mean anything like that," she says, commencing to cry.

"It's it?" I says. "Like everything else in the show business, always tears around somewhere.

You made me cry," she says, "with your nasty way of answering.

"I picked it up," I says, "from all the fine gentlemen I meet on Broadway.

"Go on and tell me who's the biggest, and I'll go to bed," she says.

"And you won't go if I don't, eh?"

"Yes, but I'll dream all night of scoring on the shows I have seen this season, if you don't tell me," she says.

"Which ones?" I says, maliciously.

"Those in the K. & E. or the Shubert houses?"

"What's the difference? They were rotten enough in both," she says.

"Keep cool," I says, "and you will answer your own question.

"How do you mean?" she says.

"By telling who has the worst shows?"

"How," says I, "and you are warm.

"Well, I never," she says. "How on earth can I tell myself who's the biggest people in the show business."

"By finding out who has the most hits," I says.

"Honest?" she says.

"I know," says I, "and as long as you have breath left to ask me for money, you can go gamble on that.

"But you said Klaw & Erlanger and Mike Leavitt started the worst business."

"What's one of Mr. Leavitt?" she says.

"You'll find out when his book is read," I says.

"Then how could anybody know more about the show business than K. & E. if they started it?" she says.

"Who said anyone did?" I says. "It's impossible.

"Who has the most hits now?" says she.

"In New York or on the road?"

"What do you mean by the road?"

"The road is the place where they send the hits for money to support failures," I says.

"Who are the other great managers besides the Shuberts and K. & E.?"

"Henry W. Savage, William A. Brady, Cohan & Harris, Charles Frohman, and H. M. Horkheimer," I says.

"I never heard of Horkheimer."

"No," says I. "He doesn't lose much.

"Do you think the Shuberts and Klaw & Erlanger will always be fighting each other?" she says.

"Of course not," I says. "Why should they?"

"Well, then," she says, "why have they?"

"Did you ever hear of a get-rich-quick scheme on which one has to pay the money stops, there will be no more fighting.

"What will they do with all the theatres then?" she says.

"What all the theatres?" says I. "Too many theatres, you mean?"

"Of course," she says. "Everybody knows that.

"Just both," says I. "There are not too many theatres."

"No," says she, elevating her penciled eyebrows. "I thought there were.

"That's the wrong idea they all have," I says. "Isn't every theatre located on a lot? And what would have been on that lot if a theatre had not been built there. Perhaps a gambling or slaughter house.

"Oee," says she, "why don't you print? No one ever said anything like that," and she looked me over with a speculator's price full of admiration.

"It's so very simple, what's the use of printing it?" says I.

"What do you think is the trouble if it isn't too many theatres?" she says.

"Too few good shows and not enough people," says I.

"Maybe time will fix it," she says.

"Maybe," says I, "about the people.

COMING FROM AUSTRALIA
Mme. Eleanor de Cianeras, leading contralto with the Melba Opera Company, which has been touring Australia, concluded her engagement with that organization Dec. 12. New Year's lies ahead, and she sails for New Zealand and then takes the best route to Van couver, B. C., where she is due Jan. 9. Reaching this side of the water she will go immediately to Chicago to become the leading contralto with the Chicago-Philadelphia Opera Company.
SUMMING UP THE SOUTH

BY O. M. SAMUEL.

New Orleans, Dec. 15.

The theatrical evolution of the south during the past fifteen years has brought many changes. These changes are peculiar, almost enigmatic. Many persons, unaware of conditions as they obtain today, who invested in southern projects, basing their deductions on the manifestations of the people in other parts of the country, have had this fact impressed upon themselves quite forcibly—nay, sorrowfully. It has come to be recognized by astute observers that the southern theatregoer is a person apart, independent, inexplicable. The influences that attract his brothers in other climes affect him not. He thinks for himself, pleases himself. The indorsements of New York and Chicago away him not a particle. He assumes that they are the indorsements of New York and Chicago, and New York and Chicago are entitled to their opinions—he has his own.

The contemporary southerner demands more than did his predecessor. He has become frugal and keen because of the iniquities heaped upon him by the showmen of the past, insisting upon full measure of entertainment for the money expended.

The influence of newspaper criticism in the south is almost nil. There are many reasons for this—the two most salient being the lack of competent critics and the effect of the theatres' advertisements, both being painfully apparent to the playgoer who, nowadays, is assured of an attraction's merit by some friend with an appreciation of the drama analogous to his own.

The managers in Dixie have not all fully awakened to the knowledge of the newspapers' inability to stimulate interest through their reviews. This is evident in many of the one-night stands, where the criticisms of the papers in the cities which an underlined attraction has played the week previously are clipped and posted near the box-office window, just beneath the "Examine Your Tickets and Change" sign. This habit, in some sections, is really traditional.

Southern audiences are the direct antithesis of those of the north in the matter of deportment. They are reserved—not so—displaying emotion infrequently. For instance, an act eliciting "reception" upon its entrance, in a vaudeville theatre, is almost unknown. Southerners have no stage idols, appreciating the artist only as their work warrants. In nearly every city of the south, a certain night of the week is set aside as "society evening." It is then that the "who's who" of the community pay their respects to the drama. On these nights the theatre takes on the complexion of an afternoon reception. In New Orleans, Friday is "society night." In Atlanta, Wednesday.

The withdrawal of burlesque from the south several seasons ago was unfortunate and showed a lack of managerial perspicacity. At the time of its introduction, most of the shows were unworthy, and, failing to evoke favor through a histrionic appeal, resorted to salacity and licentiousness, ultimately driving the people from the theatres in disgust and precluding the possibility of profitable engagements. The south would have proven a Mecca had the policy in vogue today been instituted then.

Popular-priced vaudeville seems to have seen its best days in the south. Its popularity was short-lived, educating the people into an appreciation of a better grade of acts. By the same token, the devotee of high-class vaudeville now expects and demands more, and one must "have something" to "get by."
THE SMALL TIME SIEVE

The "small time" act has come to stay. It is now as essential as bread is to life. The "small time" covers a multitude of acts and not only gives them a chance to go a step higher but proves aifty refuge for a lot of acts that find the "big time" too full of open dates.

Again there are acts that will never be anything but "small time" acts. And why? Aye, there's the rub! Put this question to the average follower of vaudeville and he may ask in return "Why does a chicken cross the road?" Others say: "Take a look at the acts and judge for yourself."

The great inroads made by the moving picture industry, necessitating picture shows with the managers wanting to vary the monotony with specialties, were the greatest factor in creating the "pop" house vaudeville act. At the outset it seemed to be a matter of quantity and quality not with the salary figure the most important thing in consideration.

With improvement after improvement in the pictures and the demand such that picture houses sprang up like mushrooms throughout the United States and Canada, there came a greater demand for acts that were far inferior to the grade offered at the higher-priced vaudeville houses. Consequently conditions became very encouraging for the chambermaid, waitress, laundry woman and hash-slinger to leave their present fields of endeavor and enter vaudeville via the "small time" route.

With the competition keener season after season, the brand of "pop house" bills attained a better standard and today one sees a pretty good entertain- tainment in the "smaller houses" for a ridiculously small admission fee.

But no matter the house (taking New York as the home of the biggest number of ye "pop" places of amusement), acts appear that haven't a ghost of show even in what is now well defined as "small time" vaudeville.

Ye critic who, from day to day, frequents "pop" house after "pop" house, looking for what is best and criticizing what is bad in the acts that pass in review, has a task that is far from easy. In passing on this act and that, the writer must perform picture what might occur if the turns in question were being offered in the bigger houses where a more fancy admission price was in vogue. In the summing

"big time" at an amazing increase in salary.

It seems it is a question of talent and development more than anything else which raises the "small time" act into greater prominence and bigger money.

There are "small time" acts who say that they are going to do this and that just as soon as they can afford to lay in new wardrobe and equipment, but these intentions should have no tendency to keep an act from adding or taking away portions of their offering to make it a better commodity on the market.

There are few headline acts that did not once upon a time play "dumps," doing four and six shows a day with extra measure thrown in on Sundays and holidays. And of this bunch there isn't one that hasn't made vast changes from the time they first debuted.

They certainly do many things and say many things in the "pop" houses. A single singing act shows. The voice is very weak, yet the woman (generally a woman in this instance, as a man invariably offers a monolog) persists in singing from three to five numbers. Perhaps her changes of costume are worth comparison with any act in the business, yet she wonders why she isn't being bestowed with offers to play the bigger houses. All the agent has to do is to hear her sing and he calls all bets off.

Again the monologist comes on and talks about ten or fifteen minutes too long. Supposed the sly or Charlie Case's stuff (twenty-five cents a book), tries a parody to a tune beyond his range and then exits with "big time" offers ringing in his ears.

They ring and that's all.

A musical act bobs up. Bright military suits sparkle in the stage lights. No matter the make of instruments, the act offers an arrangement that would make funeral marches turn over. There is no animation, harmony is conspicuous by its absence and at no stage does the act bear comparison with those that are getting the "big time dough." The majority of these acts might be a riot at a Chautauqua or a camp meeting, but at that find enough "small time" managers to keep the brasses going in their houses.

Dancing acts seem to be in the majority. All are of the same type with little novelty showing at any time. Any time these acts pull any close harmony they know where they are going to land but don't give a tinker's whoop. They expect their dancing to land 'em safe and dry in the bigger houses. The Judges "up there" have gotten so now that a man, to get his dancing in the 'big time' must do something more than the ordinary routine. (Times have certainly changed since George H. Primrose was a boy.)

As the picture houses draw more children than the bigger places, any kind of an animal act comes in favor. Some improve and secure better engagements. Others continue in the rut as they persist in using animal routines that have long ago gone to the discard and declared no good for the "big time." Acrobatic acts get plenty of time to practice with three and four shows a day. As "practice makes perfect."
OLD-TIME STAGE-MANAGERS
BY NICK NORTON.

Though many people of today have the idea that the variety shows in the old days were sloppy and that the performers worked in the worst halls and houses imaginable, I wish to refute that belief, as there were pretentious variety theatres in various cities. George Daagle, of Daagle's Varieties, St. Louis, would spend from $10,000 to $15,000 on productions like "The Green Hunter," "The White Fawn," "Seven Sisters," "The Necromancer," and others. They had long runs. Each of these pieces was preceded by the variety bills.

The entertainment opened at 8 o'clock sharp and generally ran to 11:30 p.m. The specialties lasted about an hour and one-half, with an intermission after the ollo and between each act of the afterpiece (which had from one to three acts).

All of the big variety houses kept a ballet troupe all the year round which included a premier danseuse, secunda (second premier), six corryhees and about sixteen ballet girls, together with a competent ballet master. This instructor arranged a new ballet each week, consuming about twenty minutes. There were two forms introduced, the fancy or fairy ballet and the character ballet. (Special scenery for each.)

Two scenic artists, a costumer and a crew of carpenters were maintained at the theatre all the year.

Some of the well known stage managers of those days were John F. Poole, who staged, produced and wrote a new play each week at Pastor's Bow.

(Continued on page 102.)

PHIL BENNETT
THE ALPINE TROUBADOUR.

The quality of this artist's vocal equipment may be inferred from the fact that on return engagements he is frequently billed as "THE CARDINAL OF VAUDEVILLE.

To his remarkable vocal ability he adds a rare personal magnetism.

A hit with the SULLIVAN-CONSIDINE CIRCUIT.

Direction of NORMAN JEFFERIES.

and the talent just as pronounced as today, but not as large in quantity.

In the '60s and '70s, the stage manager was a far more important individual than he is now. Then he was generally consulted by the house manager in the selection of performers. He was the one to say who should work and what part of the afterpieces or house productions he was to play in addition to the performer putting on his own specialty.

The stage manager's word was law. His responsibility was far greater than that resting on the shoulders of the present day stage manager. Then his duties were manifold: today, the work is so shaped that others help in making the burden lighter.

In the other days, the stage manager had his own plays, stock pieces, comedies, dramas, etc., he could put into use whenever he felt it necessary. He cast them, rehearsed the people, and frequently played in them himself. He made the models for the stage settings and had to thoroughly understand the rudiments of acting and stagecraft.

There were no press agents. The stage manager did all the writing, i.e., the bill writing and the preparing of the advertisements.

The theatres frequently made very pretentious productions, for instance .

ANALYZING THE STAGE KID

It is and has been of general interest as to how the stage boy differs from his brothers brought up at home. In the case of Bud Helm, of the Helm Children (Bud and Nellie Helm), this boy shows two distinct personalities. When spoken to of the stage Bud assumes an attitude similar to that of the oldest performer, while in speaking of things apart from the stage he goes right back to the role of a kidlet.

Bud has been on the stage since a boy of three, then placed in a melodrama in his home town, Altoona, Pa. His sister as well had an early start on the stage, the two doing a specialty with a "one night stand" melodrama when they had hardly begun to talk. Bud talks about his experience with this show with very unpleasant recol-

Bud's likes away from the stage seem to run to toy railroad trains and moving picture machines. The boy at one time carried a moving picture outfit along with him and gave exhibitions to the other acts on the bill in his dressing room. He also is deeply interested in water, that is the kind he can swim in. The towns with some swimming pools or big rivers or lakes he likes to get to in the spring and early fall. During the summer, as long as both children have been working, they have never been away from their home. Bud doesn't say it, but from his manner one is led to believe that he likes those two or three months at home much better than those on the road.

Bud for a kid has quite a lot of deep wisdom stored away, for when

1895
Style of advertising used back in 1895 by NICK NORTON, for his juggling act.

GLADYS-VAUDEVILLE-PEARCE—Arthur

Presenting "THEY A LICENSE.

An requisite production; originality, appearance and quality are the paramount features. A Distinct novelty in "One." Direction, A. E. MERTZ.

GLADYS—PENGUIN—"THE WRONG NOTE."

A new vaudeville combination making a big hit everywhere this season. Commencing Dec. 1st begins a tour of the SULLIVAN-CONSIDINE CIRCUIT, opening at Columbus.

AL LEWIS and PEARSON, Walter

In their comedy creation "THE WRONG NOTE." A new vaudeville combination making a big hit everywhere this season. Commencing Dec. 1st begins a tour of the SULLIVAN-CONSIDINE CIRCUIT, opening at Columbus.
"WHEN PICKING FOREIGN ACTS, GO ALONE," SAYS H. H. FEIBER

"To pick a foreign act, go alone," says Harry H. Feiber.

The first American to become a foreign booking representative for vaudeville was Harry H. Feiber. Mr. Feiber is now the senior member of

When starting to book for Keith Circuit, Mr. Feiber was obliged to engage for a limited time. To assure this condition entitled foreign acts being disinclined to come over to America for a short contract, Mr. Feiber conceived the "optional clause," which still remains in the foreign agreements. This gave the American management the right to prolong the engagement after a period of two or four weeks, and at the same salary. In those days Al Aarons (now of Aarons' Associated Theatres, booking about 600 one night stand houses for legitimate shows) crossed the ocean occasionally to secure novelties for Koster & Bial's. He and Feiber often watched bills together.

Among the hundreds of acts engaged by Feiber, involving millions of dollars in salaries during the twelve years, the Keith office never canceled a "Feiber act." In the year Mr. Feiber branched out for himself, one of the acts turned over to him by Mr. Keith alone. The turn brought over here by him had its salary voluntarily raised, with an extension of time for twenty weeks.

"My theory in engaging acts was to feel that at the price for America the act was worth it. In the early days, foreign acts booked for America through the agencies over there had been accustomed to having their transportation paid. Koster & Bial's then gave turns first-class passage. B. F. Keith was paying second-class passage. On my first trip I stopped at America, where there was a little grumbling at first, but I told the acts they were to receive so much salary, and Mr. Keith was not concerned in how they got to America, as long as they opened over there as agreed.

"In 1904, during one trip, I placed fifty acts for the Keith houses. While I hear that good acts fit for importation in Europe now are very scarce, I don't hesitate to say that were I to go to Europe to-day, following the same method I practiced then, I could repeat the performance. The acts said there, but to find them—and at the price—is the answer.

"I really believe my contract was the first to ever contain a 'personnel clause.' That was a peculiar case. I had engaged Merian's Dogs for about $200. I told Merian I wanted the same dogs I saw in the act over there. To assure that they duly appeared, I drew the contract to read $100 for Merian, and $10 apiece for the ten dogs he showed on the other side.

"Another similar case was when I first brought Berzac's animal turn over here. His colored assistant wore Berzac's frock coat the day I watched the turn. It was an accident of some sort, the boy not being able to find his own coat in time. Berzac's long coat on the short, squatly colored fellow gave him the necessary comedy appearance. I inserted a clause in the contract that the same boy and coat must be in the American exhibition of the act, and they were. I got Berzac at $400 a week. His last engagements over here were at $750 weekly, with the same act."

Asked what he thought contributed mostly to the raise of foreigner's salaries, Mr. Feiber replied, "The manager."

Years of observation, remarked Feiber, had led him to believe the manager's judgment is influenced, and often he does not detect the 'claque' that has been planted for his benefit. It has happened also that a manager visiting on the other side has viewed a performance following a related dinner; the show corresponded to his humor. Max Pollock, the European agent, when representing the Hanseal, Hamburg, had instructions while in the quest of turns for the house not to eat between midday and midnight. Admittedly not a bad scheme, Feiber commented, though he never starved while hunting for acts.

"But the great drawback to the manager booking is the limited field he wanders about in while looking for turns. Those places where acts might be secured are not thought of by the manager, nor does the agent (if he knows) lead him to them."

"I remember," he continued, "one night a couple of agents, including myself and an American manager, were seated at a music hall in Cologne. A turn with four or five girls came on. The manager asked me what I thought of them. I replied not very much, at least for America. To show me how little my judgment amounted to, the manager told the other agent to give them a contract for twenty weeks in America. The act played one week in New York 'to show,' when it was closed. The manager claimed the personnel had been altered.

"The foreign representative must depend absolutely upon his own judgment, remarked Mr. Feiber. Were he to book an act, according to the errors would recoll upon his head, not on those in authority and who issued the instructions. To illustrate this Mr. Feiber mentioned a dancer. He received cable advice to obtain the act, as the opposition at that time

DUNEDIN TROUPE
Marcelines and Artistic Creoles
Touring Europe.
Address care Mr. London.

JAMES E. DONOHOE, Mgr.

Felber & Shea, who have a circuit of vaudeville theatres.

It was in 1896 that Mr. Felber became connected with the B. F. Keith Circuit. He immediately proceeded to Europe, and engaged acts for the Keith houses on a basis of 10 per cent, commission upon the weekly salary of the turn. During that year Mr. Felber earned $900 in commissions, while his expense account ran to $4,000. Always under the Keith direction, on a commission basis only, Mr. Felber later reduced his commission from 10 per cent. to 5 per cent. and in 1906 resigned his position as the Keith foreign representative to engage in managerial pursuits. Since his retirement, B. F. Keith and the associated vaudeville managers in the United Booking Offices have been without direct representation abroad. A single week selected at random from the old routing book of Mr. Feiber's revealed fifty acts, all imported by him, playing at the one time on this side to an aggregate salary of over $12,000.

During the twelve years of service with Mr. Keith, Mr. Felber made 50 round trips to Europe. There is no American who knows Europe as well. Remaining there some times for three and four months, Mr. Felber explored the wilds of Europe in quest for acts. He found the Four Holloways in a little English village, where the price of admission to the "music hall" was four cents. Engaging the wire act for America, it has since grown to be a famed international turn.

ISHIKAWA BROTHERS
The Only European Style of Japanese Hand Equilibrist.
Very act in America.

The price of the turn was $1,200 weekly. The cable said to book it for a year. Feiber replied he would not engage the dancer, and advised that the opposition be allowed to secure (Continued on page 112.)

(isham, Philadelphia) was at all.
AGAINT STAGE CHILDREN
BY SOLOMON WOLF.
(Head of the Child Labor Prevention League of Louisiana.)

New Orleans, Dec. 15.

Several States of the Union, among them Illinois, Louisiana and Massachusetts have enacted that children under fourteen shall not be permitted to appear as performers or actors in any theatre. I use the word all through this article in its most comprehensive sense, and as including all classes of shows.

This legislation has naturally aroused much dissatisfaction, for decidedly it is a departure from the usage of many centuries, since at least as early as Shakespeare's day, the appearance of the child on the stage has been customary, and considered not at all improper.

Much of the opposition to this legislation is perhaps due to its novelty, and to a lack of knowledge of the conditions which induce the advocates of this legislation to promote it. When the subject is first called to the attention of the ordinary well-meaning man or woman, it is usually condemned as an unreasonable interference with human liberty, as smacking of puritanism, etc. Nor is this surprising. The audience sees the child on the stage, and apparently itself enjoying the exhibition of its childish graces and let us say accomplishments. Those who are the happy or unhappy possessors of more or less fervid imaginations, soon begin—metaphorically at least—to raise their voices above the tone which obtains in conversation or temperate discussion, and the advocates of the legislation prohibiting children under fourteen from appearing on the stage, are accused of wanting to sacrifice to their morbid morality, etc., the art and artists, the literature and authors, who have made the stage the great educative force which all men recognize it to be, and at one full blow to destroy the greatest source of amusement the world has ever known, to say nothing of all of bringing absolute ruin upon those who have so heavily invested in theatres and all that is incidental to them, and upon the thousands of actors and actresses who earn their bread and butter in the practice of their art or profession.

Before I attempt here to answer those well meaning, but not well informed men and women, it is perhaps not inadmissible that the true proportions of the issue be ascertained; for many—otherwise perhaps very admirable persons—have intentionally

hitting a town we had to build everything but the playhouse, using candles and oil lamps for footlights.

Sometimes it was just the dining room of a hotel we built our own stage or in town halls or in churches. I recall an incident that happened in Northumberland, Pa., where we gave a performance of "Uncle Tom's Cabin" in an old church. The stage was made of old planks an inch apart, and talk about cold weather! Wow! those penetrating blasts up through the cracks.

The remembrance of that performance will always be as vivid as though it took place yesterday. The man playing Uncle Tom came on the platform with his overcoat and ear muffs on. The moment the audience got sight of our colored hero it shrieked with laughter.

Actors in those days seemed more brotherly than they are now. If one made a mistake the other was ready to help him out. The salaries were small and the company seemed like a little family. There were some bully good actors still in the business, but for some reason they fail to show the same affiliations as in other days.

Most of the actors of former years came from the stock companies. I've known leading men who could play Hamlet one minute and dance a hornpipe the next. It was the same with the leading women. They could sing, dance, fence and play any part they were cast for.

VARIETY
39

A MEMORY OF OTHER DAYS
BY JOHN FENTON.
(Mr. Fenton Has Been on the Legitimate Stage Forty Years.)

I remember in 1877 I was out with a travelling company playing through the coal regions in Pennsylvania. In those days we carried our own little sets of scenery and when

Today they seem to stick to one line of business. I often notice that if a leading member of the company is taken ill, it is extremely difficult to fill his or her place with members

of the company. In the old times it was different. I do not say this with any disrespect of the young people of the profession, for there are some very bright lights in the new acting generation.

FOX AND WARD.

Fox and Ward, the record millionaires of the world, made their debut in Cincinnati in 1842. Their entire career has been one of perpetual mineral companies and in Vaudeville. They have been successively with Dugan and Benedict's Miners, Barlow, Win- sen, Prince and Ward's Miners and then had their own mineral company until 1882, when they returned to vaudeville. Joseph F. Fox was born in Odgen, N. Y., May 1, 1846, and Mr. H. Ward in Cavanagh, N. Y., September 17, 1849. They became famous for their silent status clog and marble pedestal clog dances. Their vaudeville tours from coast to coast are under the artistic direction of Norman Jeffrey.

TILFORD

THE AMERICAN VENTRiloquist.
"THE GREAT LENTER FIND."
Now Featured with the NEW CENTURY GIRLS.
Will Be Seen in the Title-Role Next Season, Playing the Best Time.
RAGTIME vs. CLASSICAL

Are we becoming a nation of music lovers in the legitimate sense of the term "music?"

C. H. Dilson & Co., as representative dealers in all kinds of sheet music, both "classical," operatic and "popular," were called upon to answer the question. Their Mr. Priaulx asked that a series of questions be written out for him, so that he might give them careful consideration. Priaulx did not receive the answers within a reasonable period of time.

Mr. Priaulx was phoned to. He declared his answers had been written out and turned over to their Mr. Cragan, who was then switched on the wire. Asked regarding the written interview Mr. Cragan replied the firm did not care to supply any written statistics but that if Variety desired any figures, Mr. Priaulx would supply them orally.

Mr. Priaulx was again called upon with a duplicate list of the original questions, and again referred the interviewer to Mr. Cragan, explaining that Mr. Dilson had placed his veto on the written statement, but that Mr. Priaulx would surely furnish oral answers. Nothing daunted Variety's representative again sought out Mr. Priaulx and requested the statement. At this juncture Mr. P. was called to the phone, listened attentively and said: "All right." Turning to the interviewer in a changed manner, he declared abruptly there was nothing to say on the subject, and would "Variety please forget all about it!"

Other dealers in the "classics" were unanimous in their refusal to commit themselves on the subject of the inroads being made by the more popular form of sheet music, establishing thereby the conclusion that the sale of the "classics" is not holding its own with the demand for the lighter forms, and that the dealers who bear a close resemblance to Liszt's Rhapsody. Then take, for instance, Irving Berlin's 'Mysterious Rag.' I mention this one specifically because we do not publish it, and hence are totally unprejudiced in referring to it. The music is as high grade as anything produced in years. The popular composer of America today is turning out more classical music than all the other nations put together.

"Then again the nation is rapidly becoming a nation of music lovers from the fact that sheet music is now within reach of all through its sale in the five and ten-cent stores. There are nowadays a hundred times as many places where music can be purchased as there were a few years ago. Don't worry about America's musical advancement. It is taking care of itself."

Harry Von Tilzer, who has had annually for the past fourteen years from two to five nation-wide successes, says of ragtime: "Ragtime is not a type of song; it is a type of song-treatment; in fact it is the distinctive American treatment of song in general. It reflects the spirit of the American people, their extraordinary activity, restlessness, initiative, joyousness and capacity for work, and for play. 'Ragtime' bears the same relation to American music, the American commercial spirit bears to the commercial spirit of Europe. 'Ragtime' pervades all styles and classes of American music, from the coon song to the parlor love-song and I think that I am safe in saying that so long as America remains the land of the brave and the free and the busy, the long shall we have 'ragtime."

Edgar Selden, manager for the Shapiro company, says: "Answering your question, 'Is The Sale Of The Higher Grade Of Sheet Music Increasing Proportionately With the Population Of This Country?' would say that of my own observation, I am of the opinion that it is, despite the fact that so-called ragtime songs are very popular in general demand. While the better class of everything may appeal only to the select few, I am of the opinion that everything in general is slowly but surely attaining a higher plane, and that the discriminating public is proportionately increasing.

The appeal of symphony recitals, classical concerts, oratorios, and kindred other musical entertainments, are patronized more, greatly in excess over former seasons. The ragtime song is the song of the moment. The former is quickly forgotten, the latter grows stronger and in greater demand as time progresses."

"This condition is applicable to the sale of both these styles of composition, giving the ballad a shade the best of the proposition. It is not to be taken for granted that because a ragtime song is hummed or whistled on the streets, that the party so associating in its popularizing has purchased a copy, but the lover of the ballad is pretty sure to be the possessors of some sort of musical instrument and generally with the price to buy a copy; therefore the sale of the ballad is generally in greater proportion than that of the rag or novelty song."

When J. Fred Helf was asked if ragtime was on the wane he said: "Ten years ago I was asked the same question. I thought then that it was practically through, but it is now more popular than ever. Ten years hence I will probably be asked the same question. Ballads are not over-popular just now, but will come back.

(Continued on page 110.)
“FREAK ACTS”-IN AND OUT

"Freak Acts," so known and termed in vaudeville, and which become the subject of this story, are composed of people who appear upon the stage, propelled there by the quantity of publicity or notoriety received in the daily newspapers. The other branch of the vaudeville turns, that properly come under the heading of freakish, such as armless men, strange men, and others who might be thought to have graduated (if not themselves, then the sort of act they do) from the museums into the variety profession through its vaudeville branch are not now referred to as "freak" turns.

Anyone given extraordinary attention by the press (and that publicity which is believed to draw about the person a pungent spell), will draw others to look upon the newspaper hero—or villain—(he or she) as the case may be. And those possessed of that morbid curiosity which impels them to surround a church, whether a funeral or a wedding is being held inside, will pay to see the object of the newspaper stories. Or at least some theatrical managers believe this to be so.

The stage seems to carry a talent to those brought on by this means. There are exceptions, but few in comparison. In vaudeville of the past few years, the large amount paid to these "freak acts"—even though for a week's engagement, has unfitted the temporary beneficiary for any future walk in life. Whether it is the atmosphere of the theatre, or the touch of grease paint to the cheek, no one knows, but many shrewdly opine it is the false valuation paid in, given to these mortals, that upsets all their calculations of years, including their own estimate of themselves.

Sometimes the brief stage experiences imbue the "freak" with a notion he or she is really "it." That was recently illustrated when Lillian Graham and Ethel Conrad were indicted for shooting W. E. D. stings. The two girls had their pictures printed so often, they were angry when the papers overlooked them for a day. The inevitable happened, Hammerstein's got them. Hammerstein's, New York, has been getting most of the "freaks" for some years back. Before Hammerstein's, Koster & Bial's was the home of a few, and during the reign of the Sires in the New York theatre, that house turned down no publicity-men "freaks."

The Misses Graham and Conrad commenced a stage career as a "slater act" at Hammerstein's at $500 weekly. Prior to that engagement, Miss Graham had never earned a dollar; Miss Conrad may have had some slight experience in the chorus. Their "act" wasn't an act; it was a pity. Singing "Alexander's Band" "made good" for them to some slight extent, but in those days of that song success, if the trotting car hum to the hearer which sounded like "Alexander," he involuntarily applauded.

Curiously sent many people to Hammerstein's. These girls were re-tained there, one, two, three weeks. Their booking agent was finding all sorts of trouble in obtaining the ear of any vaudeville manager, when the "sharphackers" were mentioned. During the first Hammerstein week, the young women were much worried. They asked "Are we making good?"

The second week they commenced figuring how they could improve the "act," and the last week the Misses Graham and Conrad were quarreling as to who was really the hit of it. A week was obtained at a theatre in Atlantic City. They were retained there for the second week. During this engagement, the breach between the young women grew serious. Neither would concede the other was of assistance in the "great success" of the week. The booking agent could not have been obtained by either.

One of the exceptions to the brief stage life of a "freak" and the stage talent, is James J. Corbett. Yet Mr. Corbett can blame the stage for his defeat by James J. Jeffries in the 25th round of their memorable battle that was to have been for twenty-five rounds at Coney Island.

Mr. Corbett told the story but recently. Said he: "They can say what they want to about that fight, and I've said many things, but the truth is that had I not been thinking of the stage, Jeff would have never knocked me out."

"After the twenty-second round," continued Mr. Corbett (who is now one of the most successful acts in vaudeville, and has a permanent future assured him on ability, besides his great popularity as the ex-champion of the world) "I was thinking. The men in my corner were talking to me, but I didn't listen. Jeff had just hit me a real blow and thrashed me for this. It looked as if my time was up, and I knew that this would be the first in demand. After the Atlantic City engagement the Misses Graham and Conrad faded completely out of the theatrical sight. No one wanted them, together or singly, and a job in the chorus of a "small-time" vaudeville musical production could not have been obtained by either."

Mr. Corbett got his eight-sheet, however, and can return to the stage any time he wishes. He is appearing in vaudeville now. Another pugilist who "made good" was Ruby Robby Pitman. Many other fighters have appeared on the stage, the ma-

THE ST. LEON FAMILY

THE ST. LEON FAMILY, with Ida St. Leon playing the title role, are the feature of "POLLY OF THE CIRCUS" this season, with little Ida, the star of the FREDERICK THOMPSON show.

Miss Ida has been in the piece for three seasons now. Notwithstanding her extreme youth, she has earned the favorable opinions of the critics.

THE ST. LEON FAMILY, a circus one, naturally fill into the atmosphere of the play. MISS IDA ST. LEON is traveling with her children, James Barrett, the dramatic critic of the Denver Times, said of Ida, when the piece reappeared there recently: "She, Miss Leon is very nearly the whole show. Here is a winning little actress. She speaks her mouth and her bright little eyes and people listen as intently as if they were trying to hear the beats of her little heart."

(Continued on page 117.)
AROUND THE WORLD
BY WALTER C. KELLY.
("THE VIRGINIA JUDGE".)

In accordance with the suggestion that an account of my recent world tour might be of interest to the profession in general and those in particular who contemplate a professional visit to those far corners of the earth, I will set down briefly a record of my itinerary, the impressions gathered and conditions prevailing in Australia, Africa and Europe.

As the conditions under which I made the tour were extremely pleasant and profitable, they will serve as a guide to any artist whose soul yearns for the desire for an artistic conquest of the English speaking world.

The contract conditions for my tour were arranged during my London engagement at the Palace, through Paul Murray, representing Richards Australian Circuit, Ernest Edelsten acting for the Hyman tour in South Africa, and Ted D. Marks, acting for myself. Comment on Mr. Marks would be superfluous. Messrs. Murray and Edelsten are also gentlemen of the highest repute in London theatrical circles.

Returning to America I started on a tour of the Orpheum Circuit, so arranged to terminate at Los Angeles in May, after a brief sojourn as the guest of my friend, Nat Goodwin, at his beautiful ranch in the San Jacinto Valley.

I accepted the invitation of James J. Jeffries to partake of the salubrious climate and beautiful solitude of his training camp amidst the giant redwoods of Santa Cruz mountains. After the tragedy of Reno, I proceeded from there to Vancouver, taking passage via the Canadian Australian S.S. Zealandia on the first leg of my journey.

Seven days of pleasant sailing brought us to Honolulu, the most important and beautiful city of the Hawaiian Group, which, by the way, boasts of a first class vaudeville theatre where many fair salaried artists break their journey by playing two weeks; after spending a pleasant day here amidst most friendly natives and a wealth of tropical and romantic scenery that beggars description, we sailed for Suva, the principal city of the Fiji group, 2,860 miles distant, inhabited by a British garrison, a deluge of coconuts and sugar cane plantations and a horde of cannibals whose apparatus consists solely of a tired expression.

Arrangements had been made by wireless previous to our arrival here, for a boxing carnival between a quartet of American boxers en route to Australia and four native "Black Hopes." I was requested to preside. After instructing the Yankees, viz., Billy Papke, Cyclone Thompson, Ray Bronson and Jimmy Clabby, as to my wishes, the next hour saw the wrongs of Reno fully avenged.

We sailed at daylight, while four battered natives howled their maledictions and 400 others chanted a war song that made us glad to leave. From here we encountered four days of heavy seas before arriving at Brisbane. Landing at Pinkies, nine miles from Brisbane, we proceeded there by train and spent a most pleasant night in this flourishing city to some 130,000 population. Here I obtained my first taste of Australian hospitality and regretfully sailed the following morning for Sydney, 600 miles distant.

Arriving there in good shape I found that my very good friend, Sir Thomas Dewar, one of England's merchant princes, had already instructed his Australian manager, George Wright, to be sure and see I was properly entertained during my sojourn in the Antipodes. Needless to say Mr. Dewar's instructions were fully carried out.

I arrived in Melbourne a few days after landing; this is a splendid city of nearly 600,000 wide awake and most hospitable citizens, 580 miles from Sydney. It was here I made my initial bow to Australian audiences and with results that will long remain a most pleasant memory. I found both press and public prodigal in their appreciation of clean American comedy.

The city is splendidly laid out in wide and well paved streets, substantial public buildings and spacious parks and gardens. There is a gen

CHICK SALES
The present portrait of Hamlet based on his various characters.
Mr. Sales is now making a very successful tour of the ORPHEUM CIRCUIT.
Management of EDW. & KELLY.
VARIETY

BURLESQUE THIS SEASON

There isn't any great change in burlesque this season from what it was last. The same scarcity of good women principals is particularly noticeable. Lively song numbers are so few and far between, it would seem the species had passed out of existence.

Vaudville, however, must have claimed a great many young women who otherwise would have been available for burlesque. Vaudville, both in its "big" and "small" time, divisions, has even partially emptied the ranks of the meritorious females in burlesque. A majority of those remaining as "principal" women are those who believe burlesque cannot get along without them or their husbands, and having wedded their husbands, these women believe they are married to burlesque also.

The grandchildren may come and perhaps go as well, but the burlesque women somehow hang on forever. Many a show has passed through New York this season which looked as though it had been framed up by the husband to please the wife and her friends in it. And if it isn't his wife, then some other woman. In burlesque more than elsewhere the influence of woman in the selection of a production seems predominant. "Inside" stories of many shows tell the tale. "She's running the show" is a common expression, and just as often it is a common show. This condition is not alone in burlesque, nor the musical comedy of the legitimate stage. It is everywhere in burlesque, but never so prevalent or loud as in burlesque. It becomes more apparent and harmful in burlesque through the women acting as trouble makers or directors or stage managers or in other words "just plain boss," being almost without exception the wife of the owner, manager or principal comedian, or a sweetheart, and in nine cases out of ten a poor performer. Often the combination of wife and poor performer occurs, when the woman runs the show, no one can be engaged to eclipse her in any one point. That means a wholly incompetent female cast.

Another fault of the current season has been the extravagant production which necessitated the reduction of the payroll. This brought into burlesque many crude players of the feminine persuasion, who were satisfied with little money to see their names on the program as feminine characters. It may explain the season's crop of chorus girls, on a whole the prettiest in years and looks and work both being considered.

One show in mind had three women, who drew $45, $50 and $55 respectively. Any "single woman" in vaudeville who can do anything at all (and a great many are not doing any more) can command not $80. Thorough burlesque manager waves his hands, swears a few words out, and exclains: "Where are you going to get 'em?" The answer is they hire the chorus again for a principal next season. That pleases the chorus girls. A graduate will grow excited over a raise from $15 or $18 to $20 or $25.

Being a "principal" is worth something to her. If a manager can cheat on his salary list, cutting it down from $1,000 to $850 or $800 or thereabouts, he can easily figure that during a season of forty weeks, he will have saved $4,000 or $6,000 in his payroll. Of course there's no guarantee to the manager of a guaranteed affair. All the managers understand that. In burlesque you simply don't have a show, just a treasurie.

One burlesque show last year lost $12,000, another $5,000. Some of the shows this season will be fortunate to break even. Many of the burlesque productions are going to end a winner, some of considerable amount.

It isn't the most expensive show by any means that makes the most money over the route. But it's got to be a decent company that will draw enough to work out a profit. The manager who imagines this or that show is making money, without good women, and follows the example, falls down for a very simple reason: i.e., the money making show has something else that draws, generally a well known burlesque comedian.

The talk and controversy between "old fashioned" burlesque and "musical comedy" doesn't amount to much, nor does it mean anything. The show that gets the money is the show, no matter what kind of a make up it has. All shows can't be the same. When the passing monotony of similar productions is based on the burlesque-goer, business falls off. It is the variety in burlesque that passes the age limit. There are any number of "girls" in burlesque who should be superannuated. Their husbands can afford to do it, for the men may play in burlesque long after their wives have been forgotten. The trouble is, the wives won't be forgotten, so their husbands and their husbands' shows will be gradually pushed out to make place for others. That is, if the chiefs of the circuits are wise.

NEVER A TROUBLE LIKE THAT

BY BILLIE CULLEN.

(WARD AND CULLEN.)

Were you ever with a show, where everything would go, To make your life a sweet, happy dream? Where you were treated finer than the big bandelier; I'11 tell you, boys, it's honey, peachies, cream.

Where not a soul was jealous, but a tribe on evenings; To help this show, with all, a great big scheme? And while loud laughs you're getting each was there freining, And praying that the stage crew would keep quiet.

Where you choose the opening position because the bill's condition Needed someone who could open up the show; Then used you as a starter and a martyr. And said it all O.K., I'll get my dough.

With another you're dreaming and you find it's a blessing That he didn't use the books all for himself It took all he could make up to supply you with your make-up And he didn't use three-quarters to make him wait.

On the bill some old "Legit" would come in and sit, And say, "My boy, believe me, it's a fact, You are one in a million but a "Cursed vaudevillian.""

And he wouldn't make a call when reaching the booth To find that all the others had first crack; At every nice front room, YOU and funus, And say, "All right, I'll take one in the back.

Where the acts have been rehearsed when you were there first And the burden "Louder" You all out for being late. You laughed at him and joke, offer him a sandwich And say YOU didn't miss the cue it was to do your part.

To the stage hands you're polite; on the closing night You sat up all night until the show is through Before you can pack your props and fold up all your dreams He would come in and say, look how to do your art.

If your baggage weighed too, why the team that worked in "one" That carried boat a hundred pounds or less Offered to help their transportation when you reached the station That would save you nearly twenty bucks excess.

Where they wouldn't cut capsules just because the papers laid your act was the close-up of the show And after you were past you'd get the box office seat And tell me who you can get to know when you are alone.

So while you are silly dreaming, or you lay awake scheming Take this little note, and I'll make all clear That while over this earth you ramble, but all that you can gamble

YOU'LL NEVER FIND— A TROUBLE LIKE THAT.

(Continued on page 100.)
NEXT SEASON—(OR LATER)

By Billy Gould.

Betty Leelie—Will not save any more money.
Oscar Lorraine—Will learn to play a violin.
Andy Rice—Will go on the vaudeville stage—may be.
Corse Payton—Will support Maud Adams.
Marshal P. Wilde—Will write monologs.
Lee Harrison—Will beat roulette—once.
Leo Carrillo—Will draw.
Billy Rock—Will sell some scenery—cheap.
Charlie Rose—Will play juveniles.
Walter C. Kelly—Will not travel.
Ted D. Marks—Will get up early.
Irving Berlin—Will write a failure.
Billy Jerome—Will "come back."
Eddie Leonard—Will lose a bet.
Sam Chip—Will join the Irish American A. C.
Mable Hite—Will not see a baseball game.
Jack Levy—Will enter a Marathon race.
Frank Merrill—Will be satisfied.
Willie Weston—Will room with Mike Bernard.
Mike Bernard—Will sleep alone.
Geo. B. Reno—Will understudy Caruso.

Tom Nawn—Will do Joe Welch's act.
Carter De Havre—Will play tramp parts.
Cook and Lorenz—Will be Beau Brummell.
Jim Morton—Will play Hammerstein's.
Geo. Felix—Will join the Giants.
Harry Lander—Will play for William Fox.
Loney Haskell—Will knock some one.
Stuart Barnes—Will meet the 133-lb. champion—socially.
Val deska Sterrett—Will boycott dress makers.
Eva Tanguay—Will retire.
Annette Kellerman—Will bathe again.
Beulah Wynn—Will wynn in one.
Mario Borel—Will carry her own theatre with her.
Polly Moran—Will be the mother of six.
Maud V. Nichols—Will let people know where she is.
Minerva Cloedale—Will get married.
Edna Ang—Will star.
Lulule McConnell—Will be serious.

"NOW"

By J. C. Nugent.

You may dream through Life's garden at morning,
Of the full flower of Life's noonday Sun.
And the full flower may answer your yearning,
But Youth's love of the perfume is gone!
For the dearest hope e'er remains vision,
Remote as God's uttermost blue.
Reality seats not ambition—
The sweetest dreams are, come true!
You may bring back the place and the people.
But you can never bring back the time!
The same sky may outline the old steeple.
The same air may resound the old chime;
But the everlost years intervening,
And the sadness they bring in their train,
Have erased the old scenes' older meaning.
You can not bring the TIME back again.
So why this unrest omnipresent?
This vague and unsatisfied strife;
Not the future nor past, but the present
Is the juice and the apple of life:
Each moment in harmony living,
Like the lift of a rythmical rhyme;
Each hour as it comes is worth having—
Not the THEN, but the NOW, is the time!
ABOUT ENGLAND

By HARRY HOUDINI.

If the artist isn't asking advice someone is giving it to him. Hardly a week elapses but what I am queried by other artists on the bill as to how their act would go in England. If I have seen the act and it seems to be fitted for English audiences I don't hesitate in saying it will go fine here over there.

On the other hand, if I suggest certain alterations or the tabooing of lines or bits that I am sure haven't a ghost of a chance in England, through being wholly unsuited and untimely, I get a sour face and some nasty remarks on the side for my pains.

Aragione on the part of many American performers going to England for the first time and a state of independence brought about by the artists having the price of a return fare, works a hardship on the American who is a plodder, lets things run natural, and wins out on his merits. This arrogance is all wrong. Especially does it creep to the surface among those who land in England looking for bookings.

For some reason the majority of American acts imagine English managers haven't any business sense. On the other hand I have found them to be the kindest workers imaginable.

The artist on a recognised tour across the pond can sleep more soundly with contracts that haven't the two weeks' cancellation clause.

English contracts are as good as gold. You can pawn them for 80 per cent, face value.

It's a funny story the American team on a "spec" bands out in England. He simply alights the same old tale that has been worn out in the telling long before the recontreau struck English shores. It's about getting with Martin Beck, playing pin-}

MUSICAL FREDERICKS

Direction, MAX HART.

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CHARLIE AHEARN'S CYCLING COMEDIANS
GREATEST AND FUNNIEST AND BIGGEST OF ALL CYCLING ACTS

THE FAMOUS MOTOR CYCLE AND BICYCLE RACE WITH SPECIAL SET AND THAT FAMOUS RACING CAR
EVERYTHING A WHEEL  ALL SPECIAL SCENERY

CHARLIE AHEARN'S CYCLING COMEDIANS

PAT CASEY
AGENT
MOUNTFORD’S RISE AND FALL

The rise and fall of Harry Mountford, and all that happened in between, constitutes a peculiar epoch in the annals of American vaudeville. In England, however, there was a somewhat similar period, again with Mr. Mountford as the centre.

Jean Irwin
THE CAPTIVATING GIRL.
Equipped with a well trained voice of exceptional quality, JEAN IRWIN is a mistress of the art of “putting ’em over.” This is due to her lively personality and genial style. In the parlance of the White Rats, she has a “sure fire delivery.”
Direction of NORMAN JEFFERIES.

As the recognized, if not the authorized, leader of the White Rats’ Union of America, the fall of Harry Mountford came more quickly even than his ascension to the captaincy of the largest body of vaudeville artists in the world.

In July, last, Mr. Mountford, directing and ordering the White Rats and its affairs, with the autocracy of a dictator, left New York for Paris, to attend the International Conference of Artists Societies. Late in the following month, he returned to New York, to find himself stripped of all power, shorn of even the lightest responsibilities, and placed in a position that forced his resignation within one month after.

Just why this complete reversal of attitude by the White Rats occurred, as it did has never been made public. The facts seem to be that, for some time previously, there had been making itself manifest among the principal members and advisers of the Rats an unsettled feeling regarding what Mountford had done. What he had done was evident upon the face.

A great number of new members had been added, the surplus of the White Rats had piled up into a formidable amount, the organization stood where it had never stood before in point of numbers and finances, and several other items that would have been very material in estimating Mountford’s importance were more than offset by the conditions created by the astigator.

These things went into the credit side of his accounting. On the charge page stood a long list of indictments against Mountford. These were all headed by the not-to-be-denied entry, “Mountford doesn’t make good.” Following that line came proof upon proof that although Mr. Mountford promised many things, started as many others, told what he would and could do, he never finished. And there were other items connected with Mountford’s disappearance from the White Rats that may never see print.

The net balance was a large organization against a bad standing, and this standing caused by their leader-astigator, who had theoretical ideas only, holding them strongly enough to inaugurate or bring about the inception, then abandoning them to the society itself to do as best it could.

Members were dissatisfied, the profession at large, including managers and agents with whom White Rats have to do-business, were displeased.

History with Mr. Mountford had repeated itself. He reached the same ending in America he had in England. Though it seems incredible, Mountford’s staunchest supporters appear to have found out more reasons why he

HARRY TSUDA
The popular Japanese equilibrist who has been playing for over two years without a break, Harry is booked solid in this country until next September, when he will leave for Europe to fulfill a year’s booking in England and on the Continent.

(Continued on page 122.)
WHY "MAN FROM THE WEST"

By JAS. H. Cullen.

When I landed in Chicago after playing in and around the mining camps of Leadville, Col., they called me "The Boy From The West." While playing New York some years ago I had a resbiquet, when I hit the Orpheum Circuit, Charles E. Bray called me "The Man From The West," and the sobriquet has stuck closer than a brother.

For thirteen consecutive years I have traveled over the Orpheum road and the thirteenth, despite all theatrical su-

\[ ... \]

MOLLIE WILLIAMS

"THE MOST TALKED OF WOMAN IN BURLESQUE"—dies.

Miss Williams is at present with Manchester "Chances Are" downhill, duplicating former successes and making no pretense of "Chances Are.

"The principal feature of the show is her evas and move her audience with a sweet, pleas-

\[ ... \]

perstition, was the most pleasant of all. During my years on the Orpheum Cir-

cuit I have only lost two trunks, one in the Baldwin Hotel fire, San Fran-

cisco, and the other in a wreck on the Sante Fe. In the wreck, the whole

train was destroyed by fire, though a few people were hurt and not a single life

\[ ... \]
HEAVY IMPERSONATORS PASSING
BY THE GREAT RICHARDS.

When I began my two-a-day career I opened at the Music Hall, Boston, then playing about fifteen acts. I was scheduled to go on "No. 5." Long before the overture I went in, then adjourned to the Green Room and stood before the huge mirror to see that my costumes were adjusted precisely and to be certain that my blonde curls, chiffon trimmings and ribbons had the proper touch of girlliness.

Just then the manager, Mr. Bry-
THE "SINGLE ACT"

Where do they come from, the single acts?

The small vaudeville theatres, those that play acts and pictures get them mostly. Not so long ago "singles" had a market price.

One agent would say to another, "What are you paying singles now?" with an answer remarking "Oh, $20, or more or less as the case might have been.

Even nowadays the "small time" bookers will speak of another circuit, adding "He pays singles $40 and will go as high as $60," to give the listener the correct idea of how the circuits stand.

On the "big" vaudeville time program, the single acts are called monologists or singing monologists or "comedians," with some adjective attached to make it harder.

But on the "small time," singles are singles. The men don't matter much because they are at least a little different from one another. The "small time" single man has more opportunity than his larger single. You see, a man when he's a single, talks as well as sings, but the girl sings mostly, and changes her clothes in between.

So the man single has two ways of getting over; singing and talking. When one sings a song in modern small time vaudeville, it is usually some song sung before. With the girls on the smaller time therefore, it develops upon the individual style, looks, appearance and execution with the songs. The dresses count for a lot, even more than the voice. When a real good voice does strike the small time once in a while (by mistake), no one knows it. It's odds on also the girl who owns the voice will not believe she has one after listening to the remarks passed. The sole subject among female singles is songs and clothes. How many has she got and where did she get them, referring to dresses.

The price for girls on the small time should be higher than men, although no doubt many small time male singles have spent quite some money cultivating a memory system.

The single man when he is not working a split week or even half of a split can find time to call around at the big vaudeville house where he may be located for the lay-off period. It's a poor singer who can't pick up a new joke for the "small time" during a resting spell. He may even find time to read the papers or magazines. The day's work is over, and he can return to the small time stand for the following split with almost a new act, excepting the songs. But at that the small time single man, though he does get his material in dark ways, is not to be blamed for all he does.

Only the other week in New York one of the best jokes and presumably new, told by a Broadway "monologist" and one or two others, including the principal comedian of a burlesque company, appeared in the Saturday Evening Post two days before. Yet the Saturday Evening Post as well as many other publications has used stories and jokes first told in vaudeville. So it's fair to each, anyway, and to those who know not of the origin.

The young woman, all alone on the big stage, with a few or more people in front, must sing. And she must change her clothes.

The style of a "small time"'s single woman is stereotyped. There must be at least three songs and three changes. You sit back and watch them, who have won the "small time" bonus from seven reels into a "show." You wonder if this girl is getting $10 per song per week or is it among the $12.50 class, which would make her a "$40 single."

The first thought is where she came from. First you look at her hands. She is having trouble keeping them down by her side. She's new; some try-out, probably. Then where did she get those dresses, for the three look like $135, cash, if not rented from a third Avenue costumer.

There was a report the early part of the season that the "single women" on the "small time" intended establishing a great clearing house for clothes. Each Sunday the singles were to repair there, turn in the wardrobe for the week ending and secure a new consignment for next week. By a system of checking, no girl would have the same dress twice in four months. An entire change of wardrobe weekly was not contemplated, as perhaps one or two different dresses would do. "But this would be of no value to a beginner," the scheme as planned was to redound to her benefit after she had been over the circuits once.

It did look at one time as though the season '11-'12 would be the best the costumers ever had. Even the renters of evening dress suits seemed to be flourishing. Many people however claim that the clothes worn by the "singles" belong to them.

It's the easiest way in the world to dispose of the past of a singer by sarcastically remarking, "Back to the laundry for her." It is not so.

Neither the laundries, nor the bakers, nor the restaurants have copped up the small time with its useless women. It is those little family parties, socials, entertainments and amateur performances. These all lead to the "try-outs."

Many of you may be responsible. Perhaps you once said when some girl sang, "Hasn't she a nice voice!" or a family cut-up, you remarked, "Isn't she the comical?"

Of course, when repeated back to the girl that all the folks said she was funnier last night than Mabel Hite, or sang that "cooh" song as Stell Mayhew never could, what is to be expected? Why, naturally, the small time gets "em.

The small time gets them because the small time needs them. When there is not a single around, a picture reel can be put on to break the wait necessary for a full stage set, but there cannot be too many pictures in one show.

After all, however, the "small time" makes its own conditions. Circuits which asks its acts to play four times or more often daily have no choice. They must take what they can get and be glad to get them.

"Singles" on the small time either advance or slide back. Where they go on to the backward progression no one knows. Perhaps back to the family circle, but more often to the chorus of some musical show. The chorus, in fact, has sent many "singles" into the vaudeville business.

COX FAMILY QUINTETTE.
In Their Original Playlet: "THE ITALIAN MUSIC MASTER."
Personnel—Miss VIOLET, wonderful girl dancer; Miss JUNIE, gambling soprano; Miss MILLIE, mother; Miss MINNIE, daughter; Miss MAE, pianist; Master JAMES, photomonty boy.を探す, PROFESSIONAL COX, comedian and pianist. In twenty-two minutes of high-class comedy—wonderful harmony singing and instrumental playing. A repertoire of true daily quota selections and four different acts.

Directors of NORMAN JEFFERIES.

ALFREDO
The talented young Italian violinist, who has achieved a notable success in the high-grade vaudeville theatres of the country.

Housed by the UNITED BOOKING OFFICE.
A NOVELTY'S ORIGIN
BY PEARL CURSON.
(THE CURSON SISTERS.)

To give an account of the entrance into the show business of the Curzon Sisters, or the origin of their Flying Butterfly Novelty, I shall have to go back a few years. We are South-erners, having been born not so terribly many years ago in the Cotton State of Mississippi. My father was a merchant, and it was in his store that I met my husband, Joe Curzon, as he was then known, my dad having introduced us. I can truthfully surmise that had papa known Mr. Cousin's line of business, the introduction would never have taken place. In due time we became engaged, Mr. Cousin, (or Curzon) business was then known. My parents objected to my marrying a showman. We had planned to elope. My mother found a letter which gave her this information. She insisted I come to my senses, and continue to be an obedient daughter. This I refused to do, saying if my parents did not give their consent to my marriage I would marry without it. Rather than have a daughter run away to be married, they gave their consent. In January, 1902, the wedding took place, and we received parental blessings. In 1903 we were visiting my family in the south; our little son, Joseph, Jr., had a small but rather heavy chair which he thought a great deal of. One day, merely to amuse the child, I carefully placed the chair between my teeth and began to swing it back and forth, to his great delight. Mr. Curzon was in the room at the time. When he saw what I was doing, he caught my hands, saying, "Oh, Pearl! this coincides with my idea for a novel act, new idea altogether," and began doing a war dance about me, he was so enthused.

Having never been in the show bus-

inches in length, whittled from a piece of wood, two spools which represented my sister and I (though I did not then know if I could have my sister to work with me), and two pieces of thread about four inches in length to represent the ropes which we were to be suspended from. A piece of thread, a few inches in length, was fastened to the center of the bar at the top to enable the apparatus to be lowered and raised at will and revolve. While revolving the little model, the spools would swing out into a flying position.

I consented to begin practicing as soon as we could get a suitable partner to work with me, who I thought should be one of my own sisters. We have been giving our act only since the spring of 1906. In the spring of 1906, Mr. Curzon completed a full-sized apparatus which we practiced upon for about two months. My mother consented to let me have my sister Allen. She was enthusiastic about the wonderful performance which I had written about her; also about the mouthpiece—a small leather piece fitting the mouth so that one may be suspended, as it were, by their teeth. If you do not attend every day, and if one uses property men, probably they will not work quite in union with you and your apparatus. A good property man is worth his weight in silver sometimes. Mr. Curzon called upon Mr. Max Anderson, then manager of the New York Hippodrome, to accompany him. He told him that he had a novelty to offer him. Mr. Anderson smiled most

CRUEL NEW YORK
No one to laugh with; no one to cheer.
Just a big city, with no one near.
No one to feed you; no one to kiss.
All alone and lonely, no one to miss.

Laughed once—practical joke, I said:
Thought I was popular—woke up in bed.
Walked down Broadway; nothing by a bum.
Seemed happy enough, nose tipped by rum.

Went into a theatre, saw a good play Left it all alone, fell like a fly: More I'm not a killer, they hook on Wonder where'd I get the con?

(Based skirt a mile, mixed by a hair, Identity cn't check, she didn't care.
What's the use of little—ain't got a chance.
Got to stay at home.

I know the reason—it's rain I haven't had.
With a little money, they'd call me dad.
Must stick and uart; don't dare butt in.
Am so far gone, guess I'll take to gin.

If it did tomorrow, there's nobody to ask.
People knowing probably say, "Poor girl.
She ain't the one.

It's a matter of figures, then get the cash.

Tough to be someone—totally to be alone.
Just a big city, every neck is alone.
Hope things will better, maybe make a friend.
If it don't, the broad, and then the end.

I'll not be disadvantage, beat this town yet.
Two had raised the money, might as be.
Could send a note to "Merry's" Miss, wear all day.
It's the quick and dead, and those who pay.

Thinking out a line, real funny little though.
Find girl unmarried, willing to be taught.
Tell me if clearly, and worth much at all.
Might do as husband, at least could stand get.

No one to play with, no one to know.
Just a big city, void without above.
No one to scrap with, no one to call.
All alone and lonely, ain't a New York till.

(Continued on page 94.)

ORIGINAL BANDY
Meeting with unusual success on the S-C. Time. Direction JENNIE JACOBE.

EDWARDS, RYAN and TIERNEY Those pleasing entertainers playing the UNITED TIME Merry Xmas and Happy New Year Direction FDW S KILLER
AMERICANS in OLD ENGLAND

A MERRY CHRISTMAS TREE
GROWING LYCEUM FIELD

BY HARRY B. BONELL.

To the average layman, or even the "almon pure" professional who has never invaded the lyceum, concert or vaudevillean field of endeavor, this department of public entertainment has within the last decade, reached proportions that are actually amazing.

This fact is rapidly being realised by the stars of the dramatic and vaudeville stage, who are constantly deserting the legitimate ranks in large numbers to accept booking in a field that is not only generously fertile, but also prolific of contracts of a greater length of time and decidedly more substantial in character and quality.

One of the disadvantages that the vaudevillians and the "legit" actor have to constantly contend with in the active pursuit of the elusive dollar is the uncertainty of consecutive and steady "time" or booking for a period sufficiently great to give him a satisfactorily healthy average of work on the season. It frequently happens that when fortunate enough to be working steadily, the salaries in drama and vaudeville are not commensurate with the amount of labor expended and the anxiety caused by the uncertainty of bookings," to say nothing of the efforts that are necessary in calling on agents and managers and going through the tedious and tiresome wails in the outer offices. And when given a contract for a season's engagement in drama, there is always an element of additional uncertainty as to whether the play will be a success financially and remain out for the season or whether the dreaded 'two weeks' closing notice' will be posted and the show disband. To a very great extent these unpleasant features are conspicuously absent in lyceum and vaudeville work and the instances are rare where developments such as these are experienced. In nearly every case the artist is given what is known as a blanket contract for a consecutive number of weeks and as the lyceum and concert season run almost concurrently with the vaudeville season, and vice versa, entertainers who enjoy a national popularity and whose services as such are in demand, are able to work almost continually and at salary figures that are sufficiently large to be the envy of the "legit" or vaudeville performer.

Another point too important to be overlooked is that invariably the lyceum course entertainments are promoted by local societies and individuals, with the result that seats are practically disposed of long before the season.

HARRY HILLS and IDA EMERSON

featured season 1917-18 with Charles Robinson's "CRUISE GIRLS.

Presenting a classic in "two," elaborately dressed and original in a word. Something entirely different and away from the usual act by "two." Merry Christmas and Happy New Year to all.

Address per State or city VARIETY, Chicago.

History records that the lyceum bureau movement had its inception in Boston in 1877. James Redpath, a journalist, and the founder of the bureau now bearing his name, is credited with having been the original creator. Some three or four years later, the late Major Pond began his work, chiefly in a course of lectures, and from that "little acorn" the "big oak grew."}

THREE MELVIN BROS.

America's most sensational gymnasts, presenting a gymnastic classic that has no parallel. Just completing a season's booking over N. Y. N. A. and Interstate lines.

Direction: A. E. MEYERS

The bulk of this business is booked through the lyceum bureau, some of which have been in existence for more than forty years, although never before recognized so widely as they are at present. Each succeeding year the lyceum is affording a wider field for talent all over the country and in a wide and diversified range of entertainment activities.

Among the many noted men who appeared on America's first lecture courses were Henry Ward Beecher, John B. Gough, Wendell Phillips, Ralph Waldo Emerson, and Frederick Douglass. In the early days of the lyceum, there were at least six or seven lectures to every musical on a winter's program.

But of recent years, music has predominated in the average lyceum course. There has been a steady in-
SETTLING A QUESTION
BY CHARLOTTE FARR

Would I rather take one part in a play or many roles, as I do now in "Into the Light"?

This question is asked of me many times and my answer comes quickly, decisively and unhesitatingly: "One part in a big play!"

The last time it was asked, I did some thinking afterwards. Why would I rather play one part than many? What is the difference after all between playing a different character in a different play every night, as most of the great actors have done, and many characters in one play the same night, or again, in portraying the varied moods in one character?

In a good play there is a main theme or idea the characters work out. If there are many people playing the parts, the listener listens while one speaks. In my case where it is the one person playing the many parts, I listen subconsciously to the character speaking, for I can never tell just what a character will develop. Sometimes I surprise myself by slowing or quickening the tempo, so that the next character must take it up in an entirely different key than ever before, at the same time never losing sight of the climax to be reached and the main idea to be conveyed.

When I hear myself spoken of as a "Protean Artist," I feel as if I were an educated seal or a trained dog, but I forget all that as soon as I start to play, for this fascinating trick of jumping from one character into another instantly, cannot be done mechanically.

It’s as if my real self stood apart and watched. There is no sense of hurry or haste in the transitions; deep down in me I am quite calm. I drop one character after another with the clothes and assume the next with no sense of physical change.

Where, then, is the difference between playing our part in a play or many parts in a play? It seems to me merely mental and temporamental adjustment. Technically, there is no difference; it is all acting.

But oh! the joy to the artist, to be able to devote himself completely to the rounding out and perfecting of a single character, surrendering to each mood as it comes, with time to adjust himself and build until at last he has created a perfect whole.

So, if you ask me now whether I would prefer playing one part or many in a play, I will answer as I have always done, even while I can’t see that there’s any real difference: I would rather play one!
THE

MORTONS
Resolved!!

For the New Year

That
I'll drop in the office often.—Reed Albee.

I'll try to find a new stomach.—Al Aronson.

I may annex Russia next season.—Ken H. Atwell.

We will never play Pittsfield again—Arlington Four.

I'll stick around the offices more.—Martin Beck.

We'll fool the manager with bokum and gravy—Bowers, Walters and Crooker.

I shall use every known means to retain my title of handsomest living juggler.—Jean Bedelia.

We will do no more kicking about billing position or dressing rooms. Pay us, that's all—Barnes and Crawford.

I shall be able to fight the wolf with hammer and tongs next season

We will never book Hammerstein's again—Chadwick Trio.

I would rather write a good act than be president.—Archie Colby.

I'll write a play managers cannot understand; then they will produce it—Frederic Chapin.

FRANCIS MAURER PECKHAM

The above illustration is a likeness of FRANCIS MAURER PECKHAM and his son, FREDERICK SPENCER PECKHAM (Teddy), born Nov. 4, 1891.

Mrs. Peckham, known in the profession as FRANCIS MAURER, will shortly return to vaudeville for a brief season in the eastern Orpheum houses, presenting a new and original novelty in "one" depicting several characters.

Miss Maurer is favorably remembered as a principal with the V. H. SPOONER CO. and other equally well known companies. The owner of a set thousand dollar wardrobe, Miss Maurer is in a class by herself for character work. Her coming success is practically assured.

We'll make everybody look on us as true friends is our desire—Hoblen and Le Claire.

We'll "fly" from coast to coast, "shame" ourselves if we should boast.—Carson Sisters.

I will either own a church or a theatre on Broadway or know the reason why.—William Conahan.

We'll make as many friends in the coming year as we have in the past—Gladys Clark and Henry Bergman.

I'll find out why I am so strong—Eddie Darley.

I'll not forget the Shubert's coin—Gaby Deslys.

I'll not stand, but go ahead, try to land.—A. O. Duncan.

We will try and keep on surprising 'em—Dale and Boyce.

To have just one partner all this season.—Isabelle D'Armond.

I'll be under the management of Cohan & Harris forever—Will Deming.

I shall see England's old shores if I have to sail in an airship.—Bruce Duffus.

Not to do any more twinkling as a star until the sky is clear.—Jeff DeAngelis.

Do the best we can for ourselves, friends and the passerby.—Jas. F. Dolan and Ida Lenhaarr.

ROBBIE GORDONE

Exponent of Art Beautiful in Book Posters. Now playing the ORPHEUM CIRCUIT, offering a series of artistic nature posters. Many of the subjects are original, while others are reproductions of celebrated European and American masterpieces. Mr. Gordon is credited to be the leading artist in single reproductions of classic statuary.

Direction of NORMAN JEFFERIES

CAESAR RIVOLI

THAT MAN OF LIGHTNING CHANGES


"A Christmas gift of merry cheer,
And may you all find many joys
To greet you with the coming year."

Harry J. Bryan.

I keep on getting thin—Pat Casey.

I shall return to New York—Francis Clare.

I keep on drawing, box office and paper.—Leo Carillo.

I shall not keep far away from the water's side in summer.—John Costa.

HELEN RIVOLI

THE NAPOLITAN OF THE QUICK CHANGE ART

We'll stop wearing black bows.—Iseeta & Fowler.

I'll make them give me a loving cup.—Freeman Bernstein.

I'll drop the middle initial out of my name.—Mike Bull Betham.

I shall shake hands with everyone who wishes me joy.—Charles Bigelow.

We will work steadily with the manager's help—Charley Brown and May Newman.

with a pencil and typewriter thrown in.—Arthur M. Bryan.

I keep on getting thin.—Pat Casey.

I shall return to New York.—Francis Clare.

I keep on drawing, box office and paper.—Leo Carillo.

I shall not keep far away from the water's side in summer.—John Costa.
I'll make Big Tim president.—William Fox.  
I'll never marry; at least to an actor—Trinie Friganza.  
I'll listen more to what Emma says.—Mme. Frances.  
Eleanor Glynn shall write my first starring vehicle.—Harry Fox.  
I'll stay here one year more, then go to Europe—Fanny Fondellier.  

BUD and NELLIE HEMI  
Under the Heml Children  
And Still Growing.  
One of the few acts which does not know the meaning of the words “open time.” Bub is naturally funny with a gift for seeing comedy in everything and gets everything he goes after. Nellie is a trifle older than Bud and is a pretty girl, with plenty of magnetism and a sweet, winning personality. The two make a great singing combination and they have been enjoying continuous success while wearing their way to the front rank of entertainers.  

I'll saw up show business and carry it around with me.—Harry Frase.  
I'll endeavor to have kindly thoughts for imitators, critics and local managers—Eva Fay.  
We'll attend to business, endeavor to please the public and every one concerned.—Fox and Ward.  
I'll not go to Seattle in stock—Vera George.  
I'll have no other partners—William Gould.  
One good jump deserves another. —Henry Guthrie.  
The United Booking Offices take me off its blacklist—Griff.  
I shall think twice before I troupe ahead of another burlesque bunch.—Dave Gordon.  
I shall keep track of the miles covered by the road attractions I am with hereafter.—Sam Gersten.  
I'll get a new act—Alice Hanson.  
I'll keep 'em sitting up.—Osa Hill.  

I shall try to find as little fault as possible.—Rose LaHarte.  
I shall stand for anything Al does or says.—Martin Herman.  
We'll not worry about “copy” acts.—Howard and Howard.  
To have all of my Easter eggs shipped in from the west.—Frank Hopkins.  
I shall excommunicate the first man who makes another daffy doll out of my name.—Hayes Hunter.  
We'll keep the golden rule: Trust in God and Albee, Weber & Evans—Butler Haviland and Alice Thornton.  
I'll not predict any hits.—Joe Jacobs.  
I'll stop playing poker and follow the horses instead.—Jennie Jacobs.  
I shall have one new joke copyrighted, handcuffed, branded, staked and declared all my own.—Percy O'Malley Jennings.  
I'll go on the wagon—maybe.—Joe Keaton.  

I'll try to like Union Hill.—Jean Kerman.  
Whatever Abe said goes for me.—Marc Klaw.  
I'll quit making friends and save something.—Ralph Kettering.  
To be contented even though not a star.—J. Henry Kolker.  
I shall not wander too far from the knickerbocker Building.—Marjorie Keene.  
I'll fix it so they never get me again.—Geo. W. Lederer.  
It's not the miles we travel, but the pace that kills.—Ruby Leoni.  
I'll drink no firewater or permit Dad Cotton to either—Lolo, the Mystic.  
I'll keep on crying.—Jack Levy.  
I'll have a regular circuit.—Marcus Loew.  
I'll hold my reputation as a hog-raiser.—Wm. L. Lykes.  
I'll try and save enough during 1912 to retire in 1913.—Alice Lloyd.  
My Fourth Commandment is to love, honor and obey the agents—George Lavender.  
I'll not play over twelve Sunday shows on the Eastern Wheel out west.—Andy Lewis.  
I hope in the new year to give my assistance towards making the Vaudeville Comedy Club the greatest theatrical club in New York.—Bert Leslie.
VARIETY

BERLIN, THE HIT MAKER

The wonderful facility with which Irving Berlin has written songs imme-
diately becoming immensely popular keeps the attention of the music trades
world concentrated upon that young
man. He is young, very young, but
twenty-two years of age.

Mr. Berlin is largely responsible for the
present "rag" craze. Also, he it
was who mostly brought the "Yiddish"
and Italian or "Wop" song to the aid
of the singer. The singers of popular
songs who may thank Irving Berlin
for applause are countless. Other com-
poases have written big hits along the
same lines, before and since the advent
of this little musical marvel, but Ber-
lin's songs, especially his "rags," seem
to possess in themselves a certain
quality that gets them over the foot-
lights. According to ability or talent
of the singer do the songs gain ap-
proval in a greater or lesser degree.

All of the Berlin "rags" appear to
strike a responsive chord in the masses
through the swing. Very few of his
numbers that do not leave the strain
with the listener. Were it not for this,
Berlin could not repeat his successes
so frequently. A Berlin song supplants
a Berlin song in popularity. Other
songs by others come in and are liked,
but the present season Irving Berlin
has had nearly to himself. It has often
been remarked Berlin could write
"hits" faster than singers could sing
them.

He parceled the popular music re-
tail business for over four months
with "Alexander's Ragtime Band." All
the publishers complained because
"Alexander" was the only seller. They
held back numbers, waiting for the
"Alexander"sales to drop off. The
song started quietly in July. The pub-
lishing firm for Berlin (Ted Snyder &
Co.) did no advertising nor "plugging"
for some time, but by Nov. 15 over
1,000,000 copies of "Alexander" had
been sold. It was one of the greatest
"natural hits" in the history of popu-
lar music.

In September, a song called "Mys-
terious Rag" commenced to be heard in
the burlesque houses, placed there
by the producers merely through the
fact that "Alexander" was used in such
a large number of shows on the road
they did not care to repeat it in their
troupes. "Mysterious Rag" met with
so much favor, soon nearly all the
(Continued on Page 157.)

DAY DREAMS
BY DARL McCUTCHELLE.

When reason's rays first rent the
dark
And the crude mind of man awoke
As we do now, so did he
When phantom calls to glory spoke
These wondrous children of the mind
Belong not unto you and I,
But, could we read their thoughts we'd
find
Them in each mortal 'neath the sky.

The savage on his lonely isle
Pastority's respect desires
Though we at his crude efforts smile
Within him burns ambition's fire
The convict, in his grated cell
Scents perfume in the moldy air
And to the barren walls will tell
In verse inspired of scenes most fair

And mark ye this! Though time hath
changed
The mode of man and shaped his
ways,
The ha'nt crook-boned, aperes who
ranged
The world around, in former days
Blinked their eyes in solemn thought
And solved life's sums as best they
knew
Then, when their battles had been
fought,
They died, but their dreams live—
in you.

The fabled path of time is paved
With human minds that dared to
think.
The "Immortals" are the ones who
braved
The sneering mob. Then let us
drink
To the chosen "day dreams," both yours
and mine.
And, ere we drain the glass, a toast
To dreams that cause our hearts to
stir;
That never reach the winning post.

Here's to the battle left unfought!
Here's to the canvases unhung!
Here's to the plans that come to
naught!
Here's to the sonnets never sung!
All things worth while that man hath
wrought
Are of your line! What more de-
sire?
All conceived and born of thought.
All sons of a most noble sire.
Then "point your arrow at a star!"
Heed not the puerile scoffer's sneer.
Though you may fail, 'tis better far
To say, "I'll try!" than whine "I fear!"
Builders of "castles in the air."
Dream on, and may your dreams
come true.

Humanity can never cease
To love men like you!

The Great Richards.

On a recent cover of this
Anniversary number is a photo in
colors of The Great Richards, proba-
ably the most remarkable of femi-
nine impersonators.

The Great Richards is unique in
that he does not impersonate the fe-
male as an attraction. His speciality
is to appear when performed by a man—
as Richards does it. The woman's clothes
and character completely deceive an
audience.

Richards holds attention by his
work, the deception as to sex is
thorough, greatly enhancing the legiti-
mate applause tendered on the toe-
work, when the disclosure arrives.

As "an impersonator, The Great
Richards might be termed per-
fected, aided as he is by splendid cos-
tumes. The young man is rapidly ad-
vancing toward the top in his line and an
attraction on the stage.

In vaudeville, the bookings of
Richards are directed by Jo Paige
Smith.
Mr. Remick is an aristocrat, his sincerity and his impulsiveness. He thinks like a flash, deliberates or falters rarely, and acts like an electric dart. Each deed of consequence enacted by him is chiefly the result of inspiration, and, on the spur of the moment, many of these have borne fruit with remarkable results.

Fred E. Belcher, the vice-president and business manager of Remick & Co, and who has been closely associated with Mr. Remick ever since he started the publication of the firm's sheet music, is one of the rivets that bind the success of the firm. He is a man of an entirely different calibre to that of Mr. Remick. Mr. Belcher is a quiet, unassuming man, of the practical sort; he never acts on inspiration, methodical, careful, conservative in every thought and detail for the business end of the firm; he runs his business affairs, never exaggerates, and always deliberates. When frequently called upon to decide an important question evolved from the inspiration of the "Chief," as Jerome is called, Mr. Belcher has often dispelled the delusion, has dissected each result and prospect, and has entirely changed the complexion of the project in hand, causing an absolute reversion of intents and purposes, thus emphasizing the old adage that "his eye is best to chew the hay twice."

Thus, the firm of Jerome H. Remick & Co. maintains a unique position in the community, combining genius and inspiration on the one hand with deliberation and conservatism on the other, the quartet of elements that go to make up the true characteristics of American prosperity.

HOW LILLY RUSSELL GOT HER START

By Darl MacBoyle

If you name 'ud stop your talkin' an' do a Heaney act, You might let your empty attic to a rooster. "Mr. Pett! I add to a Whimshaver" but I know a thing or two. An' I was in this business when The Old Homestead was new. That stuff won't get you anythin'; "I'll do this an' won't do that!" Put that nick's worth of logic "neath your forty dollar hat. We are just the "Merry Charms." Think of who's been here before THE GAME. Don't blush because you haven't got a part? Take your little spear and git. When they want it, do the "wiggie."

That's how Lilly Russell got her start:

Just because the rooms are crowded don't bother for a cup Or beer to the "Assistant." He didn't build the shop And any time you get here fast don't think you saw the place Remember that the rest of us need just a little space. Though you put your name on every glass and stuff on every book Truly yours will get you a little or hunt a job as cook. Though the crowded rooms may bore us, We are just the "Merry Charms." And while we are, a foolish thing to start Is that "I am coming! Hike it!" Take your little space and like it.

That's how Lilly Russell got her start:

When I started in the business I was just the same as you. I wondered how my little head held all the things I knew. So can the "stage uplifter" stuff; it don't get over! No! Twas proved a failure long before your mother had a beau. And don't believe the "Johnnie" when they say that you're true-blue Or feel sorry for the people that have never heard of you. Though the "Gawdling" may adore us We are just the "Merry Charms." We'd be easy to replace, afraid we depart. If you jibe for glory linger Fame may at you point her finger. That's how Lilly Russell got her start:

CHARLEY DOOIN and JAMES MCCOOL

In the present day when the vaudeville field is overrun with ballyhoo stars it is refreshing to know that aside from his ability as a ball player, CHARLEY DOOIN, the popular manager of the Philadelphia National League Club, now playing the United States Circuit with his partner, JAMES MCCOOL, is making good on his merit as a singer. This is the season for the act "FAREWELL, " and it is due entirely to the name of their efforts last season that crowd the booking representatives to arrange a complimentary tour for the present season. Mr. Dooin is possessed of a rare tenor voice, while Mr. McCool is regarded as one of the top artists of that medium in vaudeville. The act is under the direction of NORMAN JEFFERIES and H. DARIEN MOORE.
FUTURE OF "SMALL TIME"
BY GEORGE M. YOUNG.

Philadelphia, Dec. 15.
The small-time or "pop" vaudeville craze appears to have reached its limit. The tremendous growth of the 5-25 scale of vaudeville has fairly flooded the country with houses which offer the "pop" entertainment of various grades along with moving pictures. The length of the run has been wonderful. Never in the history of theatres have so many theatres been bound to be a revolution. When that time comes it will be a fight for life, a survival of the fittest, and many of the houses which have enjoyed the fruits of the great boom will be either forced out of the field entirely or must be content to drop into one of the lower classes. All cannot live. The country is fairly congested at present. From the far west, north and south, the reports...
SEASON'S COMPLIMENTS FROM

ALICE LLOYD
THE MELODRAMATIC "BOGIE"
BY RALPH T. KETTERING.

Chicago, Dec. 15.

Much has been said and more written about the "decline of melodrama," all of which has some semblance of truth, but the vital facts regarding this form of amusement have not been uncovered. Melodrama, as a means of entertainment, has not declined but is slowly retreating. We still have out "The Deep Purple," "The Round-up," "The Master of the House," "The Case of Becky" and many other plays which must all be classed as of the same ilk.

justice in the smallest "tank" town in the country. Mears, Stair & Havlin had to fill their time to the best of their ability.

Mr. Nicolai appealed to A. H. Woods for assistance. Mr. Woods sent forth "The Chief of the Secret Service" and several others. They did not do business. Mr. Woods closed them in short order. Their failure to attract attention was not due to the shows, but to the lack of confidence inspired in the theatregoer. Were you to ask a cigar clerk for a two-for-a-quarter cigar and received a nickle stogie, would you go back to be sung again? And were you to buy a suit of clothes from a tailor who had always given you good clothes heretofore and these shrunk the first time you went out in the depot, would you not change tailors? So playgoers have changed. They found their favorite entertainment shrinking and in the "sogile" class. So they have taken their dime to the smaller variety and picture houses.

Bad business, in the popular priced field, cannot be laid to the theatregoer, but should be cast upon the producer, who certainly has not given the public its money's worth.

In Chicago alone let us consider the situation. We mention Chicago for the reason that it has been a principal standby for melodrama for the past fifteen years.

In August we had the Bijou, Alhambra and Critterion theatres presenting Stair & Havlin melodramas. And now—the Critterion has a German stock company, the Alhambra an excellent melodramatic stock company, and the Bijou was recently padlocked. Therefore the Alhambra is the only house offering melodrama and it is packed to the doors at every performance.

But why this exception one might ask? The answer lies in the way the plays are presented by managers Marvin & Roche. Where special features were a part of the original production, and which would have been eliminated by the "cheap producer" of a combination attraction, the Alhambra managers supplied all the thrills and vaudeville, just as of old. And the audiences were inspired with confidence and came again. They are still coming back, in droves, each week. The Critterion was saved by Herr Hanisch just at the crucial moment and turned into a Deutscher Theatre. But poor old Bijou has "gone where all good theatres go." It may yet be resurrected by Glickman for a Yiddish opera house, but it never will house melodrama again.

Poor melodrama has received many a telling blow from the press of this country, which was really unjust, but where melodrama was worthy it survived, and where rotten, it fell.

Again I say that melodrama has not declined nor ever will it, but the decline of the melodramatic circuit holds out a warning to producers of better plays, to beware or the "bogie" will get them if they don't watch out.

ROSSITER, THE CHICAGO PUBLISHER.

Chicago, Dec. 15.

With the apparent axis of the music trades in New York City, the procession, activity and standing of Will Rossiter "The Chicago Publisher" have directed attention to this centre as a rival to New York.

On this latter point Will Rossiter is "The Chicago Publisher." It tells its own story, for to be a publisher in Chicago and still be counted among the top bookers in the music business, means that that man who attains the eminence of a formidable competitor is "some publisher."

Others tried it here in Chicago and fell down. Rossiter remains, almost supreme between New York and the Pacific Ocean.

The larger eastern publishing houses maintain branches here. To offset that, the Rossiter concern has a branch in New York, under the management of Leo Wood. A complete stock is kept at the New York office, said Mr. Rossiter to a Variety representative, and with the main office at Chicago, he claims certain advantages are possessed by him through location not enjoyed by the eastern brethren. The Rossiter catalog sells very heavily in the west, and although away from the head-quarters of the great mass of song writers, "Rossiter's Songs" have been favorably good—songs—that kind the folk are sung.

This Year of Our Lord is completing Mr. Rossiter's twentieth as a music publisher. It has also been his most successful, says Mr. Rossiter. That it is going only to the credit of the head of the firm; he has made himself, and in Chicago.

A decade or more ago, he was among the first of the publishers to invade the department stores with a pianola for demonstration of his publications.

A radical change has been made in the style of the title pages of the songs that are published nowadays, too, as a result of the Rossiter modern ideas.

Much of Rossiter's latter day success has been the result of a change in his policy and methods of advertising. He boasts that not one solitary singer is drawing directly from the cash resources of his exchange (a system which he contends is productive of evil results), but on the hand no artist ever puts on a Will Rossiter song without receiving some suitable and satisfactory remuneration. In a majority of cases this is in the shape of display advertisements in the theatrical weeklies wherein the names of the popularizing performers are featured. This is productive of a double advertising effect in that the artist and the publisher useful publicity as well as brings the artist to the attention of the manager and booking agent.

Just as he did several of the Will Rossiter's songs that are going big and the prospects are splendid for a banner season, Mr. Rossiter stated.

B. A. ROLFE

Vaudeville Producer, feature of ROLFONIANS and Director of ROLFE and HIS BAND, which has created such remarkable and permanent success.
THE START OF JOHN CORT
BY HARRY E. BONNEILL.

In Chicago, twenty-nine years ago, George Castle, one of the two founders of the famous Kohl & Castle Circuit, first broke into the vaudeville booking end by opening an office in West Madison street, in the building now known as the La Salle Opera House, afterwards remodeled. That was in 1882. As local historians can tell only of the existence at that time of Arthur Cambridge, whose activities were confined to the booking of dramatic people, Mr. Castle must be designated as the pioneer vaudeville agent of that vast territory known geographically as the Middle-West.

At that time the number of variety houses of real class in the west, where the female members of respectable families could visit with propriety, were limited to five, including the old Orpheum in San Francisco, of which Goust Walter was proprietor. The others were the Comique, Detroit, owned by the same people who controlled Welch's Theatre of Varieties in that city, and managed by one Charles White; Dan Shelby's Adelphi Theatre, Buffalo, N. Y.; Theatre Comique, St. Louis, and Mitchell & Sprague's Olympic, Chicago. Each player played the very best of everything obtainable and it may be added that although not as plentiful in those days, the acts were quite as meritorious as those of the present time.

Mr. Castle seems to have had the vaudeville booking field pretty well to himself for a period of twelve years, when there was an invasion by Walter Filler, now in New York. Then Charles Doutrick came on from "Frisco" and hung out a sign at the corner of Clark and Lake streets. Before long there was an influx of ambitious and aspiring "bookers."

Mr. Castle is authority for the statement that the history of the Olympic antedates his arrival in Chicago by several years, when it was first known as Kingsbury's Music Hall, a name subsequently dropped for the more significant and modern appellation of the New Chicago Theatre. In after years when the invasion of the field by other agents made competition stronger, there was effected the consolidation of the interests of Mr. Castle with those of Kohl & Middleton, at that time operating a successful musicum in State street, on the site of the old Trocadero burlesque theatre. The Kohl & Castle Company, as the firm became known, was successful from the outset. It was not long until the Olympic, Haymarket, Majestic and other equally well known and prosperous houses were under its management. Coincident with this increase in the labor and responsibilities of Mr. Castle, he sent for his father and on the latter's shoulders were shifted the major portion of the detail work of the old agency. This booking business was really the nucleus from which the Western Vaudeville Managers' Association owes its continuation and to which it is primarily indebted for its solidity and substantiveness.

While Booking Agent Castle was engaged in the establishment of his business in Chicago, and four years after he had staked his first claim in the Middle-West, the first vaudeville agency of the west had its inception at San Francisco. The initial booking venture there was conducted on a small scale by one Harry Rivers in 1886, but a few years later those to all marks with odd's employed, it lasted but a few months.

The year before there appeared in "Frisco" a song and parody writer of more or less ability who called his home there from Eureka, a mining town in Nevada, where he had been dividing his time between clerking in a store and preparing verses material for vaudeville acts that traveled that way. This was none other than Charles H. Doutrick, who some years later drifted to Chicago, where since the activities of "Pop" Castle ceased, he has become known as the "Dean of the Agents."

The next year Doutrick purchased the "Daily Cricket," a local publication run in the interests of things theatrical and which was made a lucrative proposition by carrying regular paid theatre advertisements in the shape of the house program announcements. The constant demand for vaudeville acts inspired Doutrick to start an agency in 1887. He opened up shop in connection with his newspaper enterprise, which he continued to operate until 1892.

With the published announcement of another agency in "Frisco," the orders for acts began pouring in from the numerous mining towns where the managee of the "bookies" had been getting their attractions in a promiscuous sort of a way, anything but satisfactory.

The old Wigwam, Camee, Bella Union and other "Frisco" music halls

ANNABELLE WHITFORD
Management: LEDESTE & FRAZEE

CHAS. H. DOUTrICK

commenced booking with the Doutrick agency, and when John Cort began the activities that afterward made him a powerful factor in Coast amusements, his houses were added to the Doutrick string of bookings.

In fact, it was Doutrick who brought Cort out in the Califormia metropolis. The latter was teaming with an entertainer by the name of Brannigan in a song and dance specialty and the pair was imported from down Texas way on the strength of a blanket contract for six weeks in the local halls. From there Cort, accompanied by his wife and partner, migrated to Seattle.
CHANCE FOR AN AUTHOR

What's going to become of our female dramatic stars? Here we are half way through the present theatrical season with hardly a single genuine sensation in the way of a really strong play with a female electric.

Blanche Walsh is in vaudeville; could find no suit to her. Lieber & Co. will receive anybody with a manuscript fitting Viola Allen or Gertrude Elliott. That firm fell out with Margaret Anglin over a similar reason.

Charles Frohman has several female stars to be equipped with dramas.

While it may be true that economic conditions has had no small effect on the theatrical business in New York City and elsewhere, one glaring fact is at hand—the dearth of strong plays for women.

Dec. 15 there was not a single play in the metropolis in which a woman star is called upon to portray a really great emotional role. To be sure there are Ethel Barrymore in "The Witness for the Defense" and Margaret Illington in "Knitting." The most favorable criticisms did not go so far as to declare either in a wonderful role.

Nor has there been a great female emotional part shown in New York this current season.


With one possible exception, not a single drama presented in the metrop-

REAL "SHOWMEN" LONG AGO.

BY GEORGE W. LEREDER.

This is no lament over the passing of the "palmy days" and not a dirge for "the great old times." For I am a hearty advocate of the centralization of the amusement business and the convenience and celerity of the booking clearing house gladdens me when I recall the moneyless miles of correspondence in search of dates that saddened producing managers when I broke into the business. The point I wish to make is that under the new administration of the theatre the "showman," as he once was, has puased with the "turkey show," "the neat song and dance man," and the mistrel parade.

A "showman" in the last century meant a man who could organise and rehearse a company, book a route, order paper, do economical railroad- ing; play a part if necessary, go front or back and in general do anything and everything in the interests of his attraction.

Today we have specialists; one man is a crack press agent; another is a good bilher, a third is a wizard at laying out routes and getting time, while still another is a reliable financier. Once upon a time any man who lay claim to the title of "showman" could do all these things and do them well.

Men like A. L. Erlanger, Marc Klaw, William Harris, A. M. Palmer, E. S. Daly, Joseph Brooks, Daniel and Charles Frohman and their fellows knew every wrinkle of the game and were simply invaluable in handling an attraction. Their personal popularity and their nation-wide acquaintance with theatre managers, railroad men and journalists were genuine assets which they almost invariably cashed. Today, when railway rates are rigid, the pressure on newspaper space terrific and the local manager has small say about his bookings, personality counts for little or nothing. No one can beat the barrier and get off better than his rivals.

WARD and BOHLMAN

Offering a unique talking and singing act entitled "THE CRAZY COLLEGE CHAPS." Rev. S. J. joined Huggins & DeMou's TAXI-HILLIE company, closing the six of the all star acts and meeting with big success. With our many friends a Merry Christmas and a Happy New Year.

W. E. ATWELL, 1458 Broadway, New York.
WAIL OF THE HICK

BY JOHN J. O'CONNOR

Chicago, Dec. 15.

They both roved together from Memphis, via the Beef Express. One was a short fat guy with an accordian pleated chin and a bean soup trimming on his vest. The other was a tall, lanky and quiet sort of an affair built like a Turkish Trophy. They had an awful squawk to make about conditions on the Cactus Circuit. After the little fellow had marched the makin's, he threw the conversation controller around to the last notch and tore off a yelp almost as large as the rent in his pants. It seems they had just played a split at the Marshmallow theatre, Sombrero, Tex.

The short fat Incident started off him Jerry to what we needed and asked him where the lessee was. He told me Goldbloom was participating in the national pastime of hanging a cattle thief.

"We finally made his nobs and asked him where he could flop. He dealt me out a pair of duces for the O.K. restaurant and told me to drop around to the bazaar and collect two blankets and do a coze in a vacant lot. Then he steered us around to a big manager and told us to breath some of the new mown alfalfa and make believe it was a swell dressing room.

"Well, we shed over to the O.K. and put a mess of ban hocks and an armful of brew behind our guns and started out toothpickin' our way around Sombrero. And believe me, that's some town. It's what they call a sandwich town—a row of houses on each side of the railroad tracks.

"We played the main stem for two trots and then ambled back to the Marshmallow. The curtain puller was on his hip punshing a can of hop and told us rehearsal all depended on what time the other films arrived. Finally we dug up the orchestra leader who is also Sombrero's blacksmith. The rest of the orchestra happened to be the undertaker.

"It is a hell string orchestra, piano and violin with castanets on the side. They played La Paloma swell. We had to shake our feet to that and fake the vamps. We opened to fourteen humans and sixty-one Mexicans. And between you and I, bo, we pulled a regular Willie Cohen hit. But Goldbloom couldn't see us and after the opening dash he laid the knife on and slashed our bit twenty-five iron men. We had to stick.

"He said he had a dancing team there for thirty dollars that could beat us all hollow. Called them champions of everything and showed us a flock of letterheads to prove it. When I told him they would have to go some to beat that billing, he tells me they can beat Billing or anyone else.

"Well, we worry our way around to Saturday and get a wire from our agent to jump to Osark. He must have been bookin' us with a mariner's compass. We made a quick getaway from Sombrero and grab a freight for Memphis where we put a dent in a crap game for fare to Chi.

"And now these boobs around here want us to show our act and have the gall to tell me that I must do a charity trick to make a hit with the agent's pencil.

"I'm here with the goods proper..."
When you talk of SILVER, you say STERLING
When you buy DIAMONDS, you ask for PURE WHITE
When you speak of GOLD, you mean 24 KARAT
When you hear MUSIC, you unconsciously murmur REMICK

THE WHOLE WORLD IS SINGING
REMICK'S SONGS

Jerome H. Remick, President.
F. E. Belcher, Secretary.

Mose Gumble, Manager
Professional Dept.

131 West 41st St. New York
Majestic Theatre Building
Chicago, Ill.
Never so many shows looked so good on paper as this season. They are using very fancy paper nowadays.

Don't pity the poor critic because he must see so many shows. Slip your sympathy over to the house managers and ushers.

GOFORTH and DOYLE

The above is an excellent likeness of Goforth and Doyle in their new comedy creation "THE BLACK VAMPIRE." copyrighted Class D, XXC, No. 24475.

Wishes all friends a Merry Xmas and a Happy New Year.

I. A. T. S. E. CASE ARGUED.


In the case of Klau & Erlanger versus the I. A. T. S. E., Local 29, and Charles Shay, seeking to enjoin the defendants from interfering with the Tulane and Crescent theatres, attorneys representing both sides were given time to file affidavits in the United States Circuit Court. Saturday arguments on the case were continued to Dec. 27, the temporary restraining order issued by Judge Foster remaining in force until then.

On motion of counsel for the defendants, the proceedings against Mr. Shay were discontinued on the grounds of non-jurisdiction. Dinkel-spiel, Hart & Davey represented, N. & E., while Grant, Rouss & Grant, the I. A. T. S. E.

The Alliance men with Richard Carle in "Jumping Jupiter" at the Tulane and those with "At the Mercy of Tiberius" at the Crescent remained away from the theatres.

Next season will be all right.

TORCAT AND FLOR D'ALIZA

To all a Merry Christmas and Happy New Year.

WHAT MANAGER K. R. LANIG SAID

"TORCAT AND FLOR D'ALIZA:

Kansas City, Nov. 25, 1911.

Sir:

This is to certify that you have been one of the big attractions. It has packed the houses at every performance. You are the only act of its kind in the world, the comedy trained rooster, the famous rooster of chicken in one of the hands of anything that walks in the world to this day, and the number of things on your feet to make the act one of the leading novelties in the Vaudeville World.

I have known you a great many years, and know the length of time and patience you have spent in getting this fine novelty act together.

"Permit me to state that you STAND ALONE AND WITHOUT A RIVAL and you should get the biggest time in every city because you CERTAINLY HAVE THE ACT.

EDWIN R. LANG

(Manager, Empress Theatre, Kansas City, Mo.)"
LEW ORTH and LILLIAN
TOURING EGYPT.

An act that has been playing continuously and successfully for a whole year and has been received with unstinted praise by manager of the show and public. It is a classy act, varied in character and has proved its worth on the best bills.

GOLD—NORMAN JEFFERIES.

MANAGER RESIGNS.


Arthur B. Leopold has resigned as manager of the Greenwall. Mr. Leopold resigned about two months, but upon reconsidering, decided to keep his job. This time, however, he says it is going to go. His successor has not yet been named.

Mr. Leopold is going to devote his entire time to law business.

ROAD TOUR ABANDONED.

Chicago, Dec. 19.

For the present at least, the proposed Eastern tour of "The Right Princess," the Christian Science play of Clave Louise Burnham and which recently failed to succeed financially at the Ziegfeld theatre, has been abandoned.

NEW HOUSE IN ROCHESTER.


The Thompson-Tyler company has contracted for the construction of a theatre and store building on Plymouth avenue, costing $100,000.

DOROTHY RUSSELL.

Who, with her company, appeared at YOUNG'S PIER, Atlantic City, last week (Dec. 13) in a new playlet entitled "AMBITIOUS." This is a department for MISS RUSSELL, and her work indicated for dramatic actors.

The act has headlined at the New York theatre—"PAT CASEY" is the agent.

EDOUARD DE HENZKE DYING.

Word has been received from abroad that Edouard de Henzke, the famous basso, is dying from an attack of heart disease.

EMPIRE, PATRICK, IN STOCK.

Paterson, Dec. 19.

The Empire, owned by Henry Hume, a man, which has been playing "two-a-day" vaudeville, with acts booked by Feifer & Shea, is to have a stock policy, with the opening bill Christmas Day.

John Ince and Louise Kent will play the leads.

MISS SYDNEY SHIELDS as "MAID MARY"

SYDNEY SHIELDS is now playing her new comedy, playlet entitled "MAID MARY," written especially for her by ALLEN GREGORY MILLER. MISS SHIELDS has for two seasons been seen in "BROADWAY, U. S. A.," which played over the country. It has been with high favor with Miss Shields' personality and type of work.

The sketch is brand new and although just "broken in," it has proved a tremendous talking success.

SYDNEY SHIELDS AND CO. will be seen in the east shortly.

GABY TWO WEEKS LONGER.

The contract between the Shuberts and Gaby Deslys at the Winter Garden has been prolonged for two more weeks, commencing Jan. 1. The engagement may be still subjected to a further extension. Gaby's $4,000 weekly salary remains the same.

TAKEN ALL RECORDS.

Boston, Dec. 19.

Dave Marlon's "Dreamlands" at the Gayety last week broke all attendance records in that house.

The angels are dying off—it must be the chorus girls are growing older.

WISH WINNIE.

While all friends a Happy Christmas and a Happy New Year.

STOCK TOWN, ENGLAND.
THE GREAT CHIEF AT PLAY
BY BEN NATHAN.

(With apologies to all the Heathen Gods and Goddesses.)

The Great Jupiter and June in Olympus up above,

Were tried of discussing subjects quite a bore.

Heard Jupiter to Mercury, “Quick, fetch Orpheus with his lyre.”

But when he found the Grecian Youth, alike the lyre was mute!

“What ails the Grecian Orpheus?” the queenly June said.

“It’s true purchases that give you an ache in the head.”

The gentle Orpheus answered, “Ah, no, it is not love.

Indeed, it isn’t anything that happened above.

It’s down below that happenings have caused me much concern.

Great Martin Beck, the Orpheus Chief, is missing, no told; I fear

He met his end. I appealed him to my representative in Paris,

But the representative of Jupe, the man, could not be reached.

I gave him strict instructions to rule with iron hard.

The Kingdom which I gave him, and of which I made him lord.

I particularly told him every turn he should hook himself

For Orpheus’ mighty Palace, if he wished for fame and wealth.

And now I’ve heard, by wireless, from far off Winnipeg

That the sweetest of the Palace Girls has lost a pretty leg.

They want another turn to fill the Palace maiden’s place.

Without him an act can go to Winnipeg after

Because he knows all himself, small one and the rest.

And Winnipeg is waiting and will happen there

When the bill’s a turn short, I don’t know, I declare.”

Then said the mighty Jupiter, “Bring me my telescope,

I think I can locate the chief,” June gravely spoke.

“Jupiter, I can see him in a bedroom with a fire brightly shining,Beck

He’s fast in a hotel near the Palace, and Orpheus mightling.

The Orpheus, without a hat and of beard would look a fright.

The hotel is on the comer; a State street and the Bay.

Then there is Bert Singer, who almost made Beck weep.

The Index, with all money, Becker wants to go to sleep.

He’s in Manchester, England City, the town of Cotton.

He, I just declared $50, but found his pickup rotten; Beck

He’s played pinochle for hours; Dollar in lost three;

Only stopped playing for dinner and a little tea.

If you don’t soon stop them, I have the greatest fear

He’ll hang it all and let loose the bill, will soon.

You’d better wire right away, say Winnipeg must turn

If his intention is to send them out in a turn.

He can send one by Aeroplane, they’ll pay transport fares;

He can get Gaetite’s Berlin, or Pomeroy’s Dancing Bears.

Mind you, Gente Orpheus, there’s a storm must surely brewing.

This awful gambling weather will prove the chief’s ruin.

Get him firmly and politely, through a week asleep aboard a ship.

We must teach this Beck a lesson, how to hold a hand;

Also tell him to look out, or sea as well as land.

JIMMY BRITT ENGAGED.
Before sailing on the Louisiana last Saturday, Jimmy Britt contracted to appear for a week at Hammerstein’s, commencing Jan. 15, as a morologist. Mr. Britt will remain abroad but a few days, returning in time to fulfill the vaudeville engagement. He appeared on the Coast recently as a single act. The Hammerstein date will be his first eastern showing.

Called back to his San Francisco home last summer by the death of a sister, they left London hurriedly. He returns to finish up some business ventures he is interested in over there.

HAYEZ & DONELLY DISSOLVED.
Hayes & Donnelly have dissolved their literary partnership. Hayes will go it alone, while Donnelly will seek new fields to conquer.

NEW TEAM ACT.
Henry Gardner, a former musical comedy man, and Marion Moore, wife of Frank Moore (Morton and Moore) have formed a new combination for vaudeville. Miss Moore was formerly her husband’s partner in an act.

SLATER and FINCH
LOOK at FINCH, “the boy with the smile.” Marvelous portrait of feminine types. As- signed by manager Hayez at the Play. Soon to appear in New York City with his great big smile.

RUSSIANS GO HOME.
All American dates for the Russian Balaitska Orchestra have been cancelled, the musicians leaving Dec. 15 for Russia.

The illness of several members with a contagious disease and their subsequent removal to the pædiatric house, resulted in Max Rabino calling off the eight weeks’ tour yet to be played.

LAST WEEK IN ST. PAUL.
This is the last week of Eastern Wheel burlesque at the Shubert. Commencing Christmas Day, the Shuberts will resume their bookings at the house, with “Alias Jimmy Valentine” as the week’s attraction.

The change in policy is the outcome of the recent legal controversy over the Shuberts not conforming the theatre to first class attractions, as called for by the conditions of the lease given them by Geo. Beas & Son, owners of the building.

“SUMURUN” ALL SIGNED.
(Special Cable to Variety.)
The Shuberts now have “Sumurun” closed for an American engagement. The slight hitch which arose over a deposit of $4,000 and fares for the sixteen people going over, has been adjusted.

The show will probably open in New York Jan. 8 or 15.

The production of “Sumurun” at $4,000 weekly, complete, excepting for the few supernumeraries the Shuberts will have to provide, is considered a very cheap two-hour entertainment for Broadway.

While originally intended for the Winter Garden, “Sumurun” may not be placed there now, in view of the business being drawn by “Vera Violetta.” There is a good chance of “Sumurun” appearing at either the Casino or Herald Square, with the Casino given the preference by the show people.

The atmosphere of “Sumurun” would more nicely fit into the Casino.

GRACE VAN STUDDIFORD CLOSES.
Denver, Dec. 19.
Grace Van Studdiford’s company playing “The Paradise of Mohamet,” closed its season here Sunday night at the Broadway.

The entire organization left for New York yesterday.

Back pedal when the manager tells you a poor route killed his show. If you want to end the interview, tell him you saw the show.

VARIETY

MONTEVILLE FLOWER
President, International Lyceum Association.

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GRACE VAN STUDDIFORD CLOSES.
"Skiglo" Sees Good Show
At the Winter Garden

Reviews the Sunday "Concert" There. Missed Frank Tacy, Who Didn't Appear, but Laughed at Three Others. Says "Stella Mayhew Has It All Over Emma Carus Singing Songs"—

I went to the Winter Garden Sunday night and the show was very good. The first half of the show was much better than the second. There's one thing I liked all the time and that was the orchestra which I think has something on any orchestra in the city.

James Morgan (Skiglo), Variety's 13-year-old critic, who has been expressing official opinions of shows since seven years of age. He was present during the show and played a lot of "rags" with variations. He opened the show and opened it good.

Stella Mayhew with her own orchestra. She sings "The Devil's Tune" and another song which the orchestra played "The Devil's Tune" was im- mense. She and Al Jolson made the two hits of the night. Gaby Deslys went very big also with Al Jolson singing with her in a song, "I Want Something New." Jolson just kidded while she sang.

Melville Ellis can play the piano better than anybody I have ever heard. He asked the audience to name any five operas and he would play them. And he did. He put one over right, everything. He don't do much but what they do they do great, and it looks pretty. One

But she didn't sing, she talks and acts all the same act is the piano and he has a spotlight on him all during the act. And another spot is on her. They use a great big black drop. They seemed to go good but fields and Lewis are doing the same act but it is very funny. They cut a lot of stuff out of their act. They brought out a fellow to sing "Sea Shells" and he was supposed to do it rotten so he did.

HARRY—SUTTON and SUTTON—KITY
An act by Mr. GEORGE CARMAN, presenting their new original comedy novelty sketch.
"The Pumpkin Girl," all special scenery and effects.

Something new in the field of comedy. JO PAIGE SMITH, Representative.

I don't know whether the audience was kidding or not. I didn't care much for her.

Gaby Deslys and Al Jolson sang after that. Isabelle D'Armond and Frank Car- ter do a very good act, although it is rather long. They sing a ditty and songs during the last part Carter does a dance. He does a hand- spring in it but he couldn't catch himself and he fell. It made him very sore. They do the "Turkey Trot" but they don't do enough of it. Miss D'Armond is a very pretty little girl and they went very big.

Emma Carus must be doing the same act, as the first song was the same as I heard her sing before, but I didn't wait for I went home as she came on. Harry Plicer and Frank Tinney did not show up nor did the Four Cook Sisters up to the time I left. They were on the program.

I don't care about the others but I missed Tinney. That's why I wanted to go to the Winter Garden; to see Tinney. Everytime I see him, I laugh more. Sunday night the only time I laughed was at Stella Mayhew, Al Jolson and Al Fields.

Then 'No. 2" was Neil McKinlay. He tries to do what Al Jolson does, but he didn't do it with Mysterious Rag, going through the audience. He can sing pretty good but he didn't have the songs.

Kathleen Clifford and the Winter Garden Boys came next. I don't think she was as good as Elise Ryan and the Casino Boys. Kathleen Cliff- ord did her number from the Win- ter Garden show. Christine Nelsen sings a couple of songs. She has a very good voice and went very well.

After Christine Nelsen came girl in the act is a peach rider. They

Elise Ryan and the "Casino Boys" are very good. She has a dandy song and the chorusmen with her do very well. They did the "Waltz Kiss" with the hoops. They had to come back and do two or three encore. They went very big. Then came encore big.

Mella Mars and Bella Lasky came after intermission. I don't think she's so good, but she tried hard enough. She sang one German song and two English songs.
ACTORS IN COURT.

Chicago, Dec. 12

The actor colony has been well repre-

sented in court here of late. Lela

Tone, professionally known as Lela

Morrison, has been granted a divorce

by Judge Walker.

Isabella Turner, charging malprac-
tice, has sued the Pratt Medical In-
stitute for $25,000 damages. Illness
caused the plaintiff's checks to become
hollow. The Institute filled the cavities
with paraflne, which she declares
dropped to the sides of her skin, caus-
ing her to resemble an English bull-
dog and obliging her to give up the
stage.

Charles E. Hudspeth was granted
a divorce from Ella Hudspeth by
Judge Stough.

Maria A. Sparkman (Mary Lyman on
the stage) has been given a divorce
from Edward A. Sparkman.

Al Brown (Brown and Cooper) was
attached for contempt of court by
Judge Gibbons on failure of Brown to
pay his ex-wife, Mary A. Brown, $200
back alimony.

In these different cases, Edward J.
Ader, theatrical lawyer, represented
Mrs. Toler, Miss Turner, Mr. Hud-
speth and Mrs. Brown.

Theatrical New York didn't miss
the snow this winter. It has been
frizzly enough along Broadway.

BACKEST-BUCKLEY MARRIAGE.

Milwaukee, Dec. 19

James K. Backest was married Sat-

day to Mary Buckley, his leading
woman for three years, and who late-
ly returned from London.

NEW DE-KALB GOING.
The new DeKalb theatre, the latest of the Prudhomme-Cunningham chain,
opened Dec. 18, with a "pop" bill
furnished by Harry Shea.

The new house is at Broadway and
DeKalb avenue, Brooklyn, and has a
seating capacity of 1,000.

The feature of the show was Edna
May Spouer, who will present a dif-
ferent sketch each week.

HAWAIIAN PLAY CASTED.

In Richard, Walton Tally's new
Hawaiian play, "The Bird of Para-
dise," which Oliver Morosco will show
in New York around New Year's he
has Guy Bates Post, Theodore Rob-
erts, Lewis R. Stone, Albert Perry, W. J.
Constantine, Laurette Taylor, Ida
Waterman, Pamela Grathorne, Julia
Nagai, Nona Kelley and Nance Cal-
dell to play the principal roles.
STEEL CHATELAIN.
WITH OLIVE PALMER IN "FOOLISH OF 1917.
Miss Chetelain in the New York Red and summer show has been immensely successful. She has particularly scored in the York Gate and has attracted notice for her work in the other portions of the performance.

TACKLING BRIDGEPORT.
A new stock company is expected to open here Christmas Day, the organization being backed by Mr. Carpenter, who was in on the stock deal at White Plains, N. Y.
Players were secured through the D'Arcy & Woford offices, New York, Dec. 15-16.

TOUR COMES TO AN END.
Chicago, Dec. 19.
The tour of "The Girl in the Train," first used as a starring vehicle in this country by Claude Gillingswater and later by Frank Daniels, and still more recently by C. William Kolb, was brought to an end Saturday night in Minneapolis.

BIG HOUSE SHUT.
Harrisburg, Pa., Dec. 19.
The Chestnut Street theatre on the Nixon-Nordlinger circuit, which opened Thanksgiving Day, closed Saturday night. This house, which has one of the largest seating capacities in the city, has been run under several names during the past eighteen months, but all managers found it difficult to induce paying audiences to attend.

The burlesque managers are not marrying as often as formerly.

BUILDING IN BAY RIDGE.
William Fox, in association with Sol Brill, has purchased from Sydney Cohen a plot of ground at 44th Street on Bay Ridge for a theatre. The plot is 260 feet wide by 100 feet deep. A house will be built on it capable of seating about 2,000 people.

Vaudville is out of breath—if it gets its second wind.

OLIVE PALMER
THE FAMOUS FRENCH ARTIST
Best wishes to all who love the famous "Diva's" fans for a merry Christmas and Happy New Year to all.
AMERICANS in OLD ENGLAND

MISS GRAHAM

LUKE RUSSEL

GALILEA MONSIEUR

DAKTON AND ASHLEY

THE THREE ERNEST

JULIAN ROSE

FRED GRAY

PETE DOUGLAS

MRS. CARSON

PAUL GORDON

THE SOIL OF GOOD FELLOWSHIP

A MERRY CHRISTMAS TREE
THE HAMBURG "DOM."

Hamburg, Germany, Dec. 6.

The "Dom" time this season is a winner. At night the masses are packed in like sardines.

The variety theatres are in full blast. Directors and agents are beginning to get in. The English managers were the first to arrive.

One of the feature acts will be Orford's Elephants, booked for a twenty-four weeks' stay at the Hansa theatre here.

Fitzgerald and His Club Juggling Girls are topping the bill at the Hansa.

As the act has made a big hit, it is in demand.

De Marco, another American act at the Hansa, came here with two years booked ahead. Baggenson is also here.

There are but few American acts in Hamburg, all at the Hansa. English acts are also missing this season. It is figured out that this is an off year for both the English and American acts, none caring to take any chances. There are however plenty of English agents on the spot.

The Harmonia Cafe is the principal rendezvous of the agents, directors and performers.

VALE IN JERSEY CITY.

Corse Payton had his eye on the Orpheum, Jersey City, for another stock company but Travers Vale, who formerly had a stock organization in Hoboken, beat him to it.

Vale has signed a lease and is expected to pay out something like $22,400 a year for the rental of the house. The Vale stock regime begins in Jersey City Christmas Day. Louise Vale will be the leading woman of the Orpheum.

President and Managing Director of Lowe's Fifth Avenue Amusement Co. and Eden Theatre Co., controlling theatres in New York and Brooklyn is Albert E. Lowe. The Lowe Fifth Avenue Amusement Co. is now erecting one of the handsomest theatres in New York City at 34th Street and Fifth Avenue at a cost of $100,000, seating 1,200 people. ALBERT E. LOWE does not want the public to confound his investments with any other theatrical enterprises. All contracts for building, lease, management of talent, or otherwise, must be signed by ALBERT E. LOWE, President and Managing Director.

SIGNING DUPLICATE CASTS.

Hollis Grau is forming a second "Louisiana Lou" company for Harry Askin, Chicago. He expects to land Maude Raymond for the role taken by Sophie Tucker in the original company and Samuel Liebert for Alex Carr's part.

The show opens Jan. 7 in the west. For K. & E.'s new "Pink Lady" company Grau has signed Octavia Brodaski, Josie Intropide, and Harry Lehman, stage manager; for the Lulu Glaser show, Lester Brown and Harry Howard; Harriet Burt and Sidney DeGray, for A. H. Wood's "Modest Suzanne"; George Nathanson, with Henry W. Savage's "Everywoman."

FIXING UP NEW YEAR'S EVE.

At the New York theatre New Year's Eve, a show will be given by Florent Ziegfeld with his "Follies of 1911" furnishing the entertainment. Bert Williams and other principals will be seen in specialties.

Other New York theatres are expected to have special bills or concerts New Year's Eve.

The Kittles Band is announced for a special concert at Daly's. The Shuberts will have "concerts" at the Casino, Lyric and Herald Square theatres.

LEAVES "FOLLIES OF DAY."

"The Follies of the Day" on the Western Burlesque Wheel lost Louie Dacre Dec. 14. Miss Dacre closed with the show on that date. For the weeks of Dec. 18 and 25, Miss Dacre will be the extra attraction at the Howard, Boston, becoming the extra feature with "The Lady Buccaneers" for the following five weeks.

It's a softer job running a reel mill in a junkyard than operating a Palace of Pleasure with the biggest hit of the Season on Broadway.
Appearing in the Baseball Sketch, "LEARNING THE GAME," with "Chief" Bender, Jack Coombs and Cy Morgan

Star Pitchers of the World's Champion Athletics

AND VIOLET PEARL

Management, JOHN R. ROBINSON Direction, ALF T. WILTON
SMALL TIME IN ENGLAND

BY PAUL MURRAY.

Although connected with a "Big Time" circuit, I feel I can write on the above subject with some show of authority, through the number of "Small Time" houses operated in conjunction with us.

"Small Time" has never been officially recognized by an English circuit with any pretensions, the idea being to run the whole circuit on similar lines, irrespective of the status of the various towns.

This would be all right were it not for the fact that the big town will not patronize the same grade of show as that patronized by the small town.

The "Small Time" show is all right, and is probably as good an entertainment as the "Big Time" one, but the public in the latter town are "wise," and being "wise" insist on "named" on a bill, not one or two, but half a dozen.

The "Big Time" public like to think that the show is costing the manager an enormous amount of money. They would hate to see him get away with it too easily.

The attempt to ignore any distinction between "Big Time" and "Small Time" resulted in the latter being overburdened and finally collapsing.

Gradually the discovery that the act that was bottoming or muddling the "Big Time" was good enough to headline the "Small Time" commenced to right matters and the sad spectacle (from a managerial point of view) of "Small Time" bills struggling under the load of "Big Time" salaries began to grow less and less.

Now "Small Time" is an accepted fact, and its requirements are studied with the same care and precision as those of "Big Time." Woe be unto the manager who thinks that a $12 cut in salary is all that is necessary.

The really "Big" acts in England are so few it is the easiest matter in the world for them, after playing in England there is no line drawn between "Small Time acts" and "Big Time acts." As many new acts make their first appearance on "Big Time" as on the other. In most cases the act finds himself occupying an exalted position on the "Small Time" that is usually denied him on "Big Time."

But, you may ask where does the "Small Time" act come from?

Dear Readers, if I only knew!

FRANK SPISSELL

W. C. FIELDS

THE ORIGINATOR.

Still playing in Europe.

Bard or George Roby, will play twenty-eight weeks in London, in two sections of fourteen weeks each. Pantomime claims them for twelve weeks. Total forty. Deduct two or three weeks' vacation and they have ten or nine weeks left for provincial "Big Time."

The fatal mistake the "Small Time" manager makes is when he gets desperate and puts on a "Big Time" show. For the week all is well. His small admission prices prevent him making a profit, but he is satisfied with the advertisement.

When he reverts to the "Small Time" show he wonders why his audience accuse him of cheating. Oh! but audiences are greedy!
“SPLITTING.”
By GENE BUCK.
Good bye, partner, best of luck!
Think, though, you might have stuck.
Figured you would use some sense
When the act is good common.
Ain't a chance for you,
Thought you different from the rest,
Don't think we'd ever split.
Never dreamed you'd ever quit.

When we started, years ago,
Ran away and joined a show
I remember what we said
That we'd stick till we were dead
And there we were.
And quiter' said, that's a fact.
Never thought we'd ever part.
Lived you always from the start.

I will miss you every day;
'Cause I like you every way;
Tain't so much the acting part;
We were like peas—it hurt me heart.

When times were bad, you know when.
Things were very different then.
Gone the best in the show.
Worns' parks out in the wild.

Fifty-fifty, clothes and dough,
We were happy; ain't it so?
Never argued, never fought.
Got along the way we ought.
We were tickled, you and I.
Those mem'ries will never die.

One day, I'll take you by my hand.
Sorry you don't understand.

You're not goin' changed your mind?
Now, after all. Fate is kind.
You're a wonder, honest true.
And all the time I'm for you.
You were hiddin' all the while.
Yes, you were; don't make me smile.

Hey, hurry up, here's the train!
Don't kid me that way again.

Many a home was happy before the
“small time” came.

THE INCOMPARABLE

ENOCH
In his Fanny Swimming and Talking Tank Act
Dir., JAMES CLancy, Paterson Bldg., New York City

A MERRY CHRISTMAS
AND A HAPPY NEW YEAR
To All Our Friends and Well Wishers
THE BELL FAMILY

Wishing Variety and
all its readers,
A Merry Christmas
and A Happy New Year

Wm. Huffman

REPRESENTING

THE STANDARD ENGRAVING CO.
PHOTO-ENGRAVERS, ELECTROTYPERS, DESIGNERS
560-562 SEVENTH AVENUE
MAKERS OF THEATRICAL "CUTS"

When answering advertisements kindly mention VARIETY
Most All Performers Know Dr. PRATT  Those Who Don’t
—Certainly Should!

BECAUSE  Your “Personal” APPEARANCE is the most valuable ASSET you possess.
Dr. PRATT  is the surgeon who straightens crooked or unshapely noses—instantly!
REMOVES  “Bags” from underneath the eyes, “Sags” from underneath the chin.
LIFTS UP  the flabby, sagging face permanently.
RESTORES  the pleasing, graceful contour to the face, chin and neck.
MAKES  the face that LOOKS LIKE 60 LOOK LIKE 16.

NOTE — If you really want to know what impression you are making—study your FACE instead of your
“clothes.” Because, it’s your face, after all, that counts and makes the lasting impression.

FROM THE PACIFIC TO THE ATLANTIC
WE BEG TO ANNOUNCE, DURING THE MONTHS OF
January, February, March, the BLOSSOM SEELEY
HAMMERSTEIN’S VICTORIA  “SPECIAL” WILL LEAVE
ORPHEUM ROUTE, Twice Daily. Stop-over tickets can be secured by addressing all communications to
MAX HART,  General Agent, Putnam Building., New York City

LOOK!  DEC. 24, 1911, AT COLUMBIA THEATRE  LOOK!

Martyn and Howze Sisters
With GALLAGHER and SHEAN “BIG BANNER SHOW!”
Merry Christmas to All!  P. S.—We’re Using Will Rossiter’s “Good Luck” Songs

The Bewildering Sensation of the Hour

Mercedes
RECORD BREAKER
Now playing to record business over Interstate Circuit

NOTE—I hold a record for business and playing more return
dates than any act that played W. V. M. A. time last season.

The Only Act of Its Kind in the World

SPECIAL— I put on free advertising stunts that create
talk. I work up your papers—New Features Nightly.

For full particulars write me at once
First Open Time April 12, 1912
P. S.—This is my sixteenth consecutive month on this time.
Merry Xmas and a Happy New Year to Everybody

From

"VANITY FAIR" Company

Including

BOWMAN BROTHERS, BOB VAN OSTEN, JOE EMERSON
4 ARMSTRONGS, SAM GOLDMAN and ROSE STEVENS

WORLD’S NEWEST SENSATION IN ART

BEAUTIFUL
BEWILDERING
BEDAZZLING

ARIS
MYSTERIE

SPLENDID
HAPELY
YLPHS

RECORD BREAKER OF SULLIVAN & CONSIDINE CIRCUIT

Direction of ALF. T. WILTON

THE NEW TEAM

VERONICA and HURL-FALLS

VERONICA
MEZZO-SOPRANIST

THE ORIGINAL ERNEST B.

MEZZO-SOPRANIST

THE UNIQUE ACT now playing the U. B. O. TIME

COMEDY
ACROBAT

HARRY BOLDEN

Colored Versatile Novelty

HATIE GEORGE THATCHER

UNCLE BILLY in "THE LITTLEST REBEL" with
DUSTIN and WILLIAM FARNUM

Management, A. H. WOODS

Best Wishes from all our friends from the BOYS of the
York Music Publishing Co.

MORRIS "HILTY" L. RUBET

Ritter, Geller & Cowan

The Rah Rah Boys

Oh, You "COLLEGE RAG"

VARIETY
“It was a Long Warble from San Francisco to New York”

Percy Denton
NOW WITH
“Shorty McCabe”

Under the Management of Messrs.
FRAZEE & LEDERER
For a Run, Cort Theatre, Chicago, Jan. 7, 1912
Permanent address, care VARIETY, New York

G. Molasso
Pantomist and Producer

“Darling of Paris” Co.
ORPHUEM CIRCUIT

“LaSanombule” Co.
ORPHUEM CIRCUIT

“Paris by Night” Co.
U. B. O.

Touring MEXICO and CUBA
with his own Company, meeting
with greatest SUCCESS.

Merry Christmas and
Happy New Year
To All

Vaudeville Managers—Attention!
Are you satisfied with your Acts? If not, why not change? We can furnish
the best of acts on short notice. Real, Regular, Refined Acts that will
draw the PEOPLE and PAY THE HOUSE! WRITE US AT ONCE!

CO-OPERATIVE THEATRICAL ASSOCIATION, Grand Opera House Building,
CHICAGO, ILL.

THE MUSICAL-COMEDY RECORD OF 1911-12
In the Only Real Producing Theatre in America
La SALLE OPERA-HOUSE
CHICAGO
HARRY ASKIN, Managing-Director

“LOUISIANA LOU”
A Tuneful Trip to the Mardi-Gras
Written, Rhymed, and Composed by
ADISON BURKHARDT, FREDERICK DONAGHY, BEN. M. JEROME
Staged by FRANK SMITHSON
Best Musical-Comedy Cast In History, Headed by
ALEXANDER CARR
with
MIS8 SOPHIE TUCKER, BERNARD CRANVILLE
and including

Miss Eva Fallon
Miss Beth Smalley
Miss Almiretta Nelson
Wm. Henry Match
Robert O’Connor
and the Greatest Singing, Dancing, Looking Chorus in the World.

FIBRE TRUNKS, $12

Hard wood cased, One Trunk, the best value in the world. These trunks are thoroughly
made and are better than most trunks offered to the profession at $11 to $12.

NET PRICES: 22 in., $15.00; 24 in., $16.50; 26 in., $19.00; 28 in., $20.50; 30 in., $23.00; 32 in., $24.00.

A deposit of $5.00 required on all mail orders for deliveries out of town. C. O. D.


Everything in the Trunk, Bag and Suit Case Line always on display at most reasonable prices.
Special Order Work.

YOU SHOULD KNOW

That the beautiful rain storm effect used by HARRY LINTON and ANITA LAURENCE
in their new musical comedy sketch "A RAINY NIGHT" is their personal property and
fully protected.

Any producing house using this effect can obviate paying a reasonable royalty to the inventors, Misses. Anita Laurence.

INFRINGERS WILL BE PROSECUTED

Griffin Circuit
The Hide away big time circuit. No acts too big. Exclusive agents. Write or wire P E T T R
P. GRIFFIN, Booking Agent, Griffin Vaudeville Circuit, Variety Bldg., Two sets, Paris.
VARIETY

Beauvere -- Reed -- St. John

In "Colonial Pastimes"

Direction, Billy Atwell
Booked Solid S. & C. Time

A Merry Xmas to All

A Few Press Notices

Marcus Loew's New England Branch
Gaiety Theatre Building, Boston
FRED MARDO, Manager
Booking GOOD ACTS in GOOD HOUSES and Plenty of Them

Albert Donnelly
The Silent Silhouette Humorist
First Time in America

In a new and novel exhibition of hand shadowgraphs. Expressly imported from Europe for a current tour of the Sullivan-Considine Circuit

Direction of CLIFFORD FISHER, Putnam Building, New York City

Rose Sydell
And Her Famous
"London Belles"
The One Big Hit of Burlesque, with
CAMPBELL and WEBER in "Oh! Papa"
A Merry Christmas and A Happy New Year to All

When answering advertisements kindly mention VARIETY
FRED KARNO'S LONDON CO.

IN

"A NIGHT IN AN ENGLISH MUSIC HALL"

THE GREATEST OF ALL BURLESQUES

WITH

BILLIE REEVES

IN HIS ORIGINAL PART OF "THE DRUNK"

All communications to General Manager FRANK O'NEILL
Care of Clarke Bros.

Tribune Building, New York City

BOOKED SOLID UNITED TIME THROUGH

PAT CASEY

When answering advertisers kindly mention VARIETY.
NEW YORK CRITICS TELL HOW

FRANK TINNEY

That "DARK SPOT OF JOY"

PUT IT OVER AT THE WINTER GARDEN, NEW YORK

The Season's Revelation in Burnt Work

RUN YOUR SIGHTSEERS OVER THESE NOTICES IN THE NEW YORK PAPERS:

ADOLPH KLAUBER, TIMES

As it stands, the best feature up to a late hour had been a recruit from the vaudevilles, FRANK TINNEY, whose method of making fun is absolutely fresh and unique and stamps him as a really brilliant performer in his line. Holding the stage for possibly 20 minutes, he filled each one of them with a big hearty laugh. Mr. TINNEY is the best cure for the blues that has appeared in many a long day.

MAIL

There is an exceptionally good monologue specialty by FRANK TINNEY.

ROBERT WELCH, EVENING TELEGRAM

The real honors of the evening went to FRANK TINNEY, who preceded Mme. Deslys with a sketch in blackface that had real merit and decided novelty.

CHARLES DARNTON, EVENING WORLD

Before FRANK TINNEY came on and gave the audience something to laugh at there was nothing to do but sit and wait for Gaby.

LOUIS SHERWIN, GLOBE

The funniest thing in the whole entertainment, however, is a vaudeville specialty by FRANK TINNEY.

CHARLES SAWYER, POST

It was not until FRANK TINNEY, a burnt-cork monologue performer, appeared that the house really woke up and enjoyed itself. He is one of the most amusing men of his type seen on the New York stage in years. His sayings were funny and his methods new. There was not a dull moment during his brief stay, and everybody wanted more of him.

J. W. ASHMORE, COMMERCIAL

FRANK TINNEY enlivens things with a clever entr'acte specialty.

ARTHUR ZIEGLER, HERALD

FRANK TINNEY shone by his utter nonsense.

R. W. SIMMONS, JOURNAL OF COMMERCE

FRANK TINNEY "got over" in great shape.

CHANNING POLLOCK, GREEN BOOK (December)

A blackfaced monologist named FRANK TINNEY makes the hit of the show—without the assistance of royalty.

SIME, VARIETY

FRANK TINNEY, in his blackface specialty, is the one big hit.
VARIETY

**VAUDEVILLE**

"Cut" OUTFITS

One single column, coarse screen, newspaper halftone and two electrotypes.
One double column, coarse screen, newspaper halftone and two electrotypes.

$5.00

One single column, coarse screen, newspaper halftone and six electrotypes.
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$7.50

One single column, coarse screen, newspaper halftone and twelve electrotypes.
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$12.50

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"Better Service Impossible" The One Vaudeville Contracting Agency That Charges Only Five Per Cent. "We Never Misrepresent!

**PRUDENTIAL VAUDEVILLE EXCHANGE**

WALTER J. PLIMMER
General Manager

Suites 535-6-7-8-9-10 Knickerbocker Theatre Bldg., 1402 Broadway, New York

REPRESENTING REAL THEATRES

MANAGERS who are dissatisfied with their present booking arrangements will find it to their advantage to give this office a trial

"ANYTHING THERE'S A DOLLAR IN"

**JACK LEVY**

Gaiety Theatre Bldg., 1547 Broadway, New York

Phone 2164 Bryant. Cable Address, "Jaclev"

**Luigi Picaro Troupe**

Just Completing a Solid Year's Booking in the Middle-west

RETURNING WEST NEXT AUGUST

Direction, SAM BAERWITZ
Opposition to No One

SHEA & SHAY
(H. A. SHEA, Proprietor)

Booking the following Theatres in New York City:

Cunningham & Fluegelman's
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Moss & Brill's
86th STREET THEATRE
New York

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Brooklyn

AND SIX MORE WEEKS

NO ACT TOO IS BIG FOR US TO HANDLE

SHEA & SHAY, Knickerbocker Theatre Building, 1402 Broadway, New York

The Sensational Hit of Europe
WE LEAD
all others follow

Funny—and we are Americans, and have Conquered all of their own Productions in the Land where Years ago they had no Equals. But the Verdict is We Excel them all

AGENT,
Pat Casey

READINGS
EVERYBODY LIKES ME

THOSE WHO DON'T ARE JEALOUS

ANYHOW, HERE'S WISHING THOSE WHO DO
AND THOSE WHO DON'T

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

HUNDREDS KNOW US
THOUSANDS HEARD TELL OF US
MILLIONS NEVER WILL

FIDDLER AND SHELTON

SUFFOCATED WITH DELIGHTFULNESS

SPECIAL DROP IN "ONE"

HARRY FIDDLER

PAT CASEY, Manager

WHEN INSERTING ADVERTISEMENTS KINDLY MENTION VARIETY
Season's Greetings

TO ALL

APDALE'S
ZOLOGICAL
CIRCUS

BEARS, DOGS, MONKEYS, ANT EATER.

PROF. APDALE

AMERICA'S BEST COMBINATION ANIMAL ACT

See "JOE" the Great Comedian Monkey
The only monkey working alone in "one,"
doing an encore of a minute and a half.

TO MANAGERS
You Have Played the Rest.
Why Not Play the Best?

This act has worked 98 weeks out of the last
2 years. Complete tour of Orpheum Circuit.
Western Vaudeville Managers' Association.
Twice over Interstate.

BOOKED SOLID UNTIL MAY
THEN COMING EAST

Open Time for Season 1912 and 1913

PAT CASEY
ASSISTANT TRAINERS
Fred Boell        Harry Van Aiken

Harry Puck
AND
Mabelle Lewis

BOOKED SOLID
on the
ORPHEUM CIRCUIT

Management, AARON KESSLER

Christmas Greetings
FROM

Belle Blanche

Direction, JACK LEVY

Compliments of the Season

HURTIG
&
SEAMON

When answering advertisements kindly mention VARIETY.
A MERRY CHRISTMAS AND
A HAPPY AND PROSPEROUS NEW YEAR
TO ALL FROM
GIL BROWN AND LIL MILLS
PAT CASEY
AT THE BAT

Successful Over ALL the Orpheum Circuit
SAMMY ALICE
BURNS AND FULTON
Personal Direction
PAT CASEY
Wishing You THE MERRIEST AND HAPPIEST PAULINE
PLAYING UNITED TIME

ARTHUR DON AND CRAWFORD
IN A NEW COMEDY IN ONE
“WISE AND OTHERWISE” By AARON HOFFMAN
NOW IN THE MIDDLE-WEST ADDRESS, GRANT HOTEL, CHICAGO

MERRY XMAS AND A HAPPY NEW YEAR TO ALL
When Close By, See I. H. HERK’S
“Pace Makers” and Sam Rice and His “Daffydills”
(TWO REGULAR SHOWS)

When sending advertisements kindly writing VARIETY.
America's Foremost Eccentric Singing and Dancing Comedian

JOHNNY FORD

AT LIBERTY SEASON 1912-13
FOR FIRST CLASS MUSICAL COMEDY

Played leading roles throughout Australia in the “Red Mill,” “Belle of New York” and “Prince of Pilsen” Companies. The hit of Chas. B. Dillingham’s “Echo” and feature of “$3,000,000” Companies.
At present touring the Orpheum Circuit.

ASSISTED BY

MR. ROY BARTON AT THE PIANO
Address JOE SULLIVAN, Putnam Building, New York City

THE WARREN PLAYERS
TROUPIN' OUT IN
“CHEESE AND CRACKERS”
The Odd Little Comedy on Theatrical Life by ALAN J. FOSTER

BOOKED SOLID W. V. M. A. TIME

VanCleve, Denton and Pete
WISH EVERYBODY
A Merry Christmas
Ketch Pete at the Hippodrome

Would be pleased to hear from acts new to the west

SAMUEL BAERWITZ
Vaudeville Representative
Suite 526—Chicago Opera House Building, Chicago, Ill.

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VARIETY

“Gee, But I Like Music With My Meals”

“Red Rose Rag”

“My Pullman Porter Man”

“If You Talk in Your Sleep Don’t Mention My Name”

“The Oceana Roll”

CLARICE VANCE

“THE SOUTHERN SINGER”

“VAUDEVILLE”

SHE STANDS ALONE IN HER LINE OF WORK

WINSOME

Una Clayton

AND HER CLEVER PLAYERS

Presenting MISS CLAYTON’S LATEST SUCCESS, the Unique Comedy

“A Child Shall Lead Them”

By MISS CLAYTON

Nothing but PRAISE from PRESS, PUBLIC and MANAGERS

Booked Solid from July, 1911, to June, 1912

(Now on Orpheum Circuit)

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Represented by PAT CASEY
THAT ACCORDION PLAYER

FROSINI

THE MANAGER’S DELIGHT

And the man who first dignified the Accordion in America

Direction,  PAT CASEY

“Melody Lane Girls”  “Killarney Girls”

“Southern Singing Girls”  “Harmonious Girls”

MAX S. WITT
Manager

Under the Sole Direction of  PAT CASEY
MICHIGAN VAUDEVILLE CIRCUIT

Owning and Controlling the Vaudeville Theatres in all the Best Cities (Outside of Detroit) in the State of Michigan

THE CHEAPEST R. R. FARES AND THE BEST TIME IN THE MIDDLE WEST TO PLAY

ALL GROUND FLOOR THEATRES—NONE PLAYING OVER THREE SHOWS DAILY

GRAND RAPIDS, MICH. 48 Miles....97c. Orpheum Theatre Seats 1,260....GILLAGHAM & SMITH ENTERPRISES, Owners and Mgrs.
KALAMAZOO, MICH. 33 Miles....46c. Majestic Theatre...Seats 1,350....BIJOU THEATRICAL ENTERPRISE CO., Lessee and Mgr.
BATTLE CREEK, MICH. 108 Miles....$2.15 Bijou Theatre...Seats 1,230....BIJOU THEATRICAL ENTERPRISE CO., Mgr.
SAGINAW, MICH. 12 Miles....54c. Jeffers Theatre...Seats 1,448....BIJOU AMUSEMENT CO., Lessee—W. A. RUSCO, Mgr.
BAY CITY, MICH. 35 Miles....64c. Bijou Theatre...Seats 1,125....J. D. PILMORE, Owner and Mgr.
FLINT, MICH. 45 Miles....90c. Bijou Theatre...Seats 1,092....FLINT THEATRE CO., Lessee—FRANK BRYCE, Mgr.
LANSING, MICH. 35 Miles....78c. Bijou Theatre...Seats 1,000....BIJOU THEATRICAL ENTERPRISE CO., Lessee and Mgr.
JACKSON, MICH. 28 Miles....76c. Majestic Theatre...Seats 1,068....BIJOU THEATRICAL ENTERPRISE CO., Manager

Nine weeks—Total $0.82 or 75 7/9c. an average movement.

BOOKED BY WESTERN VAUDEVILLE MANAGERS' ASSOCIATION

Notice to Artists

This is the Only Circuit in Michigan Booking First Class Acts That Can Offer You Positive Consecutive Work.
Do Not Consider Booking in this State Until First Writing or Wiring.

C. S. HUMPHREY, Personal Agent
Majestic Theatre Bldg., Chicago, Ill. or
W. S. BUTTERFIELD
Bijou Theatre, Battle Creek, Mich.

THE BIGGEST BOX OFFICE ATTRACTIONS ON EARTH

"MUTT and JEFF"

FOUR COMPANIES NOW PLAYING TO-CAPACITY

THE SENSATION OF THE YEAR

GUS HILL, Sole Owner, Columbia Building, Broadway and 47th Street, NEW YORK

FRED MARDO

Gaiety Theatre Building, BOSTON, MASS.


PERFORMERS—If you have one or more weeks open, write, wire or phone.

When answering advertisements kindly mention VARIETY.
though you will nodly. send. about holed was for we got a showing. I never realised it could be so hard for a new act to get an opening. Apparently everyone thought as did Anderson, that we had a crazy, impossible proposition. Finally, we opened with a circus to give Mr. Anderson an opportunity to see our performance. It was the Carl Hagenbeck show, an immense circus of quality and class.

After our performance we pronounced a signal success. Mr. Curson wired Anderson immediately. He came all the way from New York to Chicago expressly to witness our performance. After seeing it he offered us an engagement at the New York Hippodrome. We gave the circus the required two weeks' notice, and left at the end of that time for New York.

Roxy P. La Rocca
America's Greatest Harpist
A RIOT ALL OVER
OPEN TIME, NONE
Blame LEE KRAUS

Montauk Point
THE CENTRE OF ATTRACTION

All eyes are turned toward this narrow neck of land at the end of Long Island.

Real Estate Investors

big and little, are in on this boom. There is a wonderful opportunity for you if you heed the call immediately. Write for beautiful booklet today. It will show you the why and the wherefore.

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Her beau always takes her to operas,
Mine—picture shows;
Her beau buys her diamonds and seal skins,
Mine—just plain clothes.
Her beau is an heir to a million,
Mine—poor and good;
Do you think that I would change with her?

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None Better Known in the World
Most Competent Staff, Complete Connections and Quickest Action

PAT CASEY, Sole Director
Putnam Building, New York City, U. S. A.
BURLINGTON THIS SEASON.

(Continued from page 43.)

WAVE, York.

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SMALL TIME SHAVE.

(Continued from page 55.)

and "the survival of the fittest" means advancement, some go beyond the "small time." The trouble with many of the new acts is that they try to copy the style of several of the old leading acrobatic acts and always suffer in consequence.

Quartets generally do not last long on the "small time." If any of the singers outshine the others, they step a notch higher, leaving the remainder to make another start in barber shop choirs. Good voices are always in demand on the better time and consequently one seldom hears a good singing combination on the "small time."

Dramatic sketches show faster than any others on the "small time." There are many odds against the majority getting any further. One good actor cannot make a "small time" sketch a "big time" reality. He may help it with favorable comment in the smaller houses, but the others in the act will hold it back. Again the comedy dramatic "bits" or climaxes may lack the power to put it over.

Jugglers who offer a conglomeration of things, stick too long to certain tricks that the average schoolboy can do without batting an eyelid. Their comedy nine times out of ten is off color, forced and decidedly out of place.

Magicians and ventriloquists may run the gamut of "small time" approval but their stock in trade is generally behind the times, being of the sort that fooled them when county fairs first came into popularity. Failure to learn new feats and originate a novel manner of working, forces them to take what comes along.

Impersonators and imitators use characters that the majority of "small time" audiences have never seen and may never see. With several "big time" artists head and shoulders above them, they haven't the goods when the "big time" chance presents itself.

Anyone who follows both the fortunes of the "big time" and "small time" artists can invariably tell why "small time" acts will never be anything but "small time" acts unless a miracle happens. Inasmuch as the days of miracles are past, the acts in question fail to make the "big time" ripple.

They are now paying fairly good money for the better class of "pop" house acts and with enough of them in the land to keep an act working all the year round, it is more profitable in the end than to work a few weeks on the "big time."

It is the aim of every act to reach the bigger houses. Vaudeville has advanced to such a state the big feature acts that prove box-office cards are almost as scarce as hen's teeth. But with the "small time" houses doing business there is always a haven of rest for those that reach the top and then fall back.

Perhaps the toughest part of "small time" work is for any act to follow a picture whether the film be good or bad. There is always the wrong impression to overcome. The act in question must show something even then that the "small time" may digest with favor. Otherwise there is only a few handclap before the next film is run.

With vaudeville classified as the "small time," the "big small time" and the "big time," it is like taking different degrees for an act to reach the pinnacle it strives to gain. For the sake of an act, many a "small time" act is lost.

Within this year, however, there has been a tendency to prepare for the "small time" only. This is particularly true of productions. Accepting that the "small time" is here to stay, and with the range and width of it, some producers have framed up acts for the "small time" only, keeping the price down to suit the "small time" managers. Most of these have been reproductions of "big time" turns, less the flourishes, and a cheap cast.

Other acts are content to go along the "small time"; content with the salary received, and willing to play three shows daily right along while they are working steadily. The type of act that is aiming for the "big time" is not so marked as formerly, although the acts themselves may believe they are destined yet to startle Broadway.

The best of the "small time" is now playing three shows daily, although there are conditions in different sections of the country, which permit two shows daily to be played with any profit. Other "small timers" have four shows a day, still others have five, and the number of shows increases as the "small time" runs down until it meets the picture show with one or two acts, with the pictures alternating with the acts during the daily session. This is about one degree below the former museum period, where the concert was given every hour.
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Our Suffragette Leader

THE MODEL VENUS OF BURLESQUE

RUBY LEONI

These stars traveled from city to city. They would send in manuscripts, plots, scenes, etc., a week in advance to the stage manager, who would take the house company and rehearse it during the week preceding the star's engagement. The following Monday when the show opened, the star would arrive, have a final rehearsal and go on with the play at night.


One piece a night was acted with six to ten variety acts on the bill.

In the latter part of the '70s the combination system was introduced. Tony Pastor, after spending the winter at his New York houses, would tour the country during the summer months, playing the legitimate houses. The success of his traveling organization encouraged others to the extent that many variety organizations sprang into existence for a tour of the country, a combination show being given in its entirety. The attraction was booked on a percentage.

Among the companies at that time were: Tony Pastor's Own Company, Big Four Combination, Davene's Allied Attractions, Stanley's Three Shows, Melville & Heath's Specialty company, Manchester & Jennings' Specialty company, Smelbacker's Majesties, Leavitt's All-Stars, Gallagher & Gilmore's Devils Auction, Barry & Faye's "Muldoon's Picnic," Harry Williams' Comedy company, Balles & Kennedy's "Bright Lights," and Behman's Combination, Tony Denler's "Humpy Dumpty," Pat Rooney's New York Stars, Howard's Athenaeum company, Harry Miller's company, Evan, Bryant and Hoye's "Meteor," Tourists' Specialty company, Cassey's American Four Consolidation, "Two Johns" Specialty and Combination, Leonard, Waddington & Traynor's Great Consolidation, Hyde & Behman's Minstrels, Hallen & Hart's First Prize Ideal, Harry Montague's Comedy company, Harry Watson's Comedy company, Leopold Brothers' Frivolity company, Lillie Clay's "Adams Family," and modern variety company, eventu-
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MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

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COAKLEY, HANVEY AND DUNLEVY

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Direction, PAT CASEY

Booked Solid
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Circuits

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VARIETY

(Continued from page 42.)

sea and sky. In mid-ocean we encountered a monsoon blowing 70 miles an hour, which carried away our wireless, broke life boats from their davits, and for several hours it looked like "Curtain" for all on board. After clearing the storm zone, we had heavy seas for several days. Our vessel, the White Star Line "Runic," while very seaworthy and possessing a most genial and experienced commander, is in point of state rooms and cuisine, floating chamber of horrors. The shores of Africa were a most welcome sight, after twenty-six days of sea and sky.

Arriving in Durban, and spending a few very pleasant days, I went by the Dutch East African Line up the East Coast, making stops at Delagoa Bay, Beira, Chindl, Mozambique and Zanzibar, gathering a very choice collection of photos, war implements, idols, etc.

Returning to Durban I left by rail for Johannesburg, a twenty-four hour journey of some 500 miles, making stops at many historic places including Pietermaritzburg, Ladysmith, Colenso and Majuba Hill.

I opened my African season at Johannesburg early in March at the Empire theatre, and played to splendid business for eight weeks. The theatre is splendidly equipped and managed. It is patronised by the very best people in the city. Visiting artists can rest assured of fair and hospitable treatment from the Human Bros.

During my stay in the Transvaal I visited many of the mammoth gold mines on the Rand, the home of Oom Paul at Pretoria, and the Premier Diamond Mine at Cullinan. I must here express my grateful appreciation to Major Mavorgordato, the able Commissioner of the Transvaal Police; Mr. Bulkeley, Consulting Engineer of the Cinderella Gold Mine; Mr. Elsslein, the genial manager of the Carlton Hotel; Abe Goldman, Frank De Brath, Cassie Cohen, Messrs. Benjamine and Vannet, Alexander, Solomon, Williams and Detective P. J. Hayes, all of whom will be found ready and willing to guide the foot-steps of any weary Yankee who wanders through their broad domain.

Contracts at the Palace, London, compelled my departure from Johannesburg. After a 44-hour journey of 1,000 miles via Kimberley on a railroad that is a bad underestudy of the Erie, we eventually arrived at Cape Town, where I spent a few days sightseeing. Sailing for London May 17 on the S.S. Britannic of the Union Castle Line (a good fast boat with first class accommodations) 14 days' sail brought us to Madeira Island, a Portuguese possession, 1,314 miles from Southampton. Several thousand natives spend their time here raising sugar cane, whiskeys and robbing tourists.

Leaving, we sailed without incident to Southampton, arriving June 3.

I opened my London season at the Palace, June 12. A slight illness compelled me to cancel after playing two weeks of my regular eight weeks' engagement.

After witnessing the Coronation ceremonies I spent several weeks re-
cuperating at Folkestone and Boulogne, and left Liverpool via Mauretanian July 22, on the last leg of a journey that was both pleasant and profitable.

I would suggest to the artist contemplating such a trip that he or she exercise the greatest care in making contracts for a world tour; while the Tickhards and Hyman Circuses are eminently responsible, as far as salary is concerned, particular attention should be given to clauses regarding feature billing, place on program, transportation by boat and rail, whether you shall travel first or second class, dressing rooms, time of act, number of encore, sailing dates of vessels between various ports, also the fact that you will have ten weeks or more at sea, as well as several thousand miles of precarious railroad travel.

Due consideration of the foregoing details will eliminate the possibility of tears and regrets 12,000 miles from old Broadway, and will make the trip well worth the best efforts of any American vaudeville artist who signs for other worlds to conquer.

WHY "MAN FROM THE WEST"?

(Continued from page 48.)

Others flourishing those days were Evans and Howy, Scotty and John Ken-
nell, Harry Kennedy, Pat Rooney, Pete Dailey and many others who are now dead. J. G. Fletcher was then the an-
swer to all the tramps. He was known as "Fletcher of the Burn," and the only one I have ever seen that was in his class I ran into on the Orpheum Circuit the past season—Joe Jackson, who I persuaded to enter New York.

My only circus experience was with the Dan Shelby show thirty years ago. I was a singing clown with this world show, featuring Harry Kennedy's popu-
lar song, "I Owe Ten Dollars To O'Grady." My first parade with the circus cured me entirely of the "white top" life. I had a spear in one hand and a helmet jammed down over my head when I started. The horse I rode got too close to an elephant and made a bee line for the circus lot. We reached a railroad the next Saturday and I immediately made my getaway.

I am well acquainted in all the towns along the Orpheum route as I was born in each of them. As there are some rich towns in the list you can see how well off my birthplaces are.

There are some oldtime managers in charge of the Orpheum houses in the west. John Morrissey at San Francisco, is an old performer with whom I played in 1884. The new Orpheum, Los Angeles, is a beauty and another oldtime showman, Clarence Brown, is its manager. On its stage door is Sam Balter, who was in the show six years ago. He has a nice home and seems happily settled for the balance of his life.

George Fuller Goldens is in Los Angeles where the Christian Science faith is keeping up his spirit. Hector McKenyle, the famous wine agent (very well known among the profession), is out on the Pacific Coast. The fact was recently chronicled that he and Golden attended church together.

My first New York appearance was in Miner's Bowery theatre in 1887 with Austin's Australian Novelty Company. I was doing a single turn. On the bill were the Austin Sitters, Weber and Fields (whom I followed), Minnie Lee, Sheehan and Corne, with the Sheldon Stock Company opening the show.

My love for the west took me out of New York, where I could not doubt have become a permanent fixture. I later appeared on the Bowery with Fred Waldman's Specialty Company, Rogers Brothers company, Sam T. Jack's organization and a number of house shows, having played all over England, Ireland and Scotland.

In conclusion I wish to add the hap-
pest paragraph of the story. I have the same wife that I had when I started the show. She has made nine of the thirteen trips through the west, and I only hope that she and I are able to make thirteen more like it with the old ship still at the helm, for what I said about Geo. Castle, goes both ways. Mr. Beck is a great showman.

IN THIRTEEN MINUTES OF MUSICAL COMEDY

Direction. JO PAIGE SMITH

CHRISTMAS GREETINGS

FEIBER AND SHEA

TWO IN "ONE"

THE BROWNINGS

Comedy Songs  Comedy Lines  Comedy Situations

"GETTING INTO SOCIETY"

Out of the Ordinary  Address, CORONA, LONG ISLAND

With a Tinge of Novelty

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TO ALL OUR FRIENDS
WE WISH
A MERRY XMAS AND
A HAPPY NEW YEAR

WALTER SCHRODE
AND
LIZZIE MULVEY

Always Busy and Forever Under the Personal Direction of

PAT CASEY and JENIE JACOBS
Those French Girls
(Amaros Sisters)
In Song, Dance, Acrobatics and Physical Culture.

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Premier Xylophonists of Europe and America.

The Baliots
Equilibrist and Gymnasts
Introducing Pretty Miss BALIOT, one of the Best Lady Gymnasts.

La Bianca
(Late of the Metropolitan Opera)
and MONE. W. WANIA,
In a Spectacular and Sensational Dancing Act.

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A Real One, and Positively the ONLY One in this Country.

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In a Comedy Acrobatic Pantomime.
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European Comedy Hilarious Act.

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The Famous Californian Ventriloquist,
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Froehlich
Comedy Cartoonist and Transparent Painter.
(Special Artist for the New York Staats-Zeitung.)

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Comedy Acrobats with Acrobatic Dogs. A Genuine Novelty.

The Holloways
The Originators of the Cake-Walk on the Wire. The first to Introduce in America Acrobatic and Trick Cycling on the Wire.

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Jacob's Comedy Dog Circus
Introducing a Talking and a Laughing Dog; Also Acrobatic and Acting Dogs.

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The Greatest Novelty of the 20th Century. Two Chimpanzees. Presented by Mr. A. DROWISKY, Trainer of "Conquering the Great."

Kremka Bros.
Sensational and Humorous European Juvenile Acrobats.

Four Kellys
The Human Butterflies and Wire Artists Supreme.

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Three Marcantonis
The Fellows with the Steel Jaws. Originators of Marvelous Feats of Strength.

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The Latest Creation with Buffalo Dogs, Indians, and Cowboy Monkeys.

Mlle. Martha

MacRae and Levering
Eccentric Novelty Cyclists. Introducing their latest sensation, "THE CYCLO-AEROPLANE."

Marini and Bronski
Classical Dancers. Late Primitives of the Famous "Twelve and Mordake" Russian Ballet at the Metropolitan Opera House.

Ramona Ortiz
"Queen of the Wire."

Five Piroscoffis
Greatest Juggling Family in the World.

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G. Malon's Sensational French Pantomime Depicting Life of the Parisian Underworld.

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Europe's Greatest Comedy Acrobatic Combination.

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European Gentleman Acrobats; in Feats of Strength.

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HENRY P. DIXON Presents
THE NEW
"BIG REVIEW"
The best show on either wheel with
FRANKIE HEATH AND HARRY LE VAN

JOHNNY EMMA
THE RAYS
IN
"THE BANDMASTER"
A 35 MINUTE SCREAM

Under the Management of PAT CASEY

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MACRAE AND LEVERING
NOW PLAYING CIRCUIT
MORT
WELLING

Introducing Cycle Acrobatics "THE BIG SCREAM FINISH"
VARIETY

AGAINST STACK CHILDREN.

(Continued on page 19.)

As previously stated, there is no reason to believe that the "demotion bow waves" unless the legal problem remains.

Now I ask the reader to name off-hand the dramas, operas, etc., in which a child under fourteen was absolutely necessary to preserve the play, etc., in its integrity.

In "Peter Pan," I have it in the authority of Miss Jane Addams, that when Miss Maude Adams presented the play in Chicago, three of the children under fourteen were replaced by actors, considerably over sixteen, but looking much younger and who—it was admitted by competent observers—played their parts with more eclat than the children whom they replaced. Miss Jane M. Gordon, at one time Factory House, New Orleans, informed me that when "Helena Ritchie" was presented in New Orleans, the part of the child was played, among others, by a young woman twenty-three years old.

But it may be argued, where will you get your actors and actresses if you don't train them on the stage from childhood? Before I answer this, it is not out of the way to ask, whether the opponents of the legislation are really serious in their denunciation of all children under fourteen to the stand of acting, or whether the question is not put to dissemble the real, but more sinister motive? Be that as it may—let me answer as it is before—every one who asked it was in perfect good faith.

Mr. Francis Wilson writing in opposition to the prohibitory legislation names a number of actors and actresses, who have been connected with the stage since childhood—among them, Miss Minnie Bates. This lady is the only one of all those whom he has mentioned, so far as I am advised has at all expressed herself on the subject. As a lawyer, very likely controlled by the forms of thought and expression used in the profession, I will take this witness whom he has tendered and let her speak:

As a proof of what they wish to prove, this citation of examples amounts to nothing. It is quite as fair to say that these actresses have achieved their rank at the front of their profession in spite of the early conditions imposed on the Stage, as it is that they won success because of their environment. When the law may have been of some help to them, they might have gone to even loftier heights. The argument is just as logical one way as the other with regard to their triumphs. If this is added to various significant conditions, the beam tips toward the latter possibility.

So early stage training makes such splendid actors, what has become of all the historic prodigies that delighted patrons of the theater, two or three times more than we could ever possibly imagine? Evidently something more than the inhaling of the musty air behind the scenes is compounded in the real genius; without it the earliest training fails important, with it, the early training is unnecessary.

Space will not permit me to reproduce the entire article of Miss Bates. Her every word has a value, far greater than any fair minded person will give to whole sermons uttered by those who say play is evil, because their claim is and which they disbelieve.

If the theatre drills children so admirably, why do our actors not hasten to put their own upon the stage of real life? Is it because they need a sponsor? It is because they know from bitter experience exactly what work the stage entails, and they need not神色 their lives away?

Do the great artists of the operatic stage acquire their musical education while singing in motion picture shows or vaudeville, or as Abbe, Girls, are their voices and talents cultivated by great masters at conservatories of music?

Let me now briefly consider the question from the standpoint of the child and of society.

The paramount duty of society is to see to it that nothing interferes with the full development of all children into healthy and intelligent men and women. Not alone is that the supreme duty of society, it is absolutely necessary for its perpetuation, to the extent that any society, any state fails to prohibit any conduct which militates against the healthy development of the child, or fails to promote every activity which tends to develop children into the right kind of men and women, to that extent is society, in their ignorance or incompetence or best interests; for this delinquency is certain to produce individuals, who if they do not destroy the State, will certainly lower its physical, mental and moral capacity and vigor.

Now let any fair minded man or woman say whether the life on the stage is the best for the child, and the possibility of the parent, which is quite strong enough to sacrifice the child to his or her love of the ease and comfort of a life which the State enables many a lazy man and woman to enjoy.

I am not to be understood as attacking the moral or physical condition of the stage, as it is far from its purpose demands the portrayal of life as it is. There are even complaints that certain forms of life receive far more than their proper share, because—so managers claim and believe—they are able to demand it. Be that as it may, stage life is not the ideal life for the child; and theory and experience both bear eloquent testimony to that. The child is not only not to be permitted to appear in plays, but even the appearance in them is not permitted. Many who recognize the evil of permitting children to appear in all kinds of plays would be willing to enact the law as to permit them to appear in only what are called moral or proper plays. Reflection would soon change their view. We shall declare that the play is proper or improper. The ordinary police authorities, some holder of an office exposed to the temptation of collecting anything but political pull? Let us credit the one who is to decide with entire immunity, from anything that savors of favoritism and yet to give any one the exercise of such power, which is not proper, is to constitute that man a censor of the stage; are we ready for the innovation?

Let the legislation as it stands, alone. The people in none of the States of the Union is not a jury of their own to determine whether they shall or shall not show any desire to abrogate it. It has not stood in their way of seeing all the plays that are produced anywhere, have their experience will demonstrative to the police States the justice of the legislation not only to the stage but also to the child and to society, who is there waiting in suspense to know right of wrong as to impede the movement?

RAGTIME VS. COMICAL.

(Continued from page 40.)

and the time is not far off, I find that you can place a billiard with vaudeville acts that a year ago would not use anything but a novelty song. There is never any telling what the public will buy in the way of sheet music. They will purchase a production number and a trashy song at the same time. A high class hit lasts for years but a popular one lasts but six months at the longest.

Henry Stern (Joe. W. Stern & Co.) makes the following commentaries:

"To anyone conversant with the output of the various music publishers, it must be apparent that we have been for the past few years favoring better-class compositions and operatic productions. Improvements in the lighter forms of American ballads and ragtime numbers, our reason for this being that we have found the American public is becoming more and more discriminating and educated in music, demanding better material all the time.

"The increased patronage of grand opera and the high-class foreign musical productions, bear witness to this fact. Moreover, the returns from the sales of a popular song success are not commensurate with the enormous amount of plugging and expenditure required to land a hit, a popular hit being an ephemeral proposition, lasting nowadays about six months at the most; and when you couple this fact with the ridiculous price of 6c. to 7c. at which this class of music must be sold to the trade, the point of our argument becomes apparent.

"The public has evidenced a decided preference for musical shows written and arranged (mainly for the stage), whose scores contain real music of lasting qualities.

Albert Von Tiller (York Music Co.) says:

"In looking over the popular music field of the present day, I find that the situation has changed somewhat from that of a decade ago. There is a doubt but that the demand for ragtime music is increasing, daily, and at the present time it has not as yet reached its peak. There has been quite a demand for musical ragtime songs. The demand for the rustic ballad has entirely died out, at the present time, but, like all other popular demands, which usually move in cycles, it is only a question of time before that will come back again."

Ted Snyder says: "Look at our professional rooms. You see they are all filled with performers learning our ragtime songs. That should speak for itself. No, I hardly think that 'Classical' is that you can play it with the enormous demand for ragtime."

The United States may be advancing in many directions in the matter of music production. So eminent an authority as Professor Charles Elliot, of Harvard University, says that, in the main, it isn't. Judging by the popular demand for the simpler melodies and the increasing craze for ragtime, we are not advancing as lovers of the musical classics.
MR. PAT CASEY OFFERS

Mr. Leander de Cordova and His Excellent Company

IN

"THE LOOP-HOLE"

A Play in One Act by Leander de Cordova and Wm. Hamilton Cline


Sole Management, PAT CASEY
WHEN PICKING FOREIGN ACTS.
(Continued from page 33.)
her. This Isham did. With the advent of the act into his house commenced the ending of his opposition, the dancer proving a flat failure.

Another instance of where he had to rely upon his own perceptive qualities was the matter of Ada Coley, a "double-voiced" singer. Twelve years ago Miss Coley was the European reigning sensation. She sang "Cavaliers Rusticana" in a baritone voice. Felber studied her, and concluded it was the song (then the musical rage) and not the singer that was making the hit. The New York office felt differently about it. He was told to get the girl, and get her quickly, as D. A. Strussell, manager of Koster & Bial's for the Bly Syndicate, was leaving for Europe to engage her. Mr. Felber allowed Strussell to sign her for K. & B.'s at $800 a week. New York could not see the freak singer at all.

Dazie received $110 weekly when first induced to return to her native land as "act." Later, under the nom de plume of "The Red Domino" (and of recent times "Mlle. Dazie"), there has been no better exponent of classic ballet dancing on the stage, with a salary increased ten-fold. The Ringetians, who appeared here last season, giving virtually what was an entire vaudeville program in thirty-five minutes at $750 weekly, first reached American shores in '98 under a Felber-Keith contract at a wage of $150. The Noveltos became a Ringling Bros. feature with their big circus under a contract made by Felber.

The rule also worked the other way. Before Lauder appeared here as a star in Klaw & Erlanger's "Advanced Vaudeville," Mr. Felber had recommended to the home office he be engaged. Lauder had asked $500 for an American engagement. The New York office instructed Felber not to take the turn. Still, Mr. Felber says, he had placed Lauder on this side, to come over here as an ordinary foreign act, without the great booming that was given him by Klaw & Erlanger ("Advanced Vaudeville") the result might have been different.

The Five Piersescoffas were booked by Felber for the Keith time, after a big American manager had scoffed at the idea of the turn making good over here, claiming that there was no merit to the act. Felber contracted it at $200 weekly. It has played here almost continuously since, and has been the special feature for burlesque shows often at $600 or $400 weekly. Salerno is another turn brought over by Felber for $175, since grown into a feature act on this side and now in receipt of $400 a week or more.

At the time the United Booking Offices took over all the contracts of the "Advanced Vaudeville" middle, Mr. Felber canceled enough of his European acts to make room for the influx of the K. & E. material. This cost him $6,000 in commissions that would have been earned.

Harry H. Felber was born on the East Side, New York. The favorite haunt of his boyhood was Miner's Bowery, and his ambition, to be a juggler. Instead he migrated to Pensacola, Florida, and made money rapidly in a commercial business. Longing to see Europe came over him. He listened to it, and upon reaching the other side, engaged with his relative, Harry Adacker, then a theatrical agent. Gaining a theatrical experience in his office, Mr. Felber returned to New York and interviewed A. Austin Fynes, then Keith's general manager. Receiving little encouragement, Mr. Felber went on to Boston, and saw B. F. Keith. He laid out his plan of campaign to Mr. Keith, told him of the acts in Europe that could make good, and could be had at a proper figure. Mr. Keith asked Felber to submit his proposition in writing, when he would think it over. A part of the proposition was that though Felber drew down commission only upon the acts booked, he should be wholly under Keith's direction. Not hearing from Mr. Keith after returning to New York, Mr. Felber-wiped him a few days after, and got a reply telling him to go ahead.

He started out in 1896, and until leaving Mr. Keith enjoyed a reputation as an agent on both sides of the water that has yet to be equaled. Booking hundreds of acts with thousands of dollars always at stake, never a word has been breathed against Mr. Felber's standing nor reputation. He was recognized as a conservative expert of unimpeachable integrity. He raised the fame and name of "Keith's" in Europe until a "Keith contract" was accepted without a question. Felber, as the foreign representative of the Keith Circuit in Europe, enjoyed a stronger position over there than even a native agent abroad.

To the personal knowledge of the writer, the "Felber acts" placed on Keith's bills kept the cost of those shows down materially, while giving a foreign tint to them, which no doubt was a factor in the drawing power of "Keith Vaudeville."

The record of bringing this great number of new acts to America, and having them all "make good" to a greater or lesser degree is an enviable record, and one that will doubtless stand to the credit of the Felber name while there is vaudeville in America. It displayed a marked, even acute, grasp of the American vaudeville pulse, and that is something seldom found.

Many are the acts booked, but few go over. To place them one after another, in a succession of successes denotes that the booker is engaging with a confident knowledge, rather than gambling with the manager's money, as is so often done nowadays in the securing of foreign talent.

To criticise an act is the easiest thing in vaudeville; to select a winner at the first showing is more difficult: to pick a good act at rehearsal is more so, but to take acts from a foreign clime in an atmosphere as foreign to the home industry as the country itself, and to send them over to succeed one after another is an achievement.

With Mr. Felber it must have been an inherent trait, a sort of gift that was highly cultivated by its possessor, for in the history of vaudeville the Felber record stands all alone.
CLEANING UP ON THE ORPHEUM CIRCUIT

Where Has She Been? LISTEN!!

OAKLAND "TRIBUNE"
Grace Cameron registered a tremendous hit at the Oakland Orpheum. It is the tang of horsemanship and the absence of horseplay that go to make Grace Cameron's songs palatable. They are candid songs the comic opera star is singing at the Oakland Orpheum this week, not so candid that you hang on to your seat in fear that the next word will lift the seventh veil, but candid withal. But there is not a word offensive, and Sunday's audiences gave the clever star a reception that must have compared favorably with any of those that she has received before. Garbed in the clothing of a country girl, as the songs demand, Miss Cameron sings of maudlin things that may have happened, and probably didn't. There is a rich vein of humor running through her work, without excerpting is plenty to catch your eye. The artiste is whimsical, never tired, and entirely original. You like her and applaud for more of her work. As for what may be shabby in her songs, remember and "Honi soit qui mal y pense," which, freely translated, means "It's up to you."

LOS ANGELES "HERALD"
Grace Cameron sings five songs, which would be amply sufficient coming from most vaudeville prima donnas, but which are too few from Miss Cameron. To begin with, she really can sing; but beyond her singing is her comedy. We laughed yesterday afternoon at "Help, Help, Help," and we guffawed at "If Adam Had Never Been Introduced to Eve." and we held on to our seats when she gave us that classic, "Heaven Will Protect a Working Girl."

PORTLAND "OREGONIAN"
Grace Cameron, who is a bundle of delight all in herself, heads the list at the Orpheum this week with her songs, only one of which, "The Miller's Daughter," is a legitimate melody. The others are delivered with a deliciously throaty affectation. Miss Cameron has two "places de resistance," one of which is "If Adam Had Never Been Introduced to Eve." and an altogether new treatment of "Heaven Will Protect a Working Girl." in both of which Miss Cameron created gales of mirth at the first fill of the Orpheum last night, while she was in concert with her musical comedy, "Nancy." Miss Cameron's elocution and gestures are chapters of fun.

DENVER "POST"
Grace Cameron is an old favorite in Denver. Persons who have not been disposed to listen to good humor and develop good appetites laughing over Grace Cameron. This week she first proves that she has a good voice when she wants to use it, and then shows her cleverness as a comedian in the humorous songs that follow. With all due respect to Marie Dresser, she sings that delightful classic, "Heaven Will Protect a Working Girl," more amusingly than "Title's" originalist sings it. She is most generous with her encore, and last night's audience seemed unable to carry itself away from her.

KANSAS CITY "JOURNAL"
A strong bill headed by Miss Grace Cameron, former prima donna of the "Bostonians," and later at the head of several successful musical comedies, is presented at the Orpheum this week. Miss Cameron's success her in her wonderful versatility, her songs differing widely in both style and rendition. The audience yesterday fairly went wild over her comedy work.

SPOKANE "REVIEW"
Grace Cameron sings her comedy songs in a manner that merit the outburst of the audience who received at the two performances yesterday, and their child impersonations show her ability.

LOS ANGELES "RECORD"
Grace Cameron, comic opera singer, first shows the audience that she has a voice full of melody. After that she shows everyone how to laugh.

CHICAGO "AMERICAN" (BY JACK LALT)
There is a bundle oftrimness and blood named Grace Cameron at the Majestic this week. Here's a find for the thing that musical comedy needs most today—a keen burlesque, based on a grown-up conception of what is funny in the things we take seriously. She delivers "Heaven Will Protect a Working Girl," a burlesque idea far from new, in a way far from any we have ever seen given to it. She has a dangerous instinct for satire, as fully developed as that of Miss Irene Franklin's, but in no way resembling hers.

CHICAGO "POST"
Grace Cameron is on the Majestic bill this week with a number of songs, which include a couple of knockouts. She has a fine sense of burlesque, and her songs, "Help, Help, Help," and "Heaven Will Protect a Working Girl," are as funny as anyone can wish to hear.

OMAHA "WORLD-HERALD"
Grace Cameron is advertised as the headliner at the Orpheum this week. Miss Cameron is entitled to that distinction, because she is the chief laugh-maker. She is pretty. She is a finished artist. She is original. She has personality. Her work resembles that of Alice Lloyd, but Miss Cameron is never an imitator. She is an original. The characters she caricatures and the songs she sings, as well as the style in which she presents her songs and characters, are absolutely original with Miss Cameron.

WINNIEPEC "TELEGRAM"
To that versatile and ever-popular and favorite comic opera prima donna, Grace Cameron, belongs the distinction of headliner at the Orpheum this week, and she justly deserves the title, too. Miss Cameron needs no introduction to those familiar with the leading artists of the day, for her work has long been a treat of the light opera, and now of the Orpheum Circuit. From a packed house last night she won round after round of well-merited applause, and with an ever-popular and changing act.

OMAHA "BEE"
Grace Cameron, whom Omaha is pleased to claim as a favorite daughter, has returned. With her voice, her keen sense of humor and her originality and conception, she is topping the bill at the Orpheum this week. Miss Cameron is best known to her legions of friends here as a prima donna of the elusive comic opera type, but she comes this season with an assortment of well-developed character portrayals. Her lines and lyrics are new, designed especially to bring out her versatility to the fullest extent. She goes big, and deserves it.

KANSAS CITY "POST"
Grace Cameron isn't much bigger than a minute, but what there is of her consists of one-half voice and the other half singer. I lost track of how many songs she sang, how many funny recitations she uninhibited, and how many changes of costume she made. But the little lady worked like a Trojan and scored with everything she did. She gives one of the best single-turn acts in vaudeville.

SEATTLE "POST-INTELLIGENCER"
Grace Cameron, a prima donna who sang here with "The Bostonians" several years ago, is on the program as a single entertainer. After one straight song, she gets into very well rendered character ditties, making a big hit.
TOONA and HER INDIAN SEXTETTE

A DISTINCT NOVELTY, Showing Native Games and Dances Never Before Seen Off An Indian Reservation

THREE MALE

Chief Howling Wolf of the Eagles
Moonbeam of the Hopis

THREE FEMALE

M’LLE TOONA, Director and Manager
Starlight of the Ravens
Chief Eagle Horse of the Ravens

Positively the Only Full-Blooded Indian Opera Singers Before the Public

Personal Direction of PAT CASEY

GORDON BROS. AND “BOB”

TRENT THEATRE.

One of the most unique vaudeville offerings that has been presented in this city in several years is the act of Gordon Brothers and “Bob,” the boxing kangaroo, which is one of this week’s bill at the Trent Theatre. The Gordon Brothers have long been prominent in vaudeville because of their boxing and bag punching ability. A few years ago they left America for an European tour and while abroad were offered engagements in South Africa and Australia. While in the land of the antipodes they purchased a kangaroo for a pet. They carried it around with them and as he grew in years he became extremely playful and began to show ability to imitate the work of his two masters. The boys began to instruct “Bob” in the art of self defense. He was an apt pupil and before long they had him sparring with as much ability and precision as many of his human competitors display.

“Bob” is not only clever on the offensive but he is a wonderful defensive fighter. He can block and parry with a degree of cleverness that is marvelous. “Bob,” along with the Gordon Brothers, has appeared in the principal theatres in the country and has always proved a big drawing card.

UNITED TIME—1911 and 1912

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WILSON AND WILSON

“The Messenger, The Maid and The Violin”

Direction, JO PAIGE SMITH
MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

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WHY WE WERE CLOSED

A near riot at every house we played.

Respectfully,

LAWRENCE AND EDWARDS
Direction, A. E. MEYERS

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In 20 Minutes of Old Fashion Melodrama

"PO' WHITE TRASH JINNY"
Represented by

ALBEE, WEBER and EVANS

WILLIAMS and WARNER

European Novelty Musical Specialists

A HIT IN EVERY BILL
Featuring Their Own Patented Instrument "THE CLACOPHONE"

the circumstances, but it was 100-1 before the season opened that show would be just as fine. So it was possible to save the management $300, say $500. With a new piece, this particular company could have cared for it properly. Say, for instance, that the show's receipts ran $100 weekly less than one of the few good shows on the Wheel. It would have been $10,000 more on the season. It might have cost $1,500 extra to stage the book-production, but if figures don't lie, that show would have been $8,500 better off. It will be, when the season shall have closed. And the chances are nearer double that would be the amount. One expense alone was the engagement of an additional act at about $4,000 for the season, the act becoming necessary to strengthen up the performance.

In engaging people, some burlesque managers seem to have the knack, while others are without the slightest idea of what or who they need, and how to blend their joint performance after obtaining them. This comes close to the subject of team-work in a show, but that is an entirely different story.

The real secret of the advancement in burlesque appears to be this: few of the old line managers have changed their opinions, but the burlesque audience have. The audiences have advanced. There is a sprinkling of intelligence among them, in some houses intelligence has the upper hand. "Legs" are not as attractive as they were before so many women grew so careless about showing theirs. A woman's legs nowadays are not a secret they once were. In fact those curious over the study of anatomy have been able to go into the matter in detail in many of our best theatres during the past few years. Nor did even tight-fists stop them from close study.

So, while that doesn't change the main argument, that it is girls the people who go to burlesque want to see the most, they also want to see nice girls in nice clothes. If a show of modernity is affected, so much the better. This season, though, is the record breaker for honesty, unsuitably and poor working chorus girls in burlesque.

The instance is recalled of a house manager early in the season who forbid the chorus girls raising their long skirts too high, on the ground it was immodest. What that manager did to the shows which came in with some of the peculiarly cut short skirts the chorus girls wore is anyone's guess. Still what the manager did about the long skirts tells the story between suggestion and vulgarity, the latter exemplified in different ways, but mostly this season in the "rag dance," which were danced either in very short skirts or full length tights by the chorus girls. It is no coincidence that a "rag" so far has been heard, whether the dancers were performed in a "$2 show" on Broadway or in an East or West Side burlesque house.

From amidst those women in burlesque who claim to ability, there are very, very few this season who can stand upon their "personality." "Personality" is quite ephemeral among the women, though several of the male comedians possess it to the degree it is only that which keeps them employed. That these comedians believe they are really funny is beside the point.

From looking over many of the burlesque shows, it may be safely set down that a girl in burlesque today, with personality or magnetism is worth her weight in gold. The girls can't get across. One or two have something of a voice, but the others are hard, mechanical and useless, excepting that they are girls. There are the usual exceptions, fewer now than ever.

In commenting upon present day burlesque, it is always necessary to hold in mind the capacity of the theatres the Wheel shows play in, and the scale of admission. The Eastern down that a girl in burlesque today, with personality or magnetism is worth her weight in gold. The girls can't get across. One or two have something of a voice, but the others are hard, mechanical and useless, excepting that they are girls. There are the usual exceptions, fewer now than ever.

Do you Managers realize that a real novelty in one really exists?

Have it in "THE NEW ALDERMAN."
By Aaron Hoffman.

Unanimously elected a huge success by both profession and public.

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"FREAK ACTS" IN AND OUT.

(Continued from page 41.)

ville engagement. The newness of the "act" brought crowds to the house. One day Florence was not at the theatre when she should have been. The management could not locate her. Miss Burns' agent, Freeman Bernstein, suggested the solution. Said he: "They don't know out there what they are going to see. Send on anybody." So some other woman posed as Florence Burns at the Proctor theatre that day.

Another young woman accused of killing a man, and acquitted to allow her to exhibit on the stage, was Nan Patterson. Miss Patterson has dropped out of sight the past few years, though her stage experience was an illuminating period of her life. Goldie Mohr also shot a gentleman friend, and got $500 for one week at Hammerstein's through having done the deed in a way to attract much attention to herself.

At the New York theatre when the day of the "freak" was rampant there, William L. Lykens corralled Lady Francis Hope, bringing her from England, with $100,000 worth of jewels, and the Lord she married. Her husband was a part of the contract. His only duty was to pose in the lobby. Lady Francis was paid $1,500 for her stage services. And the same Lady Francis Hope, as plain May Yobe, appeared at Hammerstein's with the paltry sum for the pitlory sum of $75 for the week. It was the same theatre where she had previously received $1,000.

During the engagement at Hammerstein's, when the $1,000 was given Miss Yobe as the reward, Mr. Bernstein was the agent between manager and act. About the middle of the week he, with John J. Iris, another agent, called upon Miss Yobe at the Hotel Astor. She occupied an elaborately suite there. The three decided upon a meal, but an accounting revealed but $8.20 among the party. Miss Yobe had a five-dollar bill, Mr. Bernstein four dollars, and Mr. Iris acknowledged ownership of twenty cents.

The financial distress did not deter them, however, and when the waiter brought the check, it was for $22. At the same time a bell boy handed Miss Yobe a note to vacate her apartment immediately, which she did.

FRANK BOHM
"THE IMPRESARIO"
WISHES "LONG LIVE SHOW BUSINESS"
WISHES "LONG LIVE ALL THOSE IN IT"

THE LITTLE ARAB
ONETTA
An Original Sensational Dancing Act
THE Dervish Whirland
Manager, TOM BRANTFORD
THE MYTHICAL McTAVISH
TOM BRANTFORD
HUMORIST AND COMEDIAN
"THE HUMAN BAND"
MANAGES HIMSELF

Mme. Die Debar was at the end of her string when taking the Hammerstein offer. That is not always the case though. Gaby Deleys, but recently at the Winter Garden, New York, was at the height of her notoriety when the Shuberts agreed to pay the young woman who captured King Manuel of Portugal, $4,000 weekly to appear with her sketch in New York. But the "freak" habit has died out, especially at $2.50 admission. Gaby never drew her salary into the box office while at the Garden. Later along in the engagement she was cast for an ordinary role in a production there, the Shuberts having given her a "play or pay" agreement for twelve weeks. The role Mlle. Deleys played in "Vera Violette" could have been better filled by a $75 soubrette. However, with a better show around her, Gaby did commence to draw some business.

One of the present vaudeville acts to obtain a standing first as a "freak" was Blanche Sloan, originally engaged on the strength of the reputation her brother (Tod Sloan) has earned as a jockey. Blanche proved herself an aerialist of the first water, so much so the managers long ago forgot all about her brother.

Another "freak" still running along and receiving big hunks of money, is Ruth St. Dennis, first presented under the name of "Radha" in a freakish dance, more latterly classified as "classical." At Proctor's 232 West theatre some years ago, Miss St. Dennis was a dire failure at about $750 weekly. With a "classical" dance, nearly the same as that given by her then, she received $2,500 a week for two weeks at Hammerstein's Roof last summer, and $2,000 a week for a vaudeville tour this season.

Over in England the "freaks" are less plentiful than in America. One, Dr. Bodie, "cure act" or "healer," received $1,000 weekly for a considerable time. He is now retired, and conducts a clinic, but found the time and means during his stage career to build up the entire town of MacDougall, Scotland, which he owns.

Dr. Bodie would have appeared in America, but friends told him if he did to look out for the police.

Hackenschmldt, a wrestler before he met Frank Gotch, received $1,600 weekly in London, through playing two halls nightly, securing $750 from each. Mr. Gotch, who is the champion of the world, tried vaudeville for a while, but gave up his sketch, and went back home. He wanted to be an actor, but was too good a wrestler.

One of the indications of the waning of the "freak act" was the refusal of vaudeville managers to entice Buelah Binford in their houses. Buelah had killed no one, though a young man in Virginia was sentenced to die because he killed his wife—through fondness for Buelah, it was claimed. Mr. Binford engaged the Garden theatre, New York, and gave performances before small parties, playing the maid in a sketch. Her notoriety brought her as the high attendance for the week, forty-nine people at one night show, with admission 15-15 and 25 cents.

Jack Johnson has appeared upon the stage, so has Jeffries, Abe Attell and many others, not excepting Young Corbett, who received $1,600 for a week at Miner's Bowery in 1901, immediately after defeating Terry McGovern at Hartford for the bantam-weight championship. The show played was "Krausemeyer's Alley," with Cliff Gordon as the "Dutchman" at $15 for the week. Mr. Gordon is still appearing as a "Dutch." (Continued on page 134.)
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A HAPPY NEW YEAR

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A Delightful Story of Youth

Exclusive Management of CHRIS. O. BROWN
MOUNTFORD'S RISE AND FALL.
(Continued from page 47.)

Mountford alone was the centre. He was the only intriguer. To the others he was perfect. This standing allowed him unusual scope. It was sufficient also to deceive a great many. Mountford made confidants, he made statements, and when the yoke was removed, these confidences and statements arose to confront the possessors of them.

Mountford had a reason for everything, and where a reason was not the answer, he gave an answer instead. It was a wonderful situation, one man leading thousands of others, and nearly all of the thousands cheerfully blindfolding themselves.

To those interested in vaudeville but not of the Rats, Mountford was an open book, even to those people than that. He played always on the table, though he imagined his place of operation was a dark room. Given credit for a brilliancy of speech, combined with personality, which had its effect upon those with whom he most often came into contact with, Mountford otherwise meant nothing to those who studied him. Outside of a certain cunning that could always be detected as put into effect and operation by him, (with "Mountford" as its ultimate end) Mr. Mountford was never seriously considered as a "big man." He forced attention to himself through the Rats accepting him with such supreme confidence and acclaim.

The give-away note in Mr. Mountford's composition was insincerity. He displayed this like an eight-ball again and again in his articles in the Players, which he had established as the official organ of the White Rats (and juggled with to the praised bewildering of the society's members—as he had done with everything else in connection with the order).

But his insincerity, so obvious to the outsider, was concealed over in Mr. Mountford's written articles by an appeal to the sentiment he knew was contained within the artist who might read them. Mountford fascinated upon the artist so hard that he said he sought against Mountford merely strengthened their leader in the hearts of the White Rats.

His methods would be termed by several different names by as many different people. Even today there are those among the ranks of the White Rats with abiding faith in Mountford. Some will never waver, but to those at the headquarters of the order, with his number of how he did things, ran things and told things, Mr. Mountford is a past issue, as regrettable by those he had fooled, because they were fooled, as by Mr. Mountford for having been lax enough in his fooling to get caught at it.

Mr. Mountford could not prevent the day of judgment. It had to come. He was the one who brought it about. Mountford raced too fast. He took the line of publicity and prominence as his means of control. That meant trouble, for himself or the order, to keep him in the lead. Had Mr. Mountford not resigned, there would have been a strike by the White Rats some now. He left himself no alternative.

The "30-night notice" was Mr. Mountford's biggest blunder, yet to his credit on this, it brought 2,000 or more new members into the order. But Mr. Mountford was never sicker with that "30-night notice." And when it lapsed, without Mr. Mountford having done one whit to make it stand up, Mr. Mountford hollered "Police!" That was the breaking straw, probably more so than any other. Mr. Mountford said he would have police stop all Sunday shows in New York. It was necessary for him to say something to cover up his failure on the "30-day" edit, but he picked the wrong statement. The "Sunday closing" argument had been threshed out long before. And his most ardent admirer knew that when a man hollered "Police" he was all in.

Harry Mountford was born in England about thirty-eight years ago. In his earlier years he was a page in the House of Lords, afterwards becoming a reporter on a provincial (English) paper. Later he became an actor, appearing with his wife, Maude Walsh, the team known in England as Mountford and Walsh. With the organization of the Variety Artists' Federation of England, Mountford came forth as a leader of variety artists and an agitator. He was prominent in the English strike of 1906. It was this strike that caused his expulsion from the V. A. F. At a meeting of the English society, Mountford uttered an accusation against Joe O'Gorman and his connection with the strike. The Executive Board of the V. A. F. called upon Mountford to prove it. Upon Mountford's failure to appear to do so, he was expelled, and shortly after came to New York.

About that time R. C. Mudge, "Big Chief" of the White Rats, commenced to fall into the bad graces of the members. Mountford was elected a member, and commenced to make his presence felt. With Mr. Mudge's resignation, the Board of Directors was formed, and Mountford elected secretary. The Board of Directors rule is fashioned upon the conduct of the International Artist's Loge of Germany. Mr. Mountford was familiar with it.

Starting slowly Mr. Mountford increased his advantage, until the White Rats thought they had a jewel. He suggested and advised, always in the capacity of the servant to his employer, until he gradually "worked into" the order, and was looked upon as its leader.

Mountford was indolent in the handling of people in the White Rats, excepting those who were in power or those he thought might be. The rank and file were as nothing to him. He caused much bitterness of feeling against himself in several directions from complainants who had to personally see him. But these were as naught in the great flood of admiration he brought to himself, until the final deuce last August washed Harry Mountford off the vaudeville map of America.

FRANK TINNEY'S ACT FOR SALE.
(Continued from page 49.)

Idea of using Bob Rea, the leader of the orchestra, as my straight man, to Bob to stick to his post in the pit and stand for everything I said and did. Bob said he would be the goat.

I borrowed a pair of big, floppy pants from Theodore Murphy (now Cole of Cole and Coleman) and a coat and vest from Joe Dunleavy (now of Coakley, Hanvey and Dunleavy), put on enough burnt cork to bury the sphinx and said I'd be the. The rank and file were as nothing to him. He caused much bitterness of feeling against himself in several directions from complainants who had to personally see him. But these were as naught in the great flood of admiration he brought to himself, until the final deuce last August washed Harry Mountford off the vaudeville map of America.

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I was then designated as a minstrel man, my salary raised to fifteen bones. This tilt by the way gave me the distinction of principal comedian. Later I was made buyer for the troupe and reached the twenty-five dollar mark. I didn't have much to do to get that twenty-five. I led the band on parades, acted all the meat and provisions for the minstrel car, worked in the first part and did my specialty in the afterpiece.

I had learned to play the bagpipes during the time at home. My father suggested I use them in the act. Well, the sum and substance was that the pipes came in handy and proved a big laughgetter everywhere. That "show 'em the bagpipes" and "I'll now play a selection on the bagpipes— if the bagpipes work" have become well-known minstrelians in all the houses where I have worked.

My jump into vaudeville came when the minstrelies played Little Rock. Ed- die, the manager for the Interstate, saw my act and offered me fifty dollars a week to play his... (Continued on page 136.)
Gertrude Van Dyck

ASSISTED BY

Ray Fern and Max Vincent

IN A MINIATURE MUSICAL COMEDY

BOOKED SOLID ON THE ORPHEUM TOUR

BY

PAT CASEY
Eva Tanguay says: "Your song 'Animal in the Zoo' is the hit of all my songs."

AMONG others using my material with success are: Carson and Willard; Harry Fern; Jock McKay; Al White, the producer; Billy Evans and "The Four Cafe Girls"; Quinn Brothers and Rossner; Topack and Manning; Clark and Francis; Lowell and Esther Drew; Joe Lanigan; Adair and Henney.


FAULTS OF BURLESEQUE.
(Continued from page 19.)

admit that everything in every show cannot be new, but it is easy to appreciate how tired one must grow to hear the same songs; see the chorus girls go through the same evolutions, and watch the comedians trying to make these in front laugh with the same "gags" and the same comedy "business" he has looked at every week since the season opened. That may be putting it pretty strong, yet this is a condition in burlesque of the present day.

It may be stated that out of eleven burlesque shows seen within a period of one month early this season, more than half were using the same numbers and the comedians handled comedy bits which were old before many of the comedians using them were ever heard of. The majority of these shows have been made over since, the best proof in the world that the educated patron of burlesque of to-day will not accept the trashy stuff which some of the show owners try to get by with.

The burlesque patron has just as much right to expect something new as the theatre-goer who spends his money for the higher grade of entertainment. How many of the shows in the better class of houses could live if every company used the same songs just because some other show made a hit with it? It is a fact that more than one Broadway comedian has used some of the "bokum stuff" "puss-o" in the After Pieces which followed the regular variety bills years ago, but they never get very far with it. It is the same way with the burlesque comedian and the material. If he is funny he will get the laughs with proper material, but neither he nor the comedians who follow him can expect to pass with comedy that is worked week in and week out to the same class of theatre-goers.

There has been a tendency shown on the part of many of the show owners, particularly those playing the houses of the Columbia Amusement Company Circuit (Eastern Burlesque Wheel) to get away from the back-neged style of burlesque. Some splendid results have been secured. This has brought the complaint that the movement toward the advancement of burlesque was growing beyond all reason, and the argument raised that the old style entertainment of two pieces and an ollo between was the proper caper. This is open to argument either way, according to what idea the owner has of spending his money to put out a show.

Another great fault is the lack of attention paid to the drilling of the chorus, one of the strongest, or the strongest, assets to a burlesque show. Often is heard, "That's the dandiest bunch of girls I've ever seen," or "The show's pretty fair, the comedians are funny, but those dames are enough to kill anything." The impression made by the speakers means a lot to the success or failure of a show. No matter how far burlesque will advance, the time will never come when the girls will not be the foundation for the making of a successful burlesque show.

You wouldn't think this, however, if you watched the various companies and compared the way the girls work. A good number is being raised because one-half of the line is singing and the other half humming. Watch a line of sixteen or eighteen girls stepping a gingly number or marking time and see one girl kicking as high as her head while the one next to her is merely raising her foot off the stage; catch two or three girls trying to locate someone in the audience and smiling when they do, while the others are working as if they thought they ought to do something for their salary and you will get a good line on one reason why there are so many poor shows on the road.

It is all right to make burlesque clean enough to attract women to the theatre. If you can make a woman like a burlesque show you are doing something toward putting burlesque on a higher plane, but it is the men who support burlesque, and the men will not come if the show is weak on girls. Nothing makes a number go over like good work by the chorus. To get this from the ordinary run of chorus, the managers should give the girls attention. It is not right to expect too much, either. It is not uncommon for the girls to be called for a rehearsal after putting in two shows in some "damp" of a house and expect to get up in a number to be used the next show. The burlesque chorus girl is only human. If one considers what they are forced to go through for what they receive, it must be admitted the average burlesque chorus girl, if she reaches the class of "regular," is quick to learn and has a pretty good conception of what she should do.

They don't always do it, however, and in the majority of cases it is the fault of the one whose business it is to see that they do. Unison in dancing has the same effect as harmony in singing. There are some managers who make this a special point for their observance. It is these managers who profit through having their girls admired by those in front. It makes a difference, for girls are a very useful commodity in the make-up of a burlesque show and they form one particular feature which causes talk.

When you can make 'em talk, you've a good show.
A L
JOLSON

THE GRAZERS

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A MERRIE XMAS

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Meeting With Much Success

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Produced our new act and at our first Metropolitan showing were booked for forty weeks.

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VAUDEVILLE'S BIGGEST LAUGHING HIT
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THE PRINCE OF SONG

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Over the ORPHEUM CIRCUIT

MAUD HALL MACY
Booked Solid on Orpheum Circuit

In preparation, new act entitled
"IN THE GRAY OF THE DAWN"
By MARY ASQUITH

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FREAK ACTS IN AND OUT.
(Continued from page 117.)

man," but now receives $550 weekly for his entertaining monologue.

Tommy Hayes, the "Marathon" runner, who leaped from the position of clerk in the haberdashery department at Bloomingdale's to Hammerstein's, was lost to the theatrical world after a few weeks on the stage. Dorando, another "Marathon," got the stage taste. Even the air-ship men capitulated. Dr. Wellman, Vaniman and Jack Irwin, all connected with the "America," were in vaudeville. Wellman has dropped out of sight, but Messrs. Vaniman and Irwin are thinking of embarking upon another aerial sea-voyage, with vaudeville again in the prospective.

Among ball players, the lead was taken by Mike Donlin, who remained in vaudeville a little too long. It seemed, for the talent got to him. Mr. Donlin was not the same Mike on the diamond this summer he was before appearing with his wife, Mabel Hite, in the twice-daily. Christy Mathewson, the gilt-edged pitcher of the Giants, with his catcher, Chief Meyers, tried it out last year. Whether coincidentally or no, this has been the dimming season for Mathewson's star. He lately admitted the seductiveness of the stage, and said he would not return to it. Still there are other diamond players on the boards at present.

Two opposites, though each a man of intellectuality, came under the "freak" class within the year, when in vaudeville. They were Fra Albert Hubbard and Dr. Cook. Fra Albert walked into a holocaust at Cincinnati, but thereafter swept along the Orpheum Circuit of the west, without a break in the line of his individual successes. At the Columbia, Cincinnati, the Sunday afternoon Mr. Hubbard walked out upon the stage, the gallery gods "went after" him very strongly. Mr. Hubbard abruptly left the stage and theatre. Cincinnati is a "bad" town, with an untutored gallery in every theatre on the holiday of the week there.

Dr. Cook received $1,000 for making a speech twice daily at the Manhattan Opera House. He did not draw after the Monday matinee. No one cared, and the Doctor himself was not interested.

William Muldoon, since developed into America's greatest physical expert, once played Koster & Bial's for a week. Bobby Wallour, the champ six-day bicycle rider, also had his fling in his heyday.

BeaIde DeVoe who won much publicity through having received love letters from Frank Gould (while an actress) could not hold a position on a vaudeville bill, either then nor since, though trying several times.

Blanche McNeaux was a headliner for a week at $2,000. The Countess Swirsky made them laugh at Hammerstein's with her "classical" dance, but she was a piker at $750, though a frost.

The Cherry Sisters, first brought into New York at the New York theatre a long time ago for $600 weekly, as the champion amateurs of the world, yet believe they are bona-fide actresses, though since appearing in "small time" vaudeville houses. A couple of years or so ago when Variety, lightly referred to these girls, the Cherry Sisters wrote a letter demanding retraction, and informing the paper that they were kidded again in this sheet, a libel action would follow. That $600 when received by the Cherries was the largest salary they have ever gotten. An offer of $75 just now would likely start a panic in the Cherry family.

Nearly all the big vaudeville agents have located a "freak" now and again. The most prominent have been the Messrs. Lykens and Bernstein, with Robert Grau (one of the old-timers). Once, for a while Messrs. Grau, Lykens and Bernstein were associated in the booking business together at 1358 Broadway. Joe Wood was their office boy.

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THE PEERLESS SAMOAN DIVING VENUS

ODIVA

THE STANDARD BOX OFFICE DRAW

THE DIVER WITH A VARIETY ACT

Direction,

PAT CASEY
FRANK TINNEY'S ACT FOR SALE.
(Continued from page 132.)

VAN CELLO

In spite of his name he does not do a musical act, but instead he does a highly finished dancing barrel act which has caused much comment wherever appearing.

Now Playing for the Western Vaudeville Managers' Ass'n
Direction,
A. E. MEYERS
Majestic Theatre Building
CHICAGO

VARIETY

FRANK TINNEY'S ACT FOR SALE.
(Continued from page 132.)

time. After the show season closed I played the Interstate. I then became a fixture on the Western Vaudeville Managers' Association route. By degrees my salary zigzagged between the one hundred and fifty and the one hundred and seventy-five points until the Orpheum Circuit time was offered at $150.

On my return from my first Orpheum trip I figured that I would like nothing better than to play my hometown, Philadelphia. Manager Jordan wanted to know what I did in my act. I told him that I neither sang nor danced but simply told "rotten gags." That felled him, for he went on record with the statement that he wouldn't pay me as much as I got with the minstrels. But a season later I went into Philadelphia for two weeks at Keith's and my hit proved that "rotten gags" will even go in Philly. They went so well for two weeks that I think I could have stayed longer and gotten away with it.

My opening in New York is more than a memory. It is a brainstorm that will always keep the recollection so vividly before me that I see it in my dreams. I showed at the Bronz. I followed a twenty minute reel of "King Edward's funeral." The pictures depicted the death thing so strongly that I passed away without any ceremonies whatsoever.

It was hard to realize that I was really in New York. I began to figure out the shortest way back to the wild and woolly west.

With "daubers up" and my heart surrounded by a million little blue devils with sharp jargons, I opened at the Fifth Avenue expecting the hearse to back up for the final blowoff. Then came the awakening. From that time on, the New York audiences have accepted my funmaking with big generous hearts and hearty hand-clapping.

Again I went over the Orpheum at a much bigger salary than I earned before and when I returned to New York, playing two houses at a crack, I had not been forgotten. Things have been coming my way ever since, the Shuberts getting me for the Winter Garden, where I was placed next to Gaby Deslys.

My playing there gave the daily critics a chance to look me over. All gave me bully good notices but Alan Dale, who hates a blackface comedian like a wild bull does a red rag.

In conclusion, will say that if anybody wants to buy my act I'll sell it cheaper than they can buy Poor Richard's Almanac. As to wardrobe will truthfully state that my outlay costs something like five dollars. Then it's up to you, John Henry.

(TWO GIRLS AND A PIANO

Oh, We're So Perfect and Flawless!

ASK

PAT CASEY

When answering advertisements kindly mention VARIETY.
MERRY XMAS AND HAPPY NEW YEAR
TO ALL
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ORPHEUM CIRCUIT
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JOE SCHENCK AND VAN CUS

The Two Boys Chased on Orpheum Circuit by EDW. S. KELLER

MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL

**Variety** said: "As a tabloid farce it is a gem—a blue stone, well cut and altogether original. Nothing that the writer has ever seen resembles the basic story. It is excruciatingly funny in a broad farcical way. It is due, however, entirely to Miss Shields' refined personality and her delicate handling of the role of Mary, that not a single element of suggestiveness enters into the pure clean fun. The other two roles are capably played.

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A Musical Comedy Treat

Elaborately Costumed, Carrying Velvet Cyclorama Drop. 7 Costumes.

Those Six Stepping Girls and that Little Champion Dancer.

Under Personal Direction, **Lee Kraus**

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**Arthur La Vine and Company**

7 People

3 Scenes

The Flying Dreadnought from Coney Island to the North Pole

Featured on the Sullivan and Considine Circuit

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THE ONLY NATURAL CANINE PENMAN IN THE WORLD IS NOW READY FOR AMERICAN VAUDEVILLE

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Care of VARIETY, Chicago

P. S.—"SPOT" also dabbles in Mental Telepathy.

Athenese.—Funck Brentano, A. de Lorde and J. Marselle have taken the story of Madame Favart and revived that lady's fame under her stage pseudonyme of "La Chantilly" for their comedy "L'Amour en Cage". Produced Nov. 23 by Manager Devel. In the first act we are introduced to Marshal Saxe, in his camp. He has his own company of actors, under the direction of Favart, who had the unfortunate idea of bringing his pretty wife with him. As soon as the old soldier sees her, he starts making love, La Chantilly however remains on the defensive, and for once in his life this Don Juan is perplexed over a woman. He hails upon the plan of sending the husband on a special mission to Brussels. The second act shows Mrs. Favart installed in a comfortable villa given by the amorous Marshal. Still, by the aid of a vivandiere, Toinette, she keeps her admirer at bay, until her husband returns in secret. Saxe is furious when he finds her in Favart's arms and orders his arrest. In the final act the lady and Mme. Toinette have been incarcerated in a convent at Angers, a state home for detention for society ladies who have caused their husbands trouble. Saxe here pays court to Mme. Favart, but is brought to reason when Toinette tells him plainly the role he is enacting is unworthy of a great soldier. He restores Mme. Favart to her husband. This interesting historical production is partly founded on fact. It is amusing and not offensive. With its XVIII Century costumes and mountings, "Caged Love" scored a certain success, warranting its adoption in other countries. Funck Brentano is now recognized as a conscientious search into the past; he has probably taken but little liberty with history in this instance, and furnished details from which Marselle has written a nice play.
A Merry Christmas and A Happy New Year
To All Friends From

JESSIE KELLER
("Venus on Wheels")

AND

TOMMY WEIR

A MERRY CHRISTMAS AND
HAPPY NEW YEAR TO ALL
FOUR CATES

WORLD'S GREATEST MUSICAL ACT.
FEATURING
FRANK B. CATE
World's Famous Lyrical Sensational Concert Virtuoso.

WALTER H. CATE
World's Greatest Saxophone Soloist, who
has completely mastered the Saxophone and
put it on an equal with the violin, playing
such violin solos as: "The Witch's Dance" by Pagannini; "I Pazzolino" by Pagannini; "The
Sound of the Goblins" by Sanzini; etc., etc.

FRED. O. CATE
The only Soloist on the Giant Double E Flat Tenor Jazz Saxophone.
"The King of All Bass Instruments."

WORLD'S CHAMPION SAXPHONE TEAM
AND
WORLD'S GREATEST XYLOPHONE BAND

The human race is jealous of what they
cannot imitate or surpass.

It doesn't take much of a man to find
carelessness, fault, but it takes an ARTIST to deliver
the goods.

Mr. WILL WAGNER ($1,000) One Thousand Dollars that Walter H. Cate, as a Sax-
ophone Soloist, or the 4 Musical Cates as a
Saxophone Team, or a Xylophone Band, can-
not be equaled in the world.

Month of Jan., 1912, Scala Theatre,
Copenhagen, Denmark

PROFESSIONAL MANAGER'S WOES

(Continued from page 26.)
ringing the phone—when did you say
the act opens—excuse me a minute, please—
A boy with a telegram knocks at the
door.

Mr. Gumble snatches it, tears open
the envelope, scratches his head, and
shrieks:

"Well, for Heaven's sake! how can
I get to Providence in an hour! Wire them
ten words all ending with 'NO.'
Here, boy—"

"Mr. Gumble," said the interviewer,
listening patiently to the drama,
"I thought you were going to tell me
something for my paper!"

"Oh yes!" answered Mr. Gumble.
"I had almost forgotten you—let's
see, what was it you wanted. Par-
don me just a minute—"

"Mr. Reicher wants to see you a
moment," said a voice at the door.

Gumble was off in a jiffy. A stack
of letters groaned as they fell to the
floor, all unopened. Presently he
returned.

"May I ask you, Mr. Gumble, when
you eat or sleep?"

"Oh, that reminds me," gasped
Mose. "I ought to telephone home. I
haven't been to bed since—"

A tap on the door. "The printer
is waiting for the order, Mr. Gumble.
What shall we print up?"

"Well, let's see," said Mose. "Order
'Oh, You Beautiful Doll,' 'Harbor of
Love,' 'Red Rose Rag,' 'Navajo Rag,'
'Love Me,' 'Do the Same Thing Over
Again,' 'Oceans Roll,' 'Honeymoon
Love,' 'Somebody Else Will If You
don't.'"

Here the telephone tinkled.

"Long-Distance call from Detroit," said
the boy rushing in, "Mr. Rem-
lick's on the wire."

"Oh, let him wait—minute—can't
he come around again this after-
noon? But it's Mr. Remlick!" reiterated
the boy.

"Oh, tis it!—Sure enough. Hello, Jerome!"

"I'll call on you again, Mr. Gumble," meekly ventured the
interviewer, "when you have more time."

But Mr. Gumble never heard it.

JUGGLING DE LISLE

ORIGINATOR
OF

Four and Five Hats Novelty
BOOKED SOLID UNTIL
JUNE 17th

MANAGEMENT OF

Jo Paige Smith

When answering advertisements kindly mention VARIETY.
1911 — SEASON — 1912

"Vaudeville's Popular Singer"

ED MORTON

WISHES EVERYBODY

BOOKED SOLID

MERRY CHRISTMAS

HAPPY NEW YEAR

DIRECTION

JENIE JACOBS

PAT CASEY AGENCY

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“A BREEZE FROM THE WEST”
WELL LIKED IN THE EAST

KATE WATSON

Playing in Vaudeville for the United Booking Offices
Booked Solid by PAT CASEY

THE LONESOME COMEDIAN

PATSY DOYLE

Repeating former successes over Orpheum Circuit
Direction, PAT CASEY
ADAM SOWERGUY IN LONDON.
(Continued from page 22.)
served as a ioth in a theatre, but it was a darned good idea. I felt hungry so I called one of the waiter girls and asked "bring me a bowl of bean soup and a couple of pickles."
They ran an awful big show at the Coliseum, but I suppose they made a big profit on the tea they sell or they dropped a split curtain and everybody appeared in a sketch called Pydora. She didn't sing or dance none. She just kept talkin' to a man till he got mad and talked back. I couldn't get the hang of it. Taylor said it was French talk and I would find the diagnosis on the back of the program. I could have got actors like her I could have bust the Stadium.
Right in the middle of the show they dropped a split curtain and every thing stopped. The fiddlers played a long tune while the nurse gale ran around with more tea.
Taylor said it was tea time and he would introduce me to Mr. Hibbert, who would take me to the Empire at night. Hibbert runs a theatre paper. We met at the Queen's Hotel, and got acquainted right away. He told me some burned good jokes, but I can't remember them. He said we would go to the Empire and sit in the stalls. I didn't see much of the show on account of gettin' acquainted with some women folks that was walkin' around the vestibule. They were mighty stylish women and very sooctable. They all invited me to call and see them. One said she was very fond of Americans cause she had a very dear friend once that was American and I looked a lot like him. Another said she knew I was American right away, she could tell by my shirt front. We went in the saloon at the end of the vestibule and the barmaid says there is a couple of other Americans over in the corner, maybe they are friends of yours. The fellers she meant turned out to be a couple of darkeys.
It was pretty late when we came out and as Hibbert met a couple of friends I thought I would leave. He says are you goin' right home? I says no. I am goin' up the street for a couple of blocks. Some one said I had a lot of ambition for an old man and everybody laffed. I don't know yet what the joke was.
I get into so much trouble tryin' to use American money that I went into a shop that had a window full of money to change and I says to the feller how will you swap some of them dollars and things for greenbacks. He says four ninety the quid. I says I don't want chewin' tobacco. I want to get some of them Bob's and tanners and whatever else is fashionable.
I have been to a lot of shows and seen some mighty good actors. I seen one feller at the Kilburn Empire that sung one song, jugged a little, then went out and didn't come back. Hibbert said he had another job at the Lewisham and hadn't time to give all his show. When the Kilburn show was out we hiked over to the Lewisham and seen the same feller but he didn't do no more than he did in the first place because he had to go back to the Kilburn again. When I asked where he could go to see his whole act Hibbert said I would have to wait till he got a date in Manchester.
I heard a lot of good songs here but ain't got time to tell about them now as I want to go to the chicken show at the Crystal Palace.

A MERRY CHRISTMAS AND HAPPY NEW YEAR
TO ALL
BOOKED SOLID FOR THIS SEASON
UNITED TIME

Selbini and Grovini
Direction, JO PAIGE SMITH

A LITTLE DIFFERENT FROM THE REST

SPIEGEL AND DUNN
BLACK FACE COMEDIANS
Always Working
Direction, FRANK BOHM

Merry Xmas and Happy New Year To All Our Friends
FOURTH SEASON

GORDON ELDRID

ALF. T. WILTON, Manager

Booked Solid Until June, 1912
Now Playing Orpheum Circuit

Making them laugh in the West, as much as we did in the East.

Presenting "WON BY A LEG"

AL AND
HERBERT
KRAMER AND ROSS

Somewhat Different THAN THE REST
ALWAYS WORKING

MERRY XMAS TO ALL
Under Personal Direction of JO PAIGE SMITH

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL

WILL FOX AND STEWART

HARRY MARKS

TWO CLASSY HEBREWS
Featured Second Season with GORDON & NORTH'S "WORLD OF PLEASURE" CO.,
and ENGAGED FOR TWO SEASONS MORE
Thanks to Managers for Kind Offers

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It seems good to get into a good hotel after putting up with the numerous inconveniences of the road.

THE SARATOGA HOTEL AND CAFE  
23 SOUTH DEARBORN STREET  
Offers special rates on large, airy, clean, modern rooms to the profession

RATES:  
$7.00 per week, up, single  
10.00 per week, up, two persons  
10.00 per week, up, single, with private bath  
15.00 per week, up, two persons, with private bath

THE SARATOGA CAFE, under same management, offers the best of service and cuisine at popular prices.  
THE SARATOGA HOTEL IS WITHIN THREE BLOCKS OF A DOZEN OF CHICAGO'S LARGEST THEATRES AND DEPARTMENT STORES

Register at the performer's home and be among your friends  
For further particulars, circulars, etc., write to  
ROY S. SEBREE, Manager
LOLO, THE MYSTIC

Should you ask LOLO, he would tell you, that the old Medicine Men of the Sioux Indians selected the darkest night to hunt their game. That mysterious power has been handed down for generations. At last the secret has been softly whispered into LOLO's ear.

That's why LOLO does things different from all others.

Although from a different reservation, perhaps.

CHIEF CASEY might tell
HOLIDAY GREETINGS TO ALL

THE
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Occupying two entire floors in the Majestic Theatre Building, Chicago, Engage the Attractions which appear in the Principal Vaudeville Theatres of the Middle-West.

Those who are "in the know" are convinced that the Western Vaudeville Managers' Association is the most perfected and powerful organization of its kind. Its facilities for booking are unequalled, and managers of theatres in which the talent presented is selected through the medium of the Western Vaudeville Managers' Association are giving their patrons the best entertainment known to the world of amusement. Address all communications to:

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BROADWAY and 47th STREET, NEW YORK

John T. and Jessie Powers

COMEDIAN AND PRIMA DONNA
NEW ACT IN ONE. Now Playing en route "DARLINGS OF PARIS"
Management, CHAS. E. TAYLOR
Presenting something a little different than the stereotyped act in "one." A comedian with a distinct personality and original methods. A prima donna with all the necessary essentials.
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PERCY G. WILLIAMS' Greater New York Circuit

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Clean Shows in Clean Houses

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Majestic Theatre, Cedar Rapids, Ia.

Ralph Connors
A HIT EVERYWHERE
Management, LEE KRAUS

BURT EARLE
Manager, Producer and Booking Agent of Theatrical and Vaudeville Stars and Attractions
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BURT EARLE
Monologist and Banjoist

RENA PARKER
"That Beautiful Doll"
One of the Prettiest, Daintiest and Cleverest Girls on the Stage

"LITTLE" JIMMIE
The Famous Midget Colored Comedian and Eccentric Dancer from Mlle. Adeline Genee "Cinderella" Co.
Empire Theatre, London, England
Each one does a single act, and together form one of the best comedy acts in "one" in the business.

Elina Gardiner
Character Comedienne
Pleasing Managers and their Patrons
Booked Solid, W. V. M. A.
Direction, LEE KRAUS

Fred. H. Elliott
And His Broom Violin
Always a Clean Sweep
Booked Solid W. V. M. A.
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Hugh Herbert
In "THE SON OF SOLOMON"
Compliments of the Season
Good luck to all my friends and everybody else
Direction, GORDON & NORTH
The Chadwick Trio

Featuring

Ida May Chadwick

In

"For Sale: Wiggins' Farm"

Management, Pat Casey

Season 1911-12

Success Supreme at Home and Abroad

James Callahan

And

St. George

In "The Old Neighborhood"

Character and Musical Irish Classic
Elaborate Scenic Production

Playlet, in a Class Alone
Comedy, Music and Pathos

Direction, Pat Casey

Best Wishes To All Good Friends At Home and Abroad
VALERIE BERGERE AND HER COMPANY
Including
KATHERINE KAVANAUGH, HARRY SMITH, MYRTLE SMITH and HERBERT WARREN
In VICTOR SMALLEY'S
"JUDGEMENT"
BOOKED SOLID, United and Orpheum Circuits, until June 8, 1912
Direction, AL SUTHERLAND, Inc.

79th Week of the VALERIE BERGERE PLAYERS
with
EDWARD HEMMER, RUTH RAYNOR and JACK CARTER
In VICTOR SMALLEY'S Surprise Playlet
"WHAT HAPPENED IN ROOM 44"
In Preparation, "THE COME BACK," by EDGAR ALLAN WOOLF

The Castellane Bros.
Exclusive Management, BERNARD BURKE, INC.

3 SHELVEY BOYS
ADORIT ADDUCENT Athletes
PERMANENT ADDRESS, HIGHLANDS, N. J.

JERE SANFORD
JO PAIGE SMITH, Representative

CHAS. J. KRAUS
Peers in Juvenility
Eastward bound after 56 most successful weeks in the West.
Permanent Address, 240 E. 35th STREET, CHICAGO
A MERRY XMAS AND PROSPEROUS NEW YEAR TO ALL

THE KAUFMANNS
The Boy with the Melodius Voice

Philadelphia Booking Exchange
Suite 605-606, B. F. Keith Theatre Building
BOOKING FIRST CLASS VAUDEVILLE ONLY

Whistling and Yodeling Comedian

The Girl with the Phoney Dance

When answering advertisements kindly mention VARIETY.
MERRY XMAS TO ALL OUR FRIENDS

FROM

RAY MONTGOMERY

AND THE

ANNA

ORIGINAL

JENNIE

HEALEY SISTERS

LATE FEATURES "QUEENS OF THE FOLIES BERGERE" CO.
RETURN TO VAUDEVILLE

BOOKED SOLID

Direction, M. S. BENTHAM

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PIPIERS, DANCERS AND ACROBATS

SUTCLIFFE TROUPE

An Act of Standing Excellence

NOW PLAYING
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Direction, JO PAIGE SMITH

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ALICE AND PEARL

Eul AND Lavigne Sisters

Singing and Acrobatic Dancing

JUST THREE CLEVER PEOPLE

A MERRY CHRISTMAS AND A HAPPY NEW YEAR TO ALL.

Always Working

Direction, LEE KRAUS

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LEE KRAUS

ARTIST'S REPRESENTATIVE

(Suite 708) CHICAGO OPERA HOUSE BUILDING, CHICAGO

ALL ACTS WORKING AND BOOKED SOLID

GOOD MATERIAL ALWAYS IN DEMAND

1545 Broadway, New York City

Studios employing over 2000 hands at Berlin and Vienna.

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Largest Complete Theatrical Outfitters in the World

Scenery Costumes Properties Stage Machinery

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HAPPY JACK GARDNER AND CO.

Presenting "A CLOSE CALL"

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Studios employing over 2000 hands at Berlin and Vienna.

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OLYMPIC TRIO

Parallel Bar Experts and Physical Culture Exponents

Only Gymnastic Act of its Kind in Vaudeville

Management, LEE KRAUS

THE KIDS WITH THE JIGGLING FEET

BERT VIOLA

Spencer AND Spencer

BIG HIT IN VAUDEVILLE

Booked by PAUL GOUDRON

OPEN FOR BURLESQUE NEXT SEASON

AL WHITE

Teacher of Stage Dancing and Vaudeville Producer

Also SOLE OWNER of COLONIAL THEATRE,
Fifteenth and Chestnut Streets, PHILADELPHIA

Artists having a week open write.

Booked Direct.
MISS HETTY KING

THIRD AMERICAN TOUR

COMMENCING JAN. 8—TEMPLE, DETROIT

Direction,

PAT CASEY
The American Juggler
With Ideas of His Own

FRANK
LE DENT

BOOKED SOLID
Season of 1911 and 1912
by
BARNEY MYERS

Merry Xmas and a Happy New Year to all my Friends in America and Europe

BARNES
AND
KING
KINGS OF
COMEDY
MAGIC

WATCH THE BALL
Booked Solid by PAT CASEY

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PRESCRIPTION FOR LAUGHS

15 MINUTES OF LAUGHS

FAN GRAY AND BOURKE

In a Flash from Vaudeville-Land, entitled "TOUGH LUCK"

THOMAS J. GRAY

Has Written Successful "Gray-Matter" for

PAULA EDWARDS
JOE OPP JEAN WARD
MAYO and CIVANA
ROSE BERRY TOM WILSON
DAVE FERGUSON
HANSON and BIJOU
STUART MCLAUCHLIN
JOE LANIGAN HARRY BAUBER
STUART BARNES

FRED WARD
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SABEL JOHNSON
BURNS and CLARK
MARTIN S. S. PAYNE

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JIMMIE LUCAS
BERT WILLIAMS
DAN MALEY
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"SCHOOL BOYS AND GIRLS"
"GRADUATION DAY"
HENRY FINK and SISTER

MEERK and LAVENDER
BELLE ADAIR
BURNHAM and GREENWOOD
FORD SISTERS
MARION DUNN

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PIERCE and MAZIE
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LAWLER and POUTIER
ED MORTON
AGNES BURR HARRY ROSE
PRINCE and VIRGINIA
"TELEPHONE GIRLS" with ER SIMBER

"ANY LITTLE GIRL THAT'S A NICE LITTLE GIRL"
"TAKE ME WITH YOU, CUTEY"
"RUSTY CAN-O RAG"
"THINK IT OVER MARY"
"LET ME HAVE A KISS UNTIL TO-MORROW"
"CHRISTO COLUMBO"
"NOT ME"

WATCH FOR THE NEW ONES!

JOE EDDMONDS
(The Scotch Tourist)
AND COMPANY
PRESENTS
"The Naked Truth"
A MUSICAL COMEDY IN ONE ACT
6 BIG MUSICAL NUMBERS 6
EIGHT PEOPLE
A BOX OFFICE ATTRACTION
JO PAIGE SMITH, Representative

ED BLONDELL

"THAT FUNNY BOY"

Home Address, 508 East 175th Street
NEW YORK

THE I. KAUFMAN
Vaudeville Circuit

Nos. 403 and 404 PARKWAY BUILDING
Broad and Cherry Streets
PHILADELPHIA, PA.
Booking First-Class Theatres
Good Acts Can Get from 18 to 20 Weeks

When answering advertisements kindly mention VARIETY.
KARL EMMY AND HIS PETS

Presenting the Comedy Spectacle

"ISN'T SHE TERRIBLE?"

Represented by the

PAT CASEY AGENCY
BERLIN, THE HIT MAKER
(Continued from page 58.)
showed were employing both songs. Mr. Berlin wrote "Mysterious Rag." He also composed "Ragtime Violin," a recent number that easily sends a singer over to success when well delivered.
Irving Berlin was born on the East Side, New York. Just before the Ted Snyder Co. started in the music publishing business, Mr. Berlin was working in Jimmy Doyle's place in "China-town," New York, for $10 weekly. He had previously been an illustrated song singer at a small salary.
Berlin, like other composers, went through the hardship of "peddling" his wares, to find refusal everywhere. Mr. Berlin says he was turned down so often he grew accustomed to it.
After visiting the Snyder staff, Mr. Berlin's fortunes changed. He has said to have made $100,000 in royalties in the past three years from all character of selections in the popular class. A ballad by Berlin, called "Someday, Just Dreams," has pronounced an excellent number, while an Irish song he wrote especially for May Irwin, receiving $1,000 for it, has never been sung by her.
"Alexander" was on the Snyder Co.'s shelves for four months before striking its popularity. That started when Mr. Berlin sang it at the Friars Follies. "The Merry Whirl" made the hit of the summer with the selection at the Columbia theatre. Many people dropped into the Columbia often merely to hear "Alexander." An act at Hammerstein's previously had run over the song and liked it, but the Snyder firm did not feel positive about the piece, and withdrew the "Alexander" from them, substituting another. Another "Alexander" song written by Berlin, called "Alexander and His Clarinet," has never been placed upon the market, due to the lyrics.
Among the hits of the Snyder house furnished by Mr. Berlin were "That Mendelsohn Ragtime Tune," "One O'Clock in the Morning I Get Lonesome," "Yiddle on Your Fiddle," "After the Honeymoon," "When I'm Alone I'm Lonesome," "He's Coming Back," "When You Kiss an Italian Girl," "Sadie Salome," "Dorando," "My Wife's Gone to the Country," and "Ephraim." "My Wife's Gone to the Country" and "Hurrah," "Hurrah!" the line in the chorus of the selection of that title, is one that has been much in "educating" married women to the pleasures of a summer in the city. It has also spoiled the pleasure of numberless husbands, who did not mind their long sojourn during the warm weather. And it did also, according to the tales related, give women an inspiration, if their husbands were shouting "Hurrah" back home, to start a little bickering themselves while away.
Mr. Berlin, however, has promised to stop commenting, lyrically, upon the home. Though single when writing "My Wife's Gone to the Country" and "After the Honeymoon," the future Mrs. Irving Berlin exacted a promise from the composer before he selected the engagement ring that no more "wedding" songs, excepting those in theme to elevate the marriage state, would be written by her advertis- band. Mr. Berlin's fiancée is Dorothy Goetz, of Buffalo.
Merry Christmas and Happy New Year to All My Friends on Both Wheels

BILLY "ORIGINAL" WATSON

The One Best Record Maker
This Season's Burlesque Sensation

Positively the best season I have enjoyed in my entire career, financially and physically

Everyone who has seen "The Beef Trust" this season pronounced it the best show en tour

CHRISTMAS WEEK STAR, CLEVELAND

NEW YEAR'S WEEK ACADEMY, PITTSBURG

PAT CASEY

Presents the Dainty Comedienne

BELLE ADAIR

A Sensational Hit Everywhere

(New York Opening Soon)

GREETINGS TO ALL

When answering advertisements kindly mention VARIETY.
The only Woman who makes complete change of Dress, Hat, Gloves, Shoes and Stockings.

Eight Changes of Costume, three of which are in full view of audience during action of songs.

This season FIVE NEW ORIGINAL SONGS:

"The Trouser Skirt"
"Sweetheart Joe"
"For Sale—A Widow"
"The Matinee Girl"

and

"Three Days on the Ocean"

Management
JOSEPH HART

Fully Protected by Law
Attorney, MAX D. JOSEPHSON
115 Broadway, New York
VARIETY

RESOLUTIONS.
(Continued from page 57.)
This will be my last "Farewell Tour" in "Sis Hopkins"—Rose Melville.

I'll remain in show business whether I work or not—Dorothy Moyer.

We fear nothing only Providence (R. I.)—Frank Milon and DeLong Sisters.

I'll let Billy look at his pay envelope every pay day—Florence Montgomery Moore.

I'll seek more friends among public, press, profession, managers and enemies—George W. Monroe.

I shall never laugh immediately after shaving with cold water—J. C. Negretti.

I shall request Ed. Schiller to keep his hat rack better stocked during the new year—Jay Packard.

I don't intend to form any new habits or cut out any old ones—Col. J. A. Potter (Director, Old Soldiers' Fiddlers).

I shall keep on writing—Harold Orlob.

I'll play no more mother parts—Lela Proctor Oda.

I'll quit kidding silly—Joe Pincon.

To bill myself first assistant to the singer—Harry Plicic.

I'll play only limit poker—Billie Reeves.

I'll get used to Harlem—Dave Robinson.

I'll stop bossing young Fred Proctor—Jules Ruby.

I'll try to make up that hole in my roll—Ed. P. Rush.

I'll not act after I get the other $500,000—Al Reeves.

I'll keep working until they lay me off—Marie Russell.

We'll do all the good we can for others—Mr. and Mrs. Robins.

I shall do something to keep my name in the newspapers—Max Rabinsoff.

I shall try and find time to read Abe Leavitt's book—Leander Richardson.

I shall work for the interest of any employer, in order to accomplish results for myself—Charles J. Ross.

I'll carry a barber with me—Doc Steinier.

I'll find out what's wrong—Valenka Suratt.

WILLIAM S. GILL

With

RAY COX

Broadway Theatre

LEW FIELDS

ATTR ACTIONS
Season 1911-1912

Marie Dressler in her Third Successful Season in the Musical Comedy Sensation, "Tillie's Nightmare."

Lew Fields (Himself) in "The Hen Pecks" "The Never Homes" now at the Broadway Theatre, New York.

"Hank Panky" a Jumble of Jollification, now playing at Lew Fields' American Music Hall, Chicago.

In Preparation
"The Singing Teacher" "The Sun Dodgers"

EXECUTIVE STAFF FOR LEW FIELDS
General Offices: Broadway Theatre Building, New York.
F. C. LANGLEY, Manager
WILLIAM RAYMOND SILL
General Press Representative

Sponsored by ROLAND WEST Written by W. C. CLIFFORD
Assembled by GRACE HOPKINS and O'KANE HILLIS
Presenting "BILL JENKS-CROOK"

RAY COX

Broadway Theatre

A tense and almost tragic episode in New York police annals. The admirable acting of these clever people makes it not only interesting, but absorbing.
NOW ON ORPHEUM CIRCUIT
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FRANK FOGARTY
"THÉ DUBLIN MINSTREL."
It takes a wise man to play the fool.
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Merely, Charley, and Vesty Years.
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America's Foremost Female Ventriloquist
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In Original Songs and Dances.

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Shooting Specialty.

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In Their Novel Acrobatic Specialty.

WALTER BROWER
In Up-to-Date Monologue and Songs.

LA PETITE MIGNON
Impressions of Stage Favorites.
GROWING LYCEUM FIELD.

Continued from page 53.

Places heretofore inaccessible can now be reached by trolley which makes their accessibility a possibility even to the traveling talent. The work of the local committees in charge of the arrangements is simplified by the telephone and rural delivery.

In some states, Ohio and Iowa in particular, winter lyceum courses are run within three to five miles apart and but a very small majority of them ever meet with a deficit. Outside of the large cities, the average course consists of two musicals, two lectures and another entertainer.

The musical companies usually comprise anywhere from three to forty people; the program ranges from the popular up to and including the classical selections. In recent years a number of high priced companies have even been brought from Europe on trans-continental tours.

Another recognition of this great and growing movement is that during a recent season, forty members of Congress gave a portion of their time to lyceum and chautauqua work, to say nothing of the United States Senators, Governors and other public men who also appeared.

Again returning to statistics, Editor McClure says approximately some 42,000 people are interested in the lyceum and chautauqua movement in the United States and that in the neighborhood of 40,000 of this number are committee men.

At the suggestion of Ralph Blingham, the lyceum humorist, the International Lyceum Association was organized in 1905 in Chicago for no other purpose than to stand for the promotion of the common interests of every person interested in this work. Today this organization has a membership of nearly eight hundred, three-fourths of whom represent in some way or other the talent branch of the business. The association had its annual convention last September at Winona Lake, Ind., which time there was an election of officers.

On that occasion Mostville Flower's, of Monrovia, Calif., and one of the best known entertainers on the lyceum platform, was re-elected president of the organization.

The founding of the chautauqua movement dates back to 1873 and in the town of Chautauqua, New York State, where a coterie of preachers conceived the idea during a religious gathering.

Aside from the independent chautauquas, there are several chautauqua systems in various sections throughout the country where an entire chain of these entertaining affairs are operated under one management.

The chautauqua of one system operated out of Kansas City and covering the states of Kansas, Nebraska, Colorado, Wyoming and Oklahoma, comprise a circuit of seventy-three, each running for a period of seven days. Another chain of sixty-eight chautauquas is operated from Cedar Rapids, Iowa. There are fourteen complete outfits of tents, chairs and all other necessary equipment transported by special trains and which makes the requisite provision for a string of chautauquas running simultaneously.

In this way the talent is guarded against the loss of any time from the opening date until the closing number, usually ten weeks later. Everything is figured down to an exact system in the matter of expense and the average per diem of all talent on the circuit just referred to was approximately fifty-two miles.
MISS GRACE HAZARD

Greetings of the Season To All

FIVE FEET OF COMIC OPERA

PERSONAL DIRECTION

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**MERRY CHRISTMAS AND HAPPY NEW YEAR**

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**Frank Milton and DeLong Sisters**

**ROUTE**

July 26—Grand Theatre, Pittsburgh, Pa.
July 27—Keeva Theatre, Cleveland, Ohio.
July 28—Lyceum Theatre, Dayton, Ohio.
July 29—Keeva Theatre, Cincinnati, Ohio.
Aug. 1—Colonial Theatre, Norfolk, Va.
Aug. 2—Hammertime Theatre, New York.
Aug. 3—Orpheum Theatre, Harrisonburg, Pa.
Aug. 4—Chauncey Theatre, Syracuse, N. Y.
Aug. 5—Keeva Theatre, Syracuse, N. Y.
Aug. 6—Grand Theatre, Pittsburgh, Pa.
Aug. 7—Keeva Theatre, Toledo, Ohio.
Aug. 8—Keeva Theatre, Columbus, Ohio.
Aug. 9—Lyceum Theatre, Dayton, Ohio.
Aug. 10—Keeva Theatre, Cincinnati, Ohio.
Aug. 11—Forum Theatre, Atlanta, Ga.
Aug. 15—Chauncey Theatre, Syracuse, N. Y.
Aug. 16—Keeva Theatre, Syracuse, N. Y.
Aug. 17—Grand Theatre, Pittsburgh, Pa.
Aug. 18—Keeva Theatre, Toledo, Ohio.
Aug. 19—Keeva Theatre, Cleveland, Ohio.
Aug. 20—Lyceum Theatre, Dayton, Ohio.
Aug. 21—Keeva Theatre, Cincinnati, Ohio.
Aug. 22—Forum Theatre, Atlanta, Ga.
Aug. 23—Colonial Theatre, Norfolk, Va.
Aug. 26—Chauncey Theatre, Syracuse, N. Y.
Aug. 27—Keeva Theatre, Syracuse, N. Y.
Aug. 28—Grand Theatre, Pittsburgh, Pa.
Aug. 29—Keeva Theatre, Toledo, Ohio.
Aug. 30—Keeva Theatre, Cleveland, Ohio.

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**SWOR AND MASQ**

Realistic Impression of the Southern Negroes

A BIG HIT EVERYWHERE

**THIS WEEK (Dec. 18) HAMMERSTEIN'S, New York**

Merry Christmas and Happy New Year

Direction ALBEE, WEBER & EVANS

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**PLAYING THE SULLIVAN AND CONSIDINE CIRCUIT**

MAY FERNANDEZ AND DUO

Excentric Musical

MAY FERNANDEZ VOCAL RANGE (4 OCTAVES)

Introducing Imitations of Violin, Cornet and Ocarina

DULUTH "New Tribune" Nov. 6, 1911.

At the Empress.

Good audience turned out yesterday to see the opening of the new bill at the Empress.

The Fernandez Duo, a team of musicians that do imitations of various musical instruments and play on several instruments, is one of the hits of the bill. Among the freak instruments played was a cello consisting of a common barrel with one string. Several selections, including a number by El Travailleur, were played. They were rendered in an excellent manner. Many other numbers were played on the violin, the banjo, cello and other instruments.

---


Fernandez May Duo Score Hit at Hopkins. A well-balanced bill of entertaining acts holds the boards at Hopkins Theatre this week. Large audience witnessed yesterday's performance.

Fernandez May Duo, which, though in the old but entertaining musical line, comes forward with many new and novel stunts in the way of musical arrangements. That the numbers they offer are more than generous adds greatly to their credit.

Signor Fernandez May, who is strong for the "imbash" performed cleverly with no more intricate instrument than an old tin pail with a string tied to it and a wooden stick as his bow. Placing the old oaken bucket gently between his two feet, the singer takes on the string to produce the tones desired and gets away with it in grand style.

He also entertained with a very charming "cello" solo played on a barrel.

His partner, the Signora, is no less an artist. Her wonderful work in imitating a violin, in which she became the beautiful Cavalaria Rosada, gives her full title to high rank among vaudeville artists.

---

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I take this opportunity to thank all my friends for the loyal support in the past. For the coming year I wish to announce the greatest catalogue of songs I have ever handled.

In "Years, Years Ago" and "If I Forget" we have the two greatest ballads written in years, while our novelty numbers cannot be beaten.

If you can use an Italian, Jew, Coon or conversation song let me know and I will give you one you will be glad to have.

Let me know what you want and if I haven't got it, I will have it written for you. Will send m'sc'pts to all the acts I know.

Trusting to hear from all my friends and wishing them a Merry Christmas and a Happy New Year I remain Yours in song

TOM MAYO GEARY
Manager HAROLD ROSSITER MUSIC CO.
145 North Clark Street, Corner Randolph, CHICAGO, Ill.
PAULINE MORAN

WISHES EVERYBODY

A Merry Xmas and A Happy New Year

U. B. O. and Orpheum
Time Till Jan. 1913.

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PAT CASEY and JENIE JACOBS

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Two Clever Liliputians

Singing, Dancing,
Rapid Change of Costumes

Direction
PAT CASEY

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MADISON AND DEARBORN STREETS

In the Heart of Chicago

The Season's Greetings to our many friends and acquaintances

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ALWAYS SOMETHING NEW

GUS WILLIAMS

THE DEAN OF GERMAN COMEDIANS

BOOKED SOLID BY PAT CASEY

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“BUCK”

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AND

MILLERSHIP SISTERS

Merry Christmas and Happy New Year TO EVERYBODY

Direction, PAT CASEY

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THE
Original "Dinkelspiel"

STILL WITH
JOSEPH HART'S
"Dinkelspiel's Christmas"

Cliff Gordon

BELLE AND MAYO

DOING NICELY, THANK YOU!

In Preparation, THE FOUR MAYOS for Seasons 1921-22, and they are both doing fine.

MERRY CHRISTMAS to all our Friends

Direction, IRVING COOPER
TEXICO until recently has been featured in his realistic conception of Lysa's "DANCE TO THE SERPENT," from Marie Corelli's novel "Ardath." To augment his productions he has engaged the troupe of SIX ROYAL SINGALESE SILVER DANCERS, who were last season a feature with Gertrude Hoffmann's Revue. Texico's equipment includes a very striking reproduction of a famous Egyptian Temple. The presentation is on a big scale and entirely original in vaudeville.

Direction of Norman Jefferies

A MERRY CHRISTMAS AND A PROSPEROUS YEAR TO ALL

Lucy and Ellsworth

A Refined Act of Comedy and Singing

2-BIG PEOPLE 2-BIG VOICES

Compliments of the Season to All

Sophie Tucker

With "LOUISIANNA LOU"

BEST IN THEIR LINE

Virgil Holmes

and

Marjorie Riley

society vocalists

Greetings of the Season

Reengaged for SC Circuit, Jan. 22

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The Man of Ease

Still able to sit up and take notice

Always Working

A Merry Christmas to all

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HAPPY NEW YEAR TO ALL

BERT MELROSE
Originator of the Famous "MELROSE FALL"
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Have a New One
"IN VACATION TIME"

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Affiliated in Bookings With 100 Other Theatres
Throughout the United States and Canada

START OF JOHN CORT.
(Continued from page 63.)
agreement with Smith and proceeded to open an opposition show house directly across the street. Just as things were progressing nicely with the new venture, along came the big Seattle fire, wiping out both places.

This subsequently proved to be Cort's opportunity and making a quick deal for a big tent at Portland he soon resumed operations with no opposition. The undertaking developed into a bonanza that caught the eye of a wealthy Seattle banker by the name of Firth, who came to the front with the financial backing necessary to enable Cort to erect a real vaudeville theatre, opened in due time with Doutrick booking.

About this time Cort cut loose from his old team mate, Brautigan, and started in on an energetic campaign of expansion. The summer of 1889 saw this new Napoleon of the amusement world with a circuit of seven houses located in Seattle, Portland, Victoria, B. C., Port Townsend, Tacoma, Spokane, Pullman and New Whatcom, W. T., all booked out of the Doutrick offices, besides what special feature attractions the management was able to secure from Chicago and other West Coast cities. The Cort circuit finally reached a total of twenty-six houses, the booking of which made the Doutrick agency a factor to be considered in those days.

But here is where an opposition developed in the shape of John Considine, afterwards to prove such a strong factor in the variety business of the west. At this stage Cort's bubble bursted as a result of competition and a general depression of the theatrical patronage that seemed to sweep the entire Coast. In a short while his holdings broke from his grasp. Framing up a car show, he started for Chicago, where he secured control of the old Dearborn theatre, now the Gar- rick, rebuilt another house on North Clark (afterwards known as Sid Euno's) and Engle's Pavilion, also on that thoroughfare. Cort was a fighter then as now, and with faith in the future theatrical possibilities on the Coast, he returned to Seattle where he has since recovered his losses and re-established his standing and prestige.

The failure of the Cort enterprises and the general closing movement against the music halls, put such a crimp in the affairs of the Doutrick agency the proprietor was forced to suspend operations, after which he wended east in 1897, in advance of a vaudeville show in which the Faust Brothers were featured. His troop- ing brought him to Chicago, where, after a series of reverses and vicissi- tudes, he finally got his bearings afresh and started on the road to suc-

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$200 CASH BUYS IT

BALANCE at MONTHLY. Includes Interest, Taxes, Insurance and principal, with privilege to pay as much as you please as often as you please. It is less than you now pay for rent.

This Ideal Home, $1,750, Would Cost $2,500
anywhere else—only 10 minutes' walk from Great South Bay and villages of

BAY SHORE
where there is fishing, boating and bathing. About one hour out; many trains; cheap fare commute.

Why Not Prepare for the Future by a Wise Investment Now?
It is a Christmas gift certain to be appreciated and will pay big dividends. It is a plan with locality. It is a plan to build a future.

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HARRY TSUDA
Booked Solid.

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CLASSY ENTERTAINERS
UNITED TIME

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JO PAIGE SMITH and MAX E. HAYES

Merry Xmas from the
6 MUSICAL SPILLERS

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OLYDE GERTRUDE

The Rinaldos
FIRST APPEARANCE WITH THIS ACT IN THE EAST

Present their Spectacular Transformation Novelty

“THE DAWN OF DAY IN FLOWERLAND”
NEXT WEEK (Dec. 25)
HAMMERSTEIN’S

THE SOMewhat DIFFERENT ACT

Harry Deaves and Co.

Present their DRAMATIC MANIKINS in “RED RIDING HOOD”

Merry Christmas and Happy New Year to All

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VERA PETERS WALTER MEAKIN
The Premier Agency of the West
Can book anything from a single to a circus

MAJESTIC THEATRE BUILDING CHICAGO, ILL.

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AMERICA’S FAVORITE IRISH COMEDIENNE

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GRACIE EMMETT as Mrs. Honora Murphy in “Mrs. Murphy’s Second Husband” endorsed by MANAGERS, PRESS and PUBLIC as the greatest laugh producer in vaudeville. Under the Personal Direction of

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ABSOLUTELY THE ORIGINATOR OF MY ENTIRE ROUTINE

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$1000 IS THE AMOUNT I WILL FORFEIT
to anyone who can prove I am not the originator of all the
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to make more money in one hour by proving their claims that they have not stolen my material
than they could in a month by working with another man's brains.
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In their Original Hindoo Zulu Novelty
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MISS MINNIE PALMER
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In a combination of song and fun, entitled
"FUN IN HI SKOOL"
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New Style Paint, only 10c.
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Free Samples—Exorra Powder, Exorra Rouge, Exorra Cream, Exorra Cate, and Mascarillo

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THE ELECTRICAL WONDER!!!

DR. CARL HERMAN

Draws Them in and Amazes Them When They Are There

The Only Act in Vaudeville Which Keeps Them Talking Between Performances

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Always assisted by "SETH DEWBERRY" and "JAWN JAWNSON"

Fourteenth Year Over the Orpheum Circuit

Closing the Show Everywhere, and Everybody's Satisfied

BE MERRY, HAPPY AND PROSPEROUS DURING 1912. I WISH IT TO YOU

JOE JACKSON

Every Trick is my OWN Idea

A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR

Representative,
JENIE JACOBS

Pat Casey Agency
PHENOMENAL SUCCESS

WILLETTE J. FRANK

Chartres and Holliday co.

In an Elaborate Scenic Production Entitled

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(7 PEOPLE)

GIRLS, MUSIC, COMEDY, SCENERY, WARDROBE

Special Feature, Western Vaud. Mgrs. Ass'n and Pantages Tour

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and

WILL J. WHITE

Will Soon Cut a Few Capers in a New Vaudeville Act

By LOUIS WESLYN

A Bright Talking, Singing and Dancing Novelty

Merry Christmas and Happy New Year to All Our Friends

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Pauline Welsh

With GEORGE SPINK is the HIT of EVERY BILL with WILL ROSSITER'S SONGS

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Arthur Hopkins
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Competent Assistance will be given Legitimate Artists desiring to enter Vaudeville

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NOW TOURING THE ORPHEUM CIRCUIT

MR. HUGH HERBERT

Assisted by MR. T. A. EVERETT and MISS MARGOT WILLIAMS in

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By AARON HOFFMAN

Direction M. S. BENTHAM

NOW TOURING ORPHEUM CIRCUIT

MR. SAM MANN and his Players in

"THE NEW LEADER"

By AARON HOFFMAN

Direction M. S. BENTHAM

Offices: 811-12-13-14 Columbia Theatre Building, 701 Seventh Avenue

PHONES 5527-28 BRYANT

MERRY CHRISTMAS
AND A
HAPPY NEW YEAR
FROM

Nat M. Wills

The Happy Tramp's Future Monologs
to be furnished through the Exclusive Service in this line of

GEORGE FULLER GOLDEN

Paul La Croix

and Company

EXPERT MILLINER

Care of JACK LEVY,

Gaiety Theatre Bldg., New York

Barry Halvers and Co.

IN A NEW ACT

"Meet Me at the Fountain"

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CHARLEY

BROWN AND

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IN "ORIGINAL NONSENSICALITIES"

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II. The party of the first part in consideration of the acceptance by the party of the second part of the engagement covered by the contract, hereby guarantees to the party of the second part, the payment of his salary in accordance with the terms of this contract.

III. If the party of the second part agrees to pay the party of the second part to the party of the second part the loss performed by him in and about the property of the said play, to the date set for the commencement of its season at the rate of salary provided for in this contract.

IV. It is expressly agreed that the party of the second part shall be paid regularly and weekly his full salary without any reduction thereof because of the failure of the party of the first part to give a public performance of the above play on any day or days during its indefinite season.. A week under the terms of this contract shall consist of seven days commencing at midnight on the first day of the week. If the party of the second part shall consent to the latter's failure to give a week's performance, the week shall be deemed to have begun at the time the party of the second part shall have been directed to perform its part. The party of the second part shall be paid for the week's performance. The party of the second part shall be paid for the first performance to be given. The season shall be deemed to have closed when, after the last performance of the said play, the party of the second part shall have performed his services in taking down, transporting and packing in railroad cars the stage properties preparatory to their shipment to storage. It is expressly agreed that any services rendered by the party of the second part in and about the said stage properties after they shall have been so packed to be eaten shall be paid for at the rate of salary provided for in this contract.

V. It is expressly agreed by the parties hereto that: the theatrical season for which the party of the second part has been engaged, shall be deemed to continue as long as the said play is performed, regardless as to whether the performance of the said play be on the road or during a run in any city, and the said party of the second part shall not be entitled to the full amount of the salary of the party of the first part for any other reason than a violation of the terms of this contract.

VI. The party of the first part agrees to give the party of the second part two weeks notice of the closing date of the season of the said play.

VII. The party of the first part agrees to pay the transportation of the party of the second part to the place where the first performance of the play is to be given and while the company is on the road, and also to carry his baggage up to two hundred pound weight, and it is further agreed that the party of the first part shall pay to the party of the second part for from the place where his services ended to the place where he was engaged.

IX. It is agreed that the party of the first part shall have the right to make such rules and regulations as it may deem necessary and proper for the conduct and management of its business, subject to the provisions hereof. The party of the second part agrees to obey all such rules and regulations and to obey all orders and directions of any representative of the party of the first part, and that they do not commit any act or thing in or out of the business of the International Alliance of Theatrical Stage Employees of the United States and Canada or may be subsequently amended.

XI. It is agreed that the party of the second part shall be bound by all agreements, written or oral, or in writing, made between the parties hereto, and no agreement cannot be modified or changed in any particular except in writing signed by the parties hereto.

XII. The parties hereto further agree that if at any time during the existence of this contract, it shall be determined by three arbitrators, selected and designated by three arbitrators or to be selected by three arbitrators, for the purpose of determining the facts and circumstances for the said discharge, that the said discharge was just and proper, and it is determined that the said discharge was unjust, unlawful, improper, what damages or compensation shall be paid to the said party of the second part by the party of the second part. The decision and findings of any two said arbitrators shall be final and conclusive and have the same effect as a judgment of a court of record. Said arbitrators shall be chosen as follows: One shall be a member of the theatrical profession, selected by the party of the first part, another shall be an executive officer of the International Alliance of Theatrical Stage Employees of the United States and Canada or of one of its local branches, selected by the party of the first part, and the third party shall be selected by the other two arbitrators.

IN WITNESS WHEREOF, the parties hereto have hereunto set their hands and seals this ... day of ..., 19 ...

Witnesses:

Party of the First Part

Party of the Second Part

Member Local No. I, A, T, S. E. of U. S. & C.

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OF THE UNITED STATES AND CANADA

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TO WHOM IT MAY CONCERN:

I hereby acknowledge that MR. GREGOIRE and MLLE. ELMINA, presenting "THE FURNITURE TUSSLERS," are the biggest talk, hit and drawing card and have broken all records in my house this season. (Signed)

GREGOIRE and ELMINA did the same as per above at my theatre, week Dec. 11th, 1911.

(Signed)

L. M. GARMAN, Mgr. Lyric Theatre, Lincoln, Neb.

New Orleans, Oct. 17th, 1911.

Week commencing Oct. 16th, 11.

AMUSEMENT

The New Bill at the Orpheum.

There is at the Orpheum this week a sketch that barely misses the sublime. Give it a stranger title: remove the unnecessary reference to the picture explanation, and cut out the bit of farcical business at the finish, and you have a little master-piece that is quite novel and yet realistic; the audience is too often exploited. It seems to me that you can not give a marvelously subtle line of action out of a scene of serious business, and therefore it descends from the sublime to the ridiculous with the same singleness and bluntness of pistol shot in the air. Why is it necessary that such enjoyment of the piece should rest upon so slender a basis? Surely well worded dialogue and acting can make the play absurdly well, and, in a sense, it is treated here by Messrs. Hugh Herbert and Thos. A. Shook, and Miss Margaret Williams deserves better at the hands of the author. All of them are so faithful to the lines, and impress us so intelligently, and within so artistically, that one wishes for them the heights of tragedy instead of the depths of farce.

Other actors have come to the Orpheum more widely heralded than Hugh Herbert, but Mr. Herbert's characterization of Morla Solomon shows that he is an actor to be lingered over. He holds his audience with the quiet force of a master, and carries it in to the home life of an old Jew, a shabbier old Jew, but for the fact that the traditional Jewish race are unduly emphasized, and that the old man is himself of the race himself, the sketch might have been more properly entitled "The True Jew" instead of "The Son of Solomon."

Mr. Gregoire and Miss Elmina have an athletic act that is the best of his kind ever seen at the Orpheum. Billed as "The Furniture Tusslers," these two perform the most remarkable feats in the way of lifting tables, chairs, sofas, and other odd pierces. The woman, who is simply marvelously agile and they are, give the audience that they do not carry their own furniture, inasmuch as much of the performance might lead to the impression that it is paper mâché instead of the real thing.

Miss Ethel McDaniel, the_conditions, might be more welcome in the average audience if her costumes were not quite so abbreviated, but the fact that she carried a crepey feeling for a number of minutes, is a sufficient charm to view, and the feeling is not conducive to the athleticism which Miss Gregoire exhibits. Mrs. J. L. Morgan, who does a lot of work, and gets off her act with admirable skill.

Other touches of the piece are Misses Ada L. Floyd, Ada Walker, and other attired ingenues on what appeared to be a place in a near plane of the European stock. The Oriental operatic "Blossom" one hundred per cent. in the estimation of the audience. The act is beautifully staged, the scene representing cherry blossom and the orchestra. The act is balanced, and Miss Emma Berg complete the charm of the number.

Miss Mary Norman, with her delightful manner, is back again. She is always welcome. If talent were the only argument for including a new feature of this nature, somewhere near the top of the ladder. Most of her imitations, including "Some Women I Have Met," have been seen and heard before, but one never tires of Miss Mary Norman.

On the whole this week's bill at the Orpheum is a show that any theatre would have been delighted to see at any season. There is not an inferior number in a cast that is earning a good deal for a season-long act program.

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Well, we had a nice little "Thanksgiving" at our own at the Buchanan here in Glasgow,
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NEXT WEEK (Jan. 1) ORPHEUM, BROOKLYN
(Jan. 8) ALHAMBRA, NEW YORK

BIG SUCCESS AT THE ORPHEUM THIS WEEK (Dec. 25)
NEXT WEEK (Jan. 1) COLONIAL

RUBE MARQUARD
Assisted by MISS ANNIE KENT
In a playlet, entitled "BASEBALL MAD," by C. H. KERR

When answering advertisements kindly mention VARIETY.
SUNDAY SHOWS THREATENED;
NEW YEAR'S EVE THE TIME

Police Commissioner Said to Have Declared Against Them. Doesn't Like the Wholesale "Vaudeville Concerts" Proposed for New Year's Eve. White Rats Conferring with Parkhurst Societies About "Sundays"

Wednesday it was said in certain quarters that Police Commissioner Waldo had decided to take a stand against the proposed New Year's Eve vaudeville shows in New York, roused to the action in part by the intention of the legitimate theatres to open by wholesale New Year's Eve with "vaudeville concerts."

None of the managers along Broadway seemed to have been apprised of the commissioner's intention at that time, though it was expected a general straightening up of the regular Sunday vaudeville bills would happen this Sunday.

Several managers of the United Booking Offices, and also members of the Vaudeville Managers' Protective Association, held a meeting last late week to discuss the developments in the proposed agitation against Sunday performances in New York theatres. Two causes led to the concil. One was the reported conferences held between the White Rats Actors' Union and the several societies of which Rev. Dr. Charles H. Parkhurst is among the leading spirits. The other reason was the summons served upon Samuel Kingston, manager of the Academy of Music, calling upon him to appear before Judge Butts in the Yorkville Court to explain an alleged violation of the Sunday law Dec. 17. The Kingston examination was adjourned until Dec. 24.

William Fox operates the Academy of Music. The house plays stock productions during the week, giving a vaudeville show Sundays, with its bills booked through the United Offices. The Fox people claim the striking stage employs and musicians in their houses were the indirect cause of the Kingston affair. As a member of the V. M. P. A. Fox is reported to have explained the matter to his fellow managers in the association, saying that if other New York managers wished to back him up, they should take the stand that since the unions were responsible for the summons against Kingston, unless the unions kept the Sunday question out of the strike situation, all New York members of the V. M. P. A. should declare an open shop in retaliation.

This the V. M. P. A. managers are disinclined to do, according to report, saying that Fox must fight his own battles, in this and the matter of the strike as well, while there are no more angles to the latter than have appeared so far. When Fox first appeared before the association with the information of the strike he had been on his hands, the assembled managers are said to have replied they stood ready to supply him with a show at all times, if he intended to make a fight against the unions. Further than this, the managers claim they promised Fox nothing, although it is reported that one or more managers in private conference with Fox reached some sort of an understanding. It is also said that a small tax the leading spirits offered to levy upon each V. M. P. A. manager for Fox's benefit in battling against the strike was declined by Fox, who stated he was in no need of money. The amount that was to have been levied is said to have been $200 each. Fox did not care to take the insignificant sum, though the contribution would have evidenced both moral and financial support.

The most worrisome phase of the Sunday agitation to the manager was the attitude taken by the White Rats. (Continued on page 10.)

SCRAMBLE FOR "TYPHOON."

There is going to be a scramble to be "first in the field" in America with an adaptation of Melchior Lengyel's Hungarian piece "Typhoon."

Wallie Whiteside has secured an English version by Emil Nitrays and makes it a condition that his translator shall pay the original author a royalty, despite that the piece isn't copyrighted here.

Several other producers are announcing versions of the piece, but the first one who will probably make a production is Samuel Wallach, manager of the Fulton theatre, and a brother-in-law of Henry B. Harris. Mr. Wallach is said to have already deposited in a trust company and the company will be retrenched as fast as possible.

The condition with respect to "Typhoon" is identical with that which prevailed during the craze for "The Devil."

JAP DANCES NEXT.

Ruth St. Denis, who has been featuring Hindoo and Egyptian dances, is now working on a series of dances dealing with life in Japan. She will first present them at a series of matinees at the Hudson theatre this season.

E. J. CONNELLY'S NEW SKETCH.

Washington, Dec. 27.

At Chase's theatre, Jan. 16, E. J. Connelly will return to vaudeville in a new sketch, with four people. Mr. Connelly was last with "The Dollar Princess."

ALL FEMALE SHOW.

The Fifth Avenue theatre may put forward another special week for the term commencing Jan. 22. It is now proposed to hold an "All Women Show," with naught but female acts on the program.

ORPHEUM FOR LOUIS DRESSER.

Chicago, Ill., Dec. 27.

The Orpheum Circuit has secured Louise Dresser for a tour of the circuit, opening at the local Majestic Jan. 1. Miss Dresser very recently starred here in "A Lovely Lie."

NOT $1, GROSS.

Greeley, Col., Dec. 27.

"When Knighthood Was in Flower," with nineteen people in the company, came to a halt here Dec. 16. The gross takings on the one performance were less than the amount necessary to carry them to Cheyenne, thirty-five miles away, at three cents a mile.

RETURN OF MABEL TALIAFERO.

Chicago, Dec. 27.

After a year of simple life in this city, Mabel Taliaferro announces a return to the stage shortly, under the direction of Klaw & Erlanger, in a comedy entitled "The Penny Philanthropist."

ADA REEVES III.

San Francisco, Dec. 21.

The English actress Ada Reeves, headlining at the Orpheum, and expected to remain here a month owing to her success, was suddenly taken ill last week. Removed to a hospital, the physicians forbade her reappearance before New Year's. Miss Reeves has been routed to open that date at the Orpheum, Los Angeles. She will likely return to the Frisco Orpheum later.

ABEL HITE'S NEW ACT.

Boston, Dec. 27.

At Keith's Jan. 15 Mabel Hite will invade vaudeville with a new act, written for her by Vincent Bryan.

CHARIE FROHMAN RECOVERING.

Charles Frohman is rapidly recovering from his long siege of illness. He was sufficiently convalescent to spend Christmas at his country home at White Plains. At one time his life was despaired of and his family was called in to bid him a last farewell.

"CASEY JONES" A PLAY.

Chicago, Dec. 27.

Oliver Labadie closed his company of "The Tramp and the Lady" Christmas night at McComb, Ill.

With Merle H. Norton, he will send out another company to open Jan. 8 at Crown Point, Ind., in "Casey Jones," a comedy that now eastward over the small one-nighters.
MAMMOTH XMAS PANTOMIME; 2000 PEOPLE IN THE SHOW

Greatest Production Ever Seen in England Produced at the Olympia by Prof. Max Reinhardt. Orchestra of 250 Pieces. Initial Cost, $150,000

(Special Cable to VARIETY.)

London, Dec. 27.

"The Miracle," presented at the Olympia last Saturday, is admittedly the greatest production ever seen here. Natacha Trouhanowa, as the Nun, Max Pallenburg as Spielman, and Carmit as the Knight gave remarkable individual performances. The groupings of the crowds and action throughout were simply marvelous. Prof. Max Reinhardt has staged it according to his views of dramatic art.

The story tells of a nun lured from the church by Spielman and Knight, wherupon the image of the Madonna comes to life and takes the place of the nun, who goes with Knight. He is killed by a rival robber. The Count commits suicide and losing her and the King's son is next killed by his father, who goes crazy. The first half is followed by a most wonderful intermission by Humperdinck: 400 voices are heard, accompanied by an orchestra of 250 pieces.

The second part discloses the nun's descent, always led by Spielman, who is a sort of evil spirit. The nun is sold to soldiers and taken to a brothel. Next she degenerates into a camp follower. In the final episode outside the cathedral, she is seen standing in the snow holding a baby to her breast. The doors are thrown open showing the Madonna back in place after taking the dead child in her arms. As the dawn breaks, the nun awakes and opens the portals to greet the morning sun. It is a dream.

The initial cost of the presentment is said to have been close to $150,000. 2,500 people are employed in the production.

Lee Shubert has his ticket to sail tomorrow (Saturday) for England on the Olympic. He will be gone about six or seven weeks. The primary object of the visit is to see Reinhardt's "Miracle," the huge pantomime opening at the Olympia, London, Dec. 23.

BIG XMAS IN PARIS.

(Special Cable to VARIETY.)

Paris, Dec. 27.

Despite the damp weather, the Christmas trade at the theatres was enormous, in many cases breaking records for takings on that day.

LONDON EXPECTS FRITZ SCHIEFF

(Special Cable to VARIETY.)

London, Dec. 27.

Fritzi Schieff is announced as certain to appear here at the Whitney next spring in a revival of "Mlle. Modiste."

COLISEUM'S FINE PRODUCTION.

(Special Cable to VARIETY.)

London, Dec. 27.

"Hansel and Gretel," produced at the Coliseum Monday, with Ruth Vi-
Lew Fields and Joe Weber Said to be Conferring Over Bringing Together All Available Members of the Original Troupe for a Circus Road Tour.

"Weber and Fields' All-Star Company." Such an official announcement is likely to be made any day now.

Joe Weber and Lew Fields are in constant conference with a view to renewing the former business alliance, not permanently, but to put over a whirlwind spring tour of the larger cities in the East and Middle West on a scale calculated to eclipse the "gambols," "frolics" and similar sentimental trips of big shows.

At first thought a revival of the old music hall organization would seem to be an utter impossibility—and perhaps so it will prove. As a permanent affair it is safe to concede such to be the case. But for a short spring tour, toward the close of what may continue a profitable season for many of the stars and a not altogether lucrative year for the few members of the original W. and F. company who are not yet leading stars, the plan is subject to discussion.

Of the entire list, the only artist of the original company who, of necessity, must be eliminated from the calculations is David Warfield. His position in the legitimate field precludes any participation in the contemplated revival under any conditions.

Peter F. Dailey is dead. With one exception all the others are reeferable—or perhaps unreasonable—possibilities. They are active stars in the musical comedy or vaudeville field at present. The exception is Fay Templeton and she may be doubled back.

The others available—at a price—are Lillian Russell, De Wolf Hopper, Ross and Fenton, Willie Collier, John T. Kelly, Marie Dressler, Bessie Clayton, Fritz Williams and either Sam Bernard or Louis Mann. The securing of Bernard or Mann would probably involve the jumping of more hurdles than would be encountered in the signing of all the rest combined. Both are "good business men.

A percentage arrangement will probably be figured out by which all the stars will participate in the profits. Ordinary-sized theatres will not be employed to house the aggregation. The scheme embraces engagements of from one night to a week in such amusement at the Metropolitan Opera House, Hippodrome or Winter Garden, New York; Auditorium, Chicago; Hippodrome, Cleveland; Duquense Garden, Pittsburgh; Hammerstein's Opera House, Philadelphia; Exposition Hall, Boston; New Hippodrome, St. Louis; Convention Hall, Kansas City, and so on.

At the first intimation in ANNETT same time as that of a possibility of a revival of the old music hall, guarantees were offered by managers all over the country.

If the members of the old company are not willing to play, it is promised to secure as many of the former shapely chorus as possible. Those within reach at the present time include Frank Bailey, Bonnie Maginn, Hattie Forstbye, May McKenzie and the angelic Sisters.

Julian Mitchell, the first stage director, is also at hand. If not available, his successor, Ben Teal, might go in on the venture. The same applies to the librettists, Joseph W. Herbert, Harry B. and Edgar Dean, John Stromberg, the composer, will surely be missed. Victor Herbert, A. Baldwin Sloane and Raymond Hubbell will be asked to contribute numbers.

John Young, the scenic artist, is still available.

So are "Charley" Fields and "Muck" Weber. Without the latter two the roster would be incomplete.

CARROLL FLEMING WEBS.

It has just leaked out that Carroll Fleming's recent fortnight vacation from the Hippodrome was a honeymoon trip to Virginia.

The bride is Florence Miller, who collaborated with Fleming on the authorship of "The Master Hand," produced by Nat C. Goodwin two years ago.

Fleming has furnished a cozy apartment at Fifth avenue and Twenty-third street. When his secret is finally exposed his friends will receive invitations to call and make merry.

DRAMATIC AGENTS' ELECTION.

The annual election of officers will be held by the Dramatic and Musical Agents' Association at 4 p.m., Tuesday, Jan. 2. In the Association's rooms in the Hippodrome building. It is understood that Herbert K. Beets, who has made a most efficient secretary, will be reappointed to the office.

AUTHOR "IN SOFT."

In addition to his royalties on "Bought and Paid For," which average over $1,000 weekly, George H. Broadhurst went in for twenty-five per cent of the profits of the piece. For once the author is "in soft."

"PASSENGERS" BY CHICAGO.

When Frances Starr and "The Case of Becky" take leave of the Blackstone theatre attraction will be "The Passengers" By Haddon Chambers.

E. GOODRICH WITH C. CHERRY.

Chicago. Dec. 27.

Following the approaching engagement of Robert Edeison in "The Arab" at Powers, the attraction will be Charles Cherry and Edna Goodrich in a production of "His Neighbor's Wife," formerly called "Thy Neighbor's Wife."

Negotiations were pending last week between Miss Goodrich and the management of American Music Hall, but were broken off in favor of the non-musical play.

Perika Boros, who translated "Seven Sisters" from the Hungarian for the American, has purchased the American rights to the piece and took possession of the company, playing it at Boston last week.

Through the deal, Charles Cherry leaves the company and a new player will be secured.

Miss Boros expects to complete the season with the piece, although there may be a change in the original route of the show.

"SHORTY MACAULAY SUITS." Willowarre, Dec. 29.

Frazer & Co. presented Victor Moore Monday afternoon and night for the first time on any stage, in "Shorty Macauley," a comedy by Owen Davis and Jeff Ford, founded on the popular stories of the same name.

Willowarre theatregoers deemed it a very pleasing comedy, presented by a well-balanced cast, with a role suited to the star.

"NO. 3" "PINK LADY" STARTS.

Toledo. Dec. 27.

The "No. 3" "Pink Lady" company opened Monday of this week, A. L. Erlanger and Pat Casey attended the opening.

$2,500 AT SPRINGFIELD.

Springfield, Mass., Dec. 27.

The "No. 4" "Gambler's" company, playing at the Gilmore Xmas Day, drew $2,500 on the two performances.

"RED MILL" RUNS DOWN.

After piloting "The Red Mill" around the country for two years and making money with the show, D. L. Martin closed the company last week, for the season.

"EVERYWOMAN" SOUTH.

Though productions just at this time are scarce for any territory, the south has secured "Everywoman," with Frederick Warde and Marie Walthew. It opens for the southern route next week.

"The Paun," with William Faversham, which has been wavering about the south en route for some time, has finally been fixed for travel down there.

"ORPHANS" DON'T DRAW.

The revival of "The Two Orphans" by Sperner Cone and Harry Pierce is slated to close tomorrow night somewhere up in Massachusetts. The orphans haven't been raking in the shekels, and there will be an attempt made before any further losses are chalked up.

HILDA CARLE

Meeting with big success in a bread new "Angle" form.

The accompanying comparison of measures between MIB CARLE and their VENUS MILO will readily show that MIB CARLE is the utter piece of Modern Venus; implied in the often given pseudonym of Modern Venus;
NEW I. A. T. S. E. CONTRACT GOING INTO EFFECT JAN. 1st

International Alliance Theatrical Stage Employees Issues
Its New Form of Agreement Between Stage Hands and Managers. Not Conflicting With Present Outstanding Contracts.

At the international convention of the International Alliance of Theatrical Stage Employees of the U. S. and Canada last July, at Niagara Falls, a contract was drawn at the request of the executive board of the Alliance, and adopted, which the producing managers are expected to sign before union labor handles their product on the road after Jan. 1.

The Alliance officials believe the contract is an equitable one, for managers and stage employees. They think that there will be no hesitation in having it signed up with the beginning of the new year.

The contract must be signed and carried by the manager, the local union where the members belong and by each member on the truck. The contract reads that the men must be paid the union wage scale, that the salary must be paid regularly and weekly in full without any reduction because of the failure of a public performance, with a week constituting seven days; there must be a "two weeks' notice" of closing, and if there be a discharge of any of the union men, three arbitrators will determine whether it is justified, with decision of two of the arbitrators as final. These arbitrators shall comprise one member of the theatrical profession, an executive officer of the Alliance, and the third party selected by the other two arbitrators.

STRIKE GROWS SERIOUS.
New Orleans, Dec. 27.
The strike of the members of the International Alliance of Theatrical Stage Employees, formerly engaged in the Tulane and Crescent theatres, is now a month old.
The strike, as far as this city is concerned, has not lost its seriousness as a local issue, and takes on the aspect of a battle between the country's largest theatrical corporation and the country's largest theatrical union.
The lines are drawing tighter and tighter. Each succeeding week the breach widens.

It was thought at first that there would be no strike. Charles C. Shay, international president of the Alliance, was here for nearly a week, seeking to have the differences between the management of the Tulane and Crescent and the unionists adjusted. A walkout was advised when it was seen that arbitrary measures would not be entertained by the Syndicate.
The strike at the Tulane and Crescent is not being countenanced because of a local issue, but because the Tulane and Crescent in New Orleans are the base where Klaw & Erlanger and their allied Interests and the I. A. T. S. E. are to wage a battle which will tell whether unionism in the theatre is to become a power.

Klaw & Erlanger are maintaining a complete compliment of four policemen and seven Burns' Detective Agency men daily. The expense of continuing the strike is costing them more each day than the difference in the salaries of the men would amount to in two weeks.
The non-union electricians employed at the theatres quit Saturday, and were quickly replaced.
The case of Klaw & Erlanger vs. I. A. T. S. E. wherein the Alliance is asked to show why the injunction procured by the Syndicate against the union should not issue, is being argued in the United States District Court to-day (Wednesday).

BIG BENEFIT FOR FRANCIS.
A monster benefit is being formulated for William F. Francis, the well-known composer, who is a physical wreck. He has been afflicted with locomotor ataxia. His recovery is regarded as unlikely.
Francis was the composer and musical director of Weber & Fields' Music Hall, succeeding John Stromberg. Afterward he became general musical director for Charles Frohman. The benefit will probably be held Feb. 4 at the Century Theatre.

After "PEGGY," WHAT?
Just what show will follow "Peggy" at the Casino has not been announced by the Shuberts. It is the understanding "Peggy" departs in three weeks with either John Cora's "Junket," or "The Man the Wives," as the new attraction. Another report is that Jimmy Powers will be at the Casino.

MRS. ELLA HERBERT WESTON.
Mrs. Ella Herbert Weston is general manager of the Western States Vaudeville Association, which is now booking some twenty theatres in and about San Francisco, including the new Majestic, new Republic, Garrison and Valencia, all seating more than 1,000. The A.E.A. was formed last April through Irving C. Ackerman, Sam Harin, and Mrs. Weston combining interests.

"SNAPS" NO LONGER SNAP.
It may be as easy as falling off a log for someone to put on their "turkey show," but Danny Bagnall has different views of the enterprise since his experience with The Christmas Day degeneration this week. Danny has a hobby for getting out "turks." His recent trials and tribulations will make him think twice before he organizes another.

Danny booked up a "mat" and night performance for Dec. 25 at Lebanon, Pa. Two days before the eventful date he had the nucleus of a company to play "Wedded But No Wife." Last Saturday night he was shy only a leading man, but Sunday, just before pulling out, had rounded up one of his hotel.
On the train Danny took a count and found one man missing and work was conveyed that his leading woman would show up at Lancaster.
Rehearsals were held Sunday night and Monday morning, Danny giving them a show despite the distress of mind he had been in for two days.
The show was put on with the assistance of an elocutionist playing one of the principal female roles. Aside from her work, the company got through without a hitch, but business both afternoon and night was a sad story.
The churches got the crowds. The company broke back to New York with Manager Danny out $5.50.
Jim Thatcher, whose recent "turkey show" turned in $800 Thanksgiving Day, found his expenses up, started out this week with "The Lost Trail!" to do a "turkey trot" through New England for a fortnight, opening at Lawrence, Mass., Christmas Day.

Times have changed for the "turks" with only a few of the boys able to put a company together in a night nowadays, and come home with money.

THREE SHOWS TOGETHER.
Chicago, Dec. 27.
Werba & Luescher will be well represented in Chicago within a week. The firm's "Spring Maid" opened -the "Eleven-Forty-Five" played Friday, Dec. 4, with Alice Lloyd in "Little Miss Fix-It" will be at the Studebaker for a week, supplanting "Excuse Me," and next week Lulu Glaser in "Miss Dudelock" opens at Powers.
Following the "Fix-It" week stand at the Studebaker, the new Armstrong-Miller-Mooremesse, "The Greek Bound" with Henry Kolker, takes the stage there.

ZALESKA REP SHOW.
Chicago, Dec. 27.
Mme. Rosina Zaleska is rehearsing a repertoire show at the Bush Temple theatre for an immediate road tour.

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$600 NIGHTLY NOT ENOUGH.
Receipts of $600 or $700 nightly for Frisiti Schiff in "The Little Duchess" did not prove profitable to the managers of Miss Schiff's southern tour. The show closed in Baltimore, Dec. 16.

Miss Schiff has started rehearsals in a German musical piece "Die Flie-
germaus."

NO CHOICE IN PLAYS.
Chicago, Dec. 27.
After trying Paul Wilskatz's "The Poor Rich," following the non-success of his opening piece, "The New Code," Tim Murphy has returned to the latter for his final week at Powers, deciding there was little choice to between the plays.

STRAINED NEAR HOME.
Philadelphia, Dec. 27.
"Half Way to Paris" came to a sudden end at the Garrick here last Friday. Lack of funds and poor business is given as the cause of the closing. It is said the show may try again at the Bijou in New York.
The show was ready as early as to close in Baltimore the week previous, but money was advanced to bring it here and it lasted until Friday. Several of the women faced the management, and it is said that no salaries were paid.
It was reported Paul M. Potter, who was scheduled to go to New York, and take the company back to New York. The play was unfavorably received here, though a bid for patronage was made. It was one of those pretty risky business and good.

SAVAGE STOPS PRODUCING.
It is almost a certainty Henry W. Savage is through producing for the present season as it is understood "Somewhere Else," the latest proposed of his productions, will not be seen until next season.
If anything is put on during the balance of the present season it will be one of two new light operas.
Mr. Savage has planned a seacoast voyage for his health this winter.

ISMA'S HOUSE ON MARKET.
E. M. 's theatre on West 4th street now in course of construction, has not yet been leased, despite the announcements in the daily papers that Lew Fields had contracted for the playhouse as a permanent home for William Collier. Neither Fields, Collier, nor anyone else has the theatre. It is still on the market.

DILLINGHAM TO PRODUCE ONE.
"Eleven-Forty-Five" is the name of a new musical comedy to be produced in March or April.
Charles B. Dillingham will produce the show.

OFFICER 600" OPENING JAN. 4.
Atlantic City, Dec. 27.
"Officer 600," by Augustin McHugh, with George Nash and Wallace Dinger as principals and Percy Ames, John Milton, Frank Mcclin, W. W. Kane, Chas. J. Kerrard, Chas. J. Godrich, Ruth Mayallie and Cassie Drume were the cast. When Mr. Harris and Harris are producing, has its premiere Jan. 4, the show being here for three days.
Elsie Dursaud, who fell on the stage of "The Bridgwater Girls" and broke her leg, is rapidly recovering and is already up and hobbling about on a crutch.

Arnold Daly has postponed his appearance in "The Fatted Calf," and will accept from Liebler & Co., the temporary post of leading man to Miss Simone.

Chanku and his wife, Minnie Kaufman, are the parents of a baby girl, who arrived Dec. 26 at Rochester, N. Y. The little one weighed in at seven pounds.

Billy Elliott, late of the National Boston Minstrels, will head a new vaudeville act formulated by Paul reed and is planning a return to the stage, having a vaudeville debut in contemplation.

The American theatre staff presented the house manager, Charles Pottenger, with a gold watch last Saturday night, in a presentation speech made by Southard Brown, treasurer.

John L. Alexander, leading man, Hanlon's "Fantasma," playing the Lyceum, Pittsburgh, was taken suddenly ill with typhoid fever and will be unable to work for three weeks.

Mrs. Humphrey (Princess Ebrhamij Jlassen), who is suing her prince for divorce, arrived in New York this week and is planning a return to the stage, having a vaudeville debut in contemplation.

Warden Rock, of the Ludlow Street Jail, will be presented with a loving cup upon his retirement Jan. 1, as a token of affection by the members of "The Alimony Club," who are the Warden's guests.

According to a report this week the "Woman" will remain at the Republic for the remainder of the season. There were rumors of the show taking to the road very soon after the first of the year.

The Colored Vanbrugh Benevolent Association will give a masked ball in aid of the orphans of February 12 at Manhattan Casino. The proceeds of the affair will be for their Sick and Death Fund.

"Making Good" the melodrama being produced by William A. Brady and the Shuberts, is said to be slated for either the Lyric or the Herald Square in New York to open in January. Owen Davis wrote the piece.

James Diamond and Clara Nelson were held over for three weeks at the Orpheum, San Francisco, during their recent engagement there. It is unusual to retain an act at the Coast house longer than beyond two weeks.

Daphne Glenne, the original princess in "Dreamland," Coney Island, will probably be rebuilt for next season. Sam Gummers, the former manager of it, with Fred McGeelan, who was in charge of "Mama," are promoting the new seaside park.

Rose Stahl and the "Maggie" repertory show's stay at the Harris theatre, have been booked up for a road tour, opening Jan. 8 at Ford's, Baltimore. "The Talker," a new comedy by Maurice Parfex, follows Rose Stahl show into the Harris, opening Jan. 8.

Catherine Hayes and Leffler & Bratton are at odds over a contract made early this season in which Miss Hayes was engaged for one of the firm's productions. The company asserted a part was offered Miss Hayes in the "Newlyweds" but she delayed in answering and they called the contract off. The dispute will likely end in the courts.

Everett Shima's travesty melodrama skit "Huxley Westover, or More Sinners Against than Usual," to be presented in vaudeville under the direction of Arthur Hopkins, is to have a special performance at the home of Mrs. William K. Vanderbilt on the evening of Jan. 14. The cast will be made up of the author and other artists of his set.

Bird Millman, after her Winter Garden (Berlin) engagement, was forced to cancel six weeks because of the illness of her partner, successfully performed in a private hospital (Berlin) by Prof. Bockeheimer, M.D., the famous specialist. Miss Millman expects to return to the stage in January, opening at the Alhambra, London, for eight weeks.

Fritz Stummfeld, famed in Leipzig as a comic tenor and who created the principal male role in "Der Rosenkavalier" abroad, came to New York last week to assume one of the principal roles in "Noah," now in rehearal and which is expected to open in New York in the middle of January. Fred C. Whitney has arranged a big show at Ford Theatre in Detroit at one of his brother's (Bert Whitney) theatres before bringing it into this city.

Saturday evening at the Clarendon Hotel, Percy G. Williams tendered a banquet to the members of his Crescent and Gotham stock companies, including some of his executive staff. Among the guests, with his friends, Mr. Williams was rich in praise for the Thespians. He also showed appreciation for the excellent co-operation of V. L. H. Maloney, his general manager, by presenting him with a silver tea service. Nellie Revell, was also subjected to an eff игon in which Mr. Williams paid her a pretty compliment for the brilliant manner in which she acquitted herself as the publicity promoter of the hotel. Mrs. Williams has had her business in charge of a silver desk service, to which was attached a clock bearing the inscription: "To Nellie Revell—Ever Minute on the Job."
DIVORCE OF PRIMA DONNA REPORTED WORTH $100,000

Wealthy Wall Street “Captain of Finance” Said to be Ready to Pay the Price, With Singer’s Husband Agreeable to the Loss of His Wife.

There will shortly be instituted in New York an action for divorce by one of the best known prima donnas of this country, formerly a member of the Metropolitan Grand Opera company, but during the current season engaged in a very profitable concert tour.

The remarkable part of the affair is that the singer and her husband are still living together in apparent unity, and would probably continue so for the rest of their days were it not for the intervention of one of the most prominent stockholders in the Metropolitan. Incidentally he is also a prominent captain of finance, and rated, by the smallest possible computation, as a multi-millionaire. The husband of the singer has always held the respect of his fellow-man, because of his persistent desire to earn his own living by displaying no inclination to subsist on the earnings of his gifted wife.

A year or more ago the wife accepted an engagement to sing in Europe and the husband elected to remain here, during which time he strengthened the regard in which his employers have always held him. Last spring his wife returned. On board the steamer she made the acquaintance of the multi-millionaire patron of arts. Before the ship touched these shores a fervid friendship had sprung up between the financier and the prima donna. That has steadily ripened until now it has reached the stage where the woman has been persuaded to sever her marital ties.

In a desire to soothe the “wounded” feelings of the husband the financier has made a proposition to pay him a cash bonus of $100,000 to defund the divorce. Hubby has “reluctantly” acquiesced, at the same time confiding to his intimate friends that while his wife may be worth that sum to the multi-millionaire, he cannot “see” her at the figure. The prima donna has selected an apartment of her own and will move from the domestic heartache just as soon as the papers in the divorce suit have been prepared.

ORGANIZING “THE PENALTY.”

Chicago, Dec. 17.

Klitz & Gasolo have organized a road company to open New Year’s day in “The Penalty,” playing the Stair & Havlin time.

This firm has also secured a theatre in Louisville for the establishment there of a stock company. George Fox, well known here as a producer, goes there for the firm as stage director. Fox recently married Gladys Montague, a leading woman.

MAYBE GABY’S GOING HOME.

Gaby Deslys may be going home soon. Her contract with the Shubert’s expires Jan. 14. Up to Wednesday no further extension had been agreed upon, although there was some talk of prolonging the French girl until the end of January.

It has not been yet settled whether Harry Pilcer will go to Paris with Gaby to appear with her, or leave later. Perhaps Harry may not go at all. An agreement was drawn up some weeks ago binding Pilcer to dance with Gaby in the French capital during March and April, but the matter hangs there.

“FIX-IT” COASTWISE.

Alice Lloyd and “Little Miss Fix-It” will leave the Montauk, Brooklyn, this week. Then the show will travel up in Canada, and stop off a week at the Studebaker, on its way to the Coast.

PAWTUCKET, LEGIT STAND.

Pawtucket, Dec. 7.

The Bijou, controlled by the interests which run the Keith and Boswell, herefore devoted to stock, will be reopened with legitimate attractions. Two and three-night engagements will be made.

PRINCESS” GOING OUT.

The Shubert’s are sending out “The Balkan Princess,” again, after a layoff. The Louise Gunning show opening Monday at Buffalo.

There have been several changes of late. Fritz Maclyn returns to the cast and Arthur Pell leaves it, having joined Henry W. Savage’s “Boy Blue.”

IRISH PLAYERS GOING.

The Irish Players, after a fairly profitable engagement at the Maxine Elliott theatre, close their New York stay to-morrow night, going from here to Philadelphia for a two weeks’ engagement.

The Players play Chicago after Philly and sometime in the early spring or possibly in February, the Irish company will play a series of dates in western college towns.

The Players will close the tour sometime in March when they will return to Ireland. Liebler & Co. have made a nice sum of money out of their New York engagement, largely due to the extensive publicity the Players received through a riot at the theatre during the first performance of “The Playboy of the Western World.”

BOOKING FAR AHEAD.

Chicago, Dec. 27.

The management of “The Garden of Allah” has caused to be announced here that Sept. 2, 1912, has been decided upon as the date on which Chicagoans will get their first glimpse of that play.

The Auditorium has been selected for the scene of the production.

SEVEN NEW TO CHICAGO.

No less than seven of the “loop” theatres have new attractions for Christmas week. A majority are openings of note.

The changes brought in “The Kiss Waltz” to the Lyric, “The Spring Maid” to the Colonial, “Two Women” to the Olympic, “Folks’ Walk” to the Grand Opera House, “The New Code” back to Powers’, “The Campus” to the Whitney (reviewed in Chicago news column of this issue), and a revival of “Ten Nights in a Barroom” to the Globe.

FIRE PRESS WORK.

The one hundredth performance of “Bought and Paid For” took place at The Playhouse Dec. 18.

It being the week before Christmas, William A. Brady sent out invitations to newspaper editors in Philadelphia, Trenton, Atlantic City, Camden, New Brunswick, Paterson, Passaic, Newark, Perth Amboy, Bayonne, Burlington, Elizabeth, Plainfield, Springfield, Mass. and New London, Nueva Haven, Bridgeport, Greenwich, Albany, Troy, Peekskill, Poughkeepsie and other nearby towns, to witness the performance as his guest, supplying them with transportation and refreshment.

At a comparatively small cost Brady received over one hundred "b" umms of favorable comment on its presentation.

MISS RUSSELL’S SPEECH.

Liebler & Co., like nearly all the managers of stars, are suffering a dearth of plays for their stellar lumienaries. There being nothing in sight in the way of a suitable vehicle for Anna Russell, it occurred to George C. Tyler it would be a good scheme to place the lady in vaudeville for the remainder of the current season. So, without consulting Miss Russell the proposition was placed before Percy G. Williams, who promptly acquiesced.

Then, and not till then, Miss Russell was communicated with and informed of the glorious scheme. Always a gifted reader, Miss Russell was at her best in the “denunciation” speech alleged to have been delivered over the telephone in response to the notification.

NEW “ADVANCE” EXPRESSIONS.

Lincoln, Neb., Dec. 27.

Two advance agents met here this week. One asked the other how business was. He replied “we are stufing them.” When asked how business was in a certain small town in Kansas the reply was that it was the "only goose-darned-bad one" they had had.

The other agent queried further and was informed that “we were to take the first hundred and fifty that came in but only $17 worth of folks showed up.”

LYCUM HOUSE ONLY.

New Orleans, Dec. 27.

The Foreword Magazine organization has leased the Colonial, formerly the Winter Garden. The place will be devoted to lectures and similar entertainments exclusively.
FINISH BECK-ALBEE FIGHT, WITH BECK PICKED TO WIN

Announcement of Martin Beck's Intention to Invade New York Sends the United Booking Offices' Managers Up in the Air. Reported Beck Planned Entire Campaign Before Firing First Gun. Other Reports.

The Christmas present given his associates of "The Allied Vaudeville Interests," according to something the "friendly alliance" will never forget. It was merely an announcement that Mr. Beck would have a New York vaudeville theatre. Acting like a bombshell, it sent the United Booking Offices managers straight up in the air. At the last reports they were still there.

The authorized statement made by Beck, printed in the New York dailies last week, after Vanier had carried a story that Beck would be in New York, amounted to little more than an open declaration of defiance between the Orpheum Circuit, as represented by Beck, and the Variety Circuit, as represented by E. F. Albee.

Albee has been pondering as the Grand Old Boss of the vaudeville business. Believing he had executed a coup during Beck's absence in Europe some time ago by securing control of theatres booked by the Orpheum Circuit in Cincinnati, Indianapolis and Louisville, Albee has since leaned back in his chair, languidly inquiring who was Martin Beck, when the question came out.

Beck helped Albee along in his belief, until the chief of the United Booking Offices was completely lulled into a feeling of security, rudely shattered when the "Beck in New York" notion broke.

It is understood that during the year or more that Beck has been abroad, and saying he hoped to see the consummation of an amalgamation between eastern and western vaudeville interests, working on the proposition of playing vaudeville under his own management in New York City. All details were arranged before the first inkling leaked out. The proposed Beck's Palace at Broadway and 47th Street has been the most closely guarded secret the show business ever had.

In the coming scrap between Beck and Albee, it looks like Beck all over. Whether the fight goes to open declaration, before or after the Palace shall have been built, or whether any other arrangement is entered into regarding the Beck uprising, the victory will be Beck's. The United Booking Offices is in no position to dictate to Martin Beck, and Beck is in no mood to "settle with," excepting upon his own terms.

Those terms, almost unquestionably, will be written or tacit consent to his New York entry, and if not settled upon that understanding, there remains little doubt among the vaudeville people who appear to know that the Orpheum Circuit will book its own shows in its own houses from San Francisco to New York, most likely by way of the principal cities between those two points, and the added spokes to the Orpheum chain.

Following the announcement of Mr. Beck's usual "war proclamations" were issued by Albee on behalf of the United. They even included statements that Percy G. Williams would build a vaudeville theatre in Chicago, where, at present, the only first-class variety house is the Majestic, belonging to Mrs. Chas. E. Kohl.

In the excitement attendant upon the Beck brawl, one important fact in the coming struggle was overlooked, in the stories sent out to the press. The factor is Herman Fehr, an executive of the Orpheum, and a man, who no one has ever accused of working with a brass band attachment. Mr. Fehr is interested with Mr. Beck in the New York proposition, and Fehr built the new City Hall Square theatre in Chicago. It will open late next month or shortly thereafter, and Mr. Fehr is in charge of Beck's general management. A story is said to be behind this close affiliation of Messrs. Beck and Fehr, but that the combination means business all the way through has been shown by the apparent thoroughness with which they have perfected their plans, laying out a plan of campaign to govern them in the future against all the "statements," announcements and even actual moves that Albee may put over to "counterattack.

It is a fact that Palantine has given Beck a stand there, against all contingencies, even the loss of the Majestic's bookings.

It appears to be a story of that Albee had sent a "delegation" out beyond Chicago to look for available sites in western cities where there are present stands, but at which Albee’s managers may enter with no objection. This course, of course, the Orpheum starts an aggressive warfare against him.

A report that F. F. Proctor might join Beck seemed to have slight foundation, and looked more like an "inspired" statement from the United to "counterattack. The move to Proctor was to aggravate the situation, show the profits of that agency might then have to go so many ways. Proctor now holds an office and interest in the United. Other important "United managers," though, in the event of a decided scrap between the east and the west might be found to fall in line any morning after the fight started.

It is well established in vaudeville that Albee never attracted men or women of real talent, but through other means than sheer brute force, or, as in the case of Percy G. Williams, great inducements. As the managers in the United are held by no stronger bonds than these, the United's fight is very frail one, with a competitor of the strength of Orpheum Circuit against it.

It is anticipated that after the customary preliminaries, and the United's press agents have printed all the stuff given them to do, the United will attempt to "do business": the United will be a"Battle Circuit," with "Kenney" and the United's position on the New York proposition and vaudeville in general will be made quite plain, according to information.

The policy of the Palatines, New York and Chicago, will be vaudeville, considering it a European Continental style. It will be known as the Beck "New Vaudeville," to distinguish it from all other.

The New York Palace has been designed to seat 3,600 people. It has the second best location in Long Acro Square. The best site there is not suitable for a large house. The Palace will oppose the Winter Garden, Hammerstein's and Colonial. Likely the least of these three to be affected would be Hammerstein's. With some little shifting about of bills, Hammerstein's, with its splendid natural advantages, would probably suffer less loss than either the Shubert's Winter Garden or Williams Colonial.

There was a story running about the week that there is a last resort, or plan to prevent Beck building. Hammerstein's Victoria might be offered him upon sale terms. E. F. Albee advertised $100,000 for Hammerstein a year ago upon the property, taking an option to purchase by March 1, next, at $1,250,000. Beck offered $800,000 for the property at one time, but upon Albee stepping in with his cash loan, Beck abandoned all idea of the Hammerstein corner. Albee doesn't want the corner unless it will aid him in keeping Beck confined to the west. William Hammerstein has made a wonderful success of his house there, but the Keith policy, which Albee would install (knowing no other), would quite likely prove only attractive to such T. M. C. A. young men as are allowed in the Broadway section.

The volume of talk let loose by Willie Hammerstein on the subject that set the whole world talking, Mr. Hammerstein would listen just now to a Beck proposition to buy the Victoria. Willie isn't talkative, as a rule. The new Palace is to have a Broadway entrance three doors south from the 47th street corner on the east side of Broadway. The theatre will run 47th Street, and by the Hotel Commodore. The opening operation will run into the millions. Martin Beck is reported to have placed $500,000 into the project, as his first investment.

The most common expression heard since the news went out that Beck would build in New York is "Waltz out if Beck does it, he'll save vaudeville."

For the first few days after the Beck announcement appeared, the New York Herald carried story daily about the formation of "Vaudeville for War." Each story read as though the Herald man had been tipped how to go after it, and the absence of any
VARIETY

ABOUT THE MANAGERS' BANQUET.

Should the Vaudville Managers Protective Association proceed with its intention of holding a banquet for members only at the Hotel Astor Jan. 18, the big question of the day will be whether the affair will close the Association will want to know why the invitations have been limited to members only, and the object sought through that.

The more prominent vaudeville managers are members of the V. M. P. A. Other circuits are represented by one man. The circuit managers, according to the story around, would like to pass the invite on to their associates in business, who, they believe, will be as much entitled to any distinction the banquet will convey, as they. The V. M. P. A. without any meeting called to consider the subject, has informed the intriguing members they must come alone. If they go at all. Unless the arbitrary decision is revoked, it is quite likely the V. M. P. A. will be a number of managers short when sitting down to Mr. Astor's dinner.

From the present outlook, there will be few if any of the vaudeville managers to talk about when gathered with their feet beneath a table. It may be the V. M. P. A. will change the thinking from a "banquet" to a "special meeting."

MADISON ST. NEAT.

Chicago, Dec. 27.

Madison Street is responsible for many a nifty and legible but the latest tops the list. Walman, the violinist, was engaged for the Casino last week and the management, not wishing his name, billed him as Signor Melanchrino.

LEE KRAUS' PARTNER.

Chicago, Dec. 27.

Vera Peters, for several years the private secretary of A. E. Meyers, will sever connections with the agency this week and move into the offices of Lee Kraus, with whom she has entered into a partnership for the purpose of booking acts.

The firm name will be Kraus & Peters. Temporarily the new firm will remain in the Chicago Opera House Building.

Although but a year in the agency line, Mr. Kraus has built up a very profitable business. With the exception of A. E. Meyers, his is rated as the largest agency in Chicago.

ROSE COGGHAN'S SKETCH.

Vaudville has once again been selected by Rose Coghlan, who has a sketch called "Her Excellency, the Governor," for the visit.

Miss Coghlan was lately drawn away from the variety stage by "The First Lady of the Land," in support of Elsie Ferguson.

TWO 'BREAKING IN.'

Jesse L. Lasky's "Visions of Art" a turn modeled upon that shown over here by Simone De Berrly, will be given its premiere at Mt. Vernon next week.

At the same time and place Clay Smith and Marie Jansell will "break in" their new act.

TIME CLOCKS EVEN BREAK.

The time clock in the United Booking Offices made a record over Louise's Monkeys, playing this week at one of the Percy G. Williams' theatres in Indiana. Early last week, two "slips" calling for the act carried the exact time (10:35) when they were stamped. As priority of booking is given to the act first on the clock, and the simultaneous clocking had not previously occurred, Sam K. Hodgson had a few moments of perusing, but the entry from the clock fell for the Casey Agency, with Jenie Jacobs as the pleader. Jules Delmar was Miss Jacobs' opponent, making a claim for the turn for the Majestic, Utica. Paul Durand would have received the credit for the booking, had Mr. Delmar secured the monkeys.

When an act is called for among the United men, a slip of paper is made out, recording the details. This slip is stamped by the time clock, and passes on to the Majestic, Utica. A plug for the booking department. The closeness of the race between Miss Jacobs and Mr. Delmar indicated that each "turn" is little something, and both must have hurried for the clock, making out the slips on the run.

DICKY OUT OF BILL.

Chicago, Dec. 27.

Tuesday night Paul Dickey and his company, who opened in a sketch Monday at the Majestic walked out of the theatre dispensing it is said with the position on the program.

KNOW COHEN'S PICTURE.

Chicago, Dec. 27.

A postcard came to the Sherman House Monday, having nothing more on the address side than the name of the house. A plug for the picture, the music man, clipped from some daily paper, was attached. The clerk recognized the likeness and passed on to Mr. Charles K. Harris office in New York.

BENEFIT ALL WEEK.

Philadelphia, Dec. 27.

A monster benefit has been arranged for the entire week commencing Jan. 8 at Dumont's new theatre (Ninth and Arch streets), the proceeds to be turned over to the widow of the late Lew Simmons. Any subscriptions received will be acknowledged by the treasurer of Dumont's, where the money can be sent direct.

Since the tragic death of her husband, Mrs. Simmons' health has been greatly impaired.

A. BINGHAM GETS HER PRICE.

The price has been paid by United Booking Offices managers for Amelia Bingham. The actress asked for $1,250 weekly in vaudeville, but E. F. Albee, general manager of the Keith Circuit, among his other duties, ordained that not more than $1,000 should be given her.

On top of that, however, the Columbia, Cincinnati, owned in part by Mr. Smith, has taken Miss Bingham at the $1,000 figure, and both will have her. For the stage and his efforts to entertain with the benefit of all.

He is now booked solid with his father and mother (McCORMICK and WALLACE) by their managers, ALBEE WEBER & EVANS.

SUNDAY SHOWS THREATENED.

(Continued from page 3.)

The meetings with the societies were accepted as an indication that the Rats had decided to "go after the Sunday morning shows." In New York City, next Sunday performances stopped or forced to become "straight" concerts, the money loss to the managers would be monstrous.

It is said that the Rats have looked upon this side of the question, and even gone so far as to decide that every theatre in the city, besides Sunday, will hold "straight" Sunday shows. In New York closed, some vaudeville theatres would have to give up the business.

It is claimed by some managers that to close up the vaudeville theatres would not place one or two managers under any financial strain, they hav- ing been permitted to do the Sunday day income removed from several local variety houses, no profit could possibly be shown by these theatres from the other six days, during which six days they give out performances.

Outside New York City several vaudeville theatres, east of Chicago, keep open but six days of the week. In these the actors are paid their salary received in the seven-day houses. The theory of the Rats, as understood, is said to be that the salary and ability to pay it hinges more upon the managers than it does upon the number of performances; that if present managers cannot make their houses pay on a six-day basis, others can, and as far as the acting is concerned about his salary being cut in New York, and the New York standard generally accepted, that the vaudeville manager needs the actor, therefore if the actor holds out for his usual price, he will get it whether played to a house of six days or seven.

The agitation over the Sunday shows, aside from the union connection with it and also the Rats' affiliation with the unions, is due to the fact that the companies have arisen in the plan of campaign framed up for the Rats to follow, after giving tired of the manner in which the Vaudeville Managers Protective Association handled the invitation to a conference, sent them by the Rats, and the indisputable "stalling" the V. M. P. A. has indulged in. Neither, it is said, did the tone of the last reply sent the Rats by the managers' association serve to appease the growing feeling that the effort being made by the actors' organization to bring about a peaceful settlement of the differences between the managers and actors was wasted time, and being used by the managers to their own best interests, instead of giving the actor any consideration at all.

The several legitimate theatres announced to open New Year's Eve with vaudeville shows, or productions disguised as vaudeville performances, may well be dark as the New Year day matter. If the many local theatres are permitted to give the New Year's Eve (Sunday) show, it is believed that legitimate managers will thereafter make a concerted effort to change New York into a "Sunday town" in all branches of entertain-

STREET CLOTHES SUNDAYS.

Indianapolis, Dec. 27.

Sunday vaudeville concerts may be one of the big events of the balance of the season. Artists who sing or play instruments are privileged to wear in their street clothes.

HOLZMANN LEAVING FEIST.

"Abe" Holzmann, who has been connected with the publishing house of Feist, retires Jan. 1, and will join Jacob Cantor, the printer of sheet music.

THIS IS WALLACE MCCORMICK

Son of Mr. and Mrs. Hugh McCormick, who appeared at the Fifth Avenue theatre last week. He is one year and eight months old, and is the youngest photographer in the world.

Young Wallace was a riot at the Fifth Avenue Monday. Sam McKee of the Telegraph said: "He is a cute little rat, who delightedly gave various impressions from his father's book. He was so sweet, endearing and loving that he immediately became the darling of the stage and his efforts to entertain with the benefit of all." He is now booked solid with his father and mother (McCORMICK and WALLACE) by their managers, ALBEE WEBER & EVANS.
KERNAN OUT OF UNION HILL. The Hudson theatre, Union Hill, N. J., the Grand Old "H. H." Vaudeville Theatre of the Universe, has changed managers again. Jean Ker-
nan, who was shifted from the booking rooms of the United Offices to the Jersey Heights upon which the vaude-
ville house stands, is back again at his former post.

Mr. Kernan survived for a few weeks. He contrived while mara-
toup to pick up a quantity of the Dutch lingo that the Union Hillers only speak and understand. While away Mr. Kernan became personally ac-
quainted with the entire vaudeville-
gorilla population of the New Eng-
town, consisting mostly of the sev-
eral store keepers who visit the Hud-
son each week before the bill boat-
passes expire.

TOMMY GRAY SATISFIED. John Stanley will replace Thomas J. Gray in the act in which Gray appeared with Fan Bourke. Gray still retains an interest (financial) in the act. In retiring after a brief career on the stage, Gray says: "I had to become an actor for them to find out I was a good writer. Having proven that, I'm now satis-
fied."

REPLACED. In the act "The Devil's Doctor," a new headliner, "Marie the Cat," has replaced the former headliner, "Sally the Cat." Marie, a former vaudeville singer, has impressed the audience with her singing and acting ability. The act continues to entertain the audience with its blend of music, comedy, and vaudeville routines.

MAY TULLY. "Clara" at the American Vaudeville Theatre was a week's try-
out next week at the Plaza.

TAHLIJOH " MILLIONAIRE KID." Chicago, Dec. 27.
Kilroy & Britton have had the "Ta-
hiljoh" vaudeville act, written for vaude-
ville presentation in vaudeville.

REFUSED, AND DIDN'T. Detroit, Dec. 27.
Mayne Remington refused to open the show at the Temple Christmas Day, declaring she was given to un-
derstand she would receive a better spot on the bill.

The local manager called up Carl Lothrop in New York for advice. As it was impossible to replace the act, Miss Remington was given her way.

BERNSTEIN IMPERIAL. The Frank P. Spellman circus ag-
gregation returned Monday from its sta-
ay at the entertainment features of the Innsbruck Fair at Porto Rico. The troupe, which left New York Nov. 26, is one of the eighteen show days on the Is-
land and were rainy ones, but Mr. Spellman is reported to have put over his shows to a profit.

VARIETY IMAGINES. Accompanying the outfit were Free-
man Bernstein, interested in several of the concessions and the trip in gen-
eral; also in the special engagement of May Ward (Mrs. Bernstein), en-
gaged at a very large salary as spe-
cial headliner (with her "Dresden Dolls") during the Fair.

While in San Juan Mr. Bernstein got in communication with William Noble and Juan N. Rosello, promi-

nent citizens of the town. Rosello is the nominal manager of the San Juan Opera House, known as the Mu-

nicipal Theatre. Mr. Noble (Am-

erican) is influential in its direction and in other enterprises. He is secretary of the American Tobacco Co. of Porto Rico.

Bernstein entered into an agree-

ment with Messrs. Rosello and Noble to furnish productions for the Opera House. In the year commencing in January, Mr. Rosello re-
turned with Mr. Bernstein to New York, his first visit here. He is rated as one of the Porto Rican millionaires, and wants his countrymen to hear real grand opera, which Bernstein will supply, the first concert being set for Jan. 6, to remain at San Juan for four weeks, with a possible extension of four more.

The San Juan Opera House has been drawing its operatic talent from Italy, paying as high as $10,000 in a lump sum as a guarantee. Bernstein is un-
restricted on the money end, and has started to collect an organization he says will surprise the country people down there after what they have been given. A company of forty or more will be gathered, with about fifteen principals, all operatic.

Mr. Bernstein is enthusiastic over Porto Rico. He says it is his dream of a future 20-year country. With cer-

tain dispositions not to discontinue his agency business in New York, he will arrange to give the southern proposition full attention.

Mr. Rosello has two sons at Amer-

ican colleges. They were in New York Tuesday to see their father.

HEADLINERS DON'T APPEAR. Baltimore, Dec. 27. Irene Franklin and Burt Green, headlined at the Maryland this week, did not appear Monday, owing, it is said, to the sudden illness of the latter while enroute here from New York. Green ate some meats at a Broadway-

hotel Sunday night, which caused him violent pains. No serious results are

looked for.

Emma Carus filled in at a late hour Monday night.

BAILEY AND AUSTIN APART. The team of Bailey and Austin have separated. They started out this season with the "Top of the World." Last week when the com-
pany was due to open in St. Louis, the principals failed to appear, and the engagement was called off.

Since then an announcement has been given out stating a formal disso-
lution had taken place. The members were Fred Bailey and Ralph Austin.

AGENTS CONFERRING. The vaudeville booking agents have been conferring several times during the past week. It is said the meetings were called to discuss various phases of the booking business.

"OLD HOME" A CLEAN UP. Philadelphia, Dec. 27.
Manager Harry T. Jordan is boasting of his "Old Home" week in a Keith's Chestnut Street house which he

opened last week. Twelve capacity performances for the week before Christmas is a new record for the house. Mr. Jor-

dan is waiting to hear from some other town that can show such re-

turns.

While no figures are given out and it is admitted that the house report was not touched, it sounds like a clean-up for the anti-Christmas pe-

riod with business off several points in every other local theatre.

The baseball sketch "Learning the Game" with Bender, Coombs and Morgan of the Athletics and Kathryn and Viora-

Pearl, was the headliner. The other-

es were Walter C. Kelly, Ed. Wynn and Edmund Russon; Neile V. Nichols, Five Musicians; Three Escardos;

Kelly and Laferty, Middleton and Spillmeyer. Vallecita's Leopards and special pictures of the world's base-

ball series.

REPLACED. A new act on the stage is the "Juggler," who appears as a Juggler and has a harlequin outfit. He has a peculiar way of juggling with a pair of knives, and is quite popular.

THE STREET SCENE. Chicago, Dec. 27.
"The Soul of a Dog," a new vaudeville act, has opened at the New Daisy. It is a musical comedy sketch, and has been well received by the audience.

RICK'S "CINDERELLA." Chicago, Dec. 27.
Edward E. Rice will give his "Cin-

derella" vaudeville act a week's try-

out next week at the Plaza theatre.

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FOREIGN ACTS CANCEL. Of the very few foreign acts en-

gaged this season for American vaudeville, some are canceling. One act, "TahirjoH," which is a German animal, has found it necessary to turn

aside his American engagements, through an embargo placed by the immigration authorities, which has entering this country at present, some disease of the hoof being prevalent.

Another prominent English act, Hetty King, listed to shortly commen-
cence a tour on this side, has called her time off. Miss King at first re-

ceived some compensation for the act's absence of health, and now an operation necessarily necessitates the cancellation altogether, for this season.

JACK AND JILL WENT TO PLAY UNION HILL. TO PLAY AT THE HUDSON THEATRE, THEIR MATERIAL Fell DEAD IN THE MIDDLE AND B CAME TO THEIR JOKES IN A SUNDAY PAPER. THE LEGEND.
VARIETY

HYNICKA-SINGER FIRM REPORTED DISSOLVING

R. K. Hynicka Said to be Withdrawing His Two Shows from Jack Singer, Inc. May Place the Franchises on Market to Lease for Next Season

A story in burlesque circles this week was that R. K. Hynicka and Jack Singer had agreed to separate their interests, either immediately or after this season. When the split is to take place could not be learned, but the general information regarding the separation was for the remainder of the present season anyway, Hynicka will direct his two shows placed with Singer last summer for production.

These two are "The Behman Show" and "Painting The Town," playing under the Eastern Wheel franchises of Hynicka's "Serenaders" and "Pads and Follies." The Ben Welch Show is Singer's property, playing under the franchise of "The Behman Show," jointly owned by the widow of Frank D. Bryan and Henry Behman, but leased to Singer, who exchanged it with one of Hynicka's shows for this season only.

In the dissolution, it is stated no agreement had been reached whether Singer will retain the title of "The Behman Show" for his next season's production on the Eastern Wheel, though this is likely.

Hynicka, according to report, will lease his franchises out for next season. Until then the two shows may be looked after by Charles Arnold, now acting as auditor for Jack Singer, Inc., which operates the trio of Eastern Wheel companies. Mr. Arnold put on and managed the original companies under the Hynicka franchises.

A number of burlesque people are guessing who will have the Hynicka franchises. Several applications are said to have already been filed.

The causes leading to the break between Hynicka and Singer in the middle of the season have not become known. Both "The Behman Show" and "Painting the Town" have been given considerable attention by Singer since opening, neither apparently having proven very satisfactory from the box office standpoint. The Ben Welch show is reported to be ahead, although the expenses of that company contributes toward keeping the profits low.

NEW WHEEL HOUSES.

Baltimore, Dec. 27.

The new Empire burlesque (Western Wheel) theatre, opened under very favorable conditions Christmas Day with a $981 audience at the matinee. A squad of police was necessary to keep the crowds back from the theatre entrances.

At night another huge crowd was present, with about $1,000 in the house. The house seats about 2,100, and is one of the handsomest on the Western Wheel.

George W. Rife is managing the house. The Monument, which formerly housed the Empire attractions, has been taken by Missouri Tomochichsky & Eaglestein, who control the People's Theatre, Bowery, New York. They will play Yiddish shows there.

Newark, Dec. 27.

The new Empire opened Christmas Day. It seats about 1,600. Frank Abbott, formerly connected with the Eastern Burlesque Wheel, is manager.

PENNY WHITE OUT OF SHOW.

Pittsburgh, Dec. 27.

Penny White left the Pat White Burlesque at Cleveland, coming here, however, with the Western Wheel attraction. He may not rejoin the company this season.

The show is here at the Academy with a substitute in White's place.

ACCEPTS WASHINGTON SITE.

Washington, Dec. 27.

As the result of a visit of the Empire Circuit board of directors, last week, a site was purchased for the new Western Burlesque Wheel house, which will be built this spring and turned over for the regular season's opening next year.

The site is centrally located, said to be in a more convenient spot than the Lyceum where the Empire attractions are now being played. The new Empire will be built along the same plans as the new Empire, Baltimore, the Cramp Construction Co. having the contract. The new Empire will seat about 2,000.

ST. PAUL WEEK FILLED IN.

The open week left on the Eastern Burlesque Wheel circuit by the change in policy at the Shubert, St. Paul, will be partially filled in for the remainder of the season (after Jan. 21) by Eastern Wheel shows, making St. Joe a four-day stand, between Omaha and Kansas City.

The business at St. Joe will be carefully followed by the Eastern Wheel people, and if satisfactory, St. Joe will probably become a regular week stand on the Wheel next season. It is about three hours from Omaha, on a direct line to Kansas City.

The route of the Wheel with St. Paul out will revert to the former travel, from Minneapolis to Omaha. "The Queens of the Jardin De Paris" will lay off for a week to straighten the route, although the Eastern shows may play for a couple of days at Sioux City until the regular circuit picks up the St. Joe date, commencing Jan. 21.

The Shubert, St. Paul, commenced offering legitimate attractions of the Shuberts, starting last Monday with "Alias Jimmy Valentine." The business at the house for the burlesque shows, since the season opened (when St. Paul was added) proved very unsatisfactory.

RIDER SUCCEDS MOE.

Chicago, Dec. 27.

Chas. E. Moe is no longer manager of the Star and Garter theatre, having succeeded by Dick Rider. No reason is advanced for the change.

Moe has been in charge of the house for some time and evidently proved satisfactory to the firm.

For the present William Hyde is handling the business at the west side house and will continue to do so until Rider arrives from the east.

DIRECTOR MOTHIAN.

John Mothian (Lowry-Burley-Jacoby & Mothyian) has been appointed a director of the Empire Circuit to fill the vacancy caused by the death of George Heuck.

MANAGER BACK WITH SHOW.

Geo. Pitchett will rejoin the "World of Pleasure" show as manager at Chicago, next week. Mr. Pitchett has been ill.

Billy Farmum was engaged by Gordon & North to take a role in their original show ("The Passing Parade"), and did so at Omaha last Sunday.

CHANGES HOUSE IN ST. PAUL.

St. Paul, Dec. 27.

The Western Wheel burlesque shows next season will be booked into the Colonial theatre, the new vaudeville house owned by Milwaukee interests, represented by Herman Fehr, a big Empire Circuit stockholder.

The Empire people must give up the Star, one of the oldest theatres in the middlewest.

SMALL TIME BURLESQUE.

New Orleans, Dec. 27.

A new departure in the south is the small time burlesque show, carrying half as many choristers as are employed ordinarily, with the comedians receiving half their regular salaries and the patrons paying half the usual price of admission.

Managers of these productions advertise a laugh every two minutes instead of every sixty seconds.

JUST BRILL AND MOSS.

It was erroneously reported William Fox and Sol Brill had bought a theatre site on 44th street and Fifth avenue, Brooklyn.

The 86th St. Construction Co. (Inc.), with Sol Brill, president, and Ben. S. Moss, secretary and treasurer, has the property and is building the new Bay Ridge theatre.

PROCTOR'S ALBANY HOUSE.

New York, N. Y., Dec. 27.

F. F. Proctor has announced his intention of building a $250,000 theatre on Central avenue, above Quill street. The site is in the West End and formerly the Bijou Park. The capacity of the theatre will not be less than 2,000.

It will probably play "pop" vaudeville.

PITTSBURGH HOUSE OPENED.

Pittsburgh, Dec. 27.

The new Harris Theatre, owned by John P. Harris, was opened with pomp and ceremony Christmas Day, offering "pop" priced vaudeville. Mayor W. A. Magee delivered an address and said the Harris theatre meant the solution of cheap vaudeville in this city.

NICK HOME FOR MANAGERS.

San Francisco, Dec. 27.

John Morrissey, manager of the Orpheum here, is building a beautiful home on Piedmont Heights, in the most fashionable part of Oakland.

NELLIE SEYMOUR.

CHARACTER SINGING VOCALIST.

A favorite and well known vocalist. Miss Seymour since appearing as a single turn has been very successful. She is in much demand by club agents.

Address care VARIETY, New York.
FOX BUCKS THE PATENTS CO.; WON'T STAND TO BE TRIMMED

The Only Renter to Make a Move to Preserve His Rights Against "The Trust." Reported the Patents Co. Wants to "Settle"

William Fox, through his Greater New York film rental agency, put one over on the Motion Picture Patents Co. last week, in surrounding a temporary injunction against it in the New York Supreme Court, on a complaint of over 200 pages drawn by Rogers & Rogers, Patents Co. attorneys.

The argument on the injunction was to have been held Dec. 26, but was adjourned until yesterday. Hardly before the papers had been served upon all manufacturers in "The Trust" and the General Film Co., it was reported the Patents Co. was "tryfing to do business with Fox." The complaint made out a prima facie case against "The Trust" that looked very strong on paper. It recited all the "deals" and other things the Patents Co. manufacturer could get through before they considered themselves strong enough to sweep up the moving picture business. It also contained affidavits of Fox and other tenants tending to prove an evident desire on the part of the Patents Co. tolich Mr. Fox's license as a renter without properly compensating him for his exchange business, and without giving a good reason why the license should be canceled.

Of the 125 renters in the moving picture business handling "Association" film before the General Film Co. was organized, Fox was the last the Patents Co. and M. P. Co. practically same concern, although each is incorporated.)

The complaint relates bow Fox was called over to 16,000 at any time, and without, as Henry L. Waters offered him $90,000 for the business of the Greater New York Film Exchange, with the understanding he surrender his license in case he is licenced to handle the picture business as a renter. Fox asked $125,000, when J. J. Kennedy and H. B. Marvin, the two biograph manipulators, were called in. Both are now the moving spirits of "The Trust." Kennedy spurred with Fox and Fox sailed, meanwhile probably consulting his attorneys. It would seem that thereafter Mr. Fox acted by advice of counsel only. When the Patents Co. after a couple of cancellations and revolutions of the cancellations, finally put an ultimatum to Fox, he made a stand, went into court, and the other renters around New York say Mr. Fox has the Patents Co. backed up against the wall through evidence furnished by itself.

The report is that Fox would not have sold for less than $116,000. His rental business is bringing him in from $60,000 to $70,000 yearly. He wanted to retain his license. The injunction, however, says that many of its manufacturers from refusing service to Fox in the customary manner after Dec. 26, the last date for which a cancellation notice was mailed.

Several of the New York renters had sold out or been pushed out of the picture renting business by "The Trust." Miles Bros., the original picture firm in New York, at one time was quoted at $20,000 annually, are said to have been plunged into bankruptcy through the methods pursued by the picture magazines. The People's Film Co. (Marcus Lowe), making an average of about $25,000 yearly, is said to have sold out to the General Film Co. for $6,000, with the alternative of losing its license to handle "The Trust's" pictures if the price was refused. Other renters had their licenses canceled arbitrarily, though a case was made that they were lucky to get that, excepting Fox.

The report in the trade press was that the Patents Co. is afraid of the Fox suit, fearing if Fox succeeds, all the renters pushed out during the past two years will bring actions against the General Film Co. and the Motion Picture Patents Co. to recover.

Upon the General Film Co. assuming control of the renting field, with the People's Film Co. and the Water agency (Klaw & Erlanger) as a nucleus, "licensed" exhibitors have been told what to do and how to do it, becoming mere mules. Associated with Rogers & Rogers as counsel for Mr. Fox are Samuel Untermyer and Judge Alton B. Parker.

MAY LOSE GOLD MINE.

Boston, Dec. 27.

Marcus Lowe has a gold mine in the Orpheum theatre circuit, dark. Artists wanted part of salaries advanced just before Christmas. The management refused to come across and the acts would not go on. Acts at Greasen's seem to have trouble securing their money. The Inter-state bill (Nov. 27) would not open until the manager placed the cash in bank. He refused. The local Orpheum management came to the artists' rescue, turning his house over for benefit performance. N. H. Harrison, connected with Winfrey Russell in taking care of the Hodkin's business at Chattanooga, on his return offered for free benefit performances at Greason's, but the acts having money enough to be independent, would not accept.

FINISH BECK-ALBEE FIGHT.

(Continued from page 9.)

Theorised to Albee in them led to a report Beck and Albee had reached an agreement that, regardless of the outcome of the Orpheum Circuit, the "big time" would not invade the "Keith towns," prickly Boston, Philadelphia, Providence and Cleveland. It is understood Beck did not care, however, before the official announcement, of the Orpheum's intention to locate in New York, but it is also understood no understanding of the sort was arrived at between the two men. Mr. Beck merely informing the head of the United Booking Offices as a matter of courtesy to Orson associates.

The "small time" got into the "big time" rumors through the close relations between Pat Casey and Martin Beck, whose orphans Fox and Pat Casey and A. L. Erlanger. While the Erlanger name happened last, it may become more prominent before the United-Beck affair is finally settled.

The Fox "small time" chain was brought into the rumors because of the unrelenting efforts of Mr. Fox, who could be utilized for "big time" vaudeville in an extremity, and the other uses Mr. Beck might find it convenient to make them when in New York, Fox willing, of course.

Mr. Beck is also very friendly with "The Syndicate," which may have interests in New England and between New York and Chicago, which could try out another policy without limiting Klaw & Erlanger's legitimate and that K & C might reach to a expert vaudeville handler like Beck trying them out with his variety shows.

Even the Western Burlesque Wheel broke into the stories, through Mr. Fehr's connection. Fehr is interested in the Western Wheel Circuit. Western Wheel men around New York were speculating whether, if the United-Beck patrons persuaded Beck and Fehr in some way to abandon the vaudeville scheme, new house could not be then used as high class annex to the General-Film Co.'s Columbia (Eastern Wheel) on the block above. While the Western Wheel managers liked this idea, it found the Westerners men still held to the hope that with the success of Beck's Palace established, Mr. Beck would build them a regular burlesque theatre in New York, which the Western Wheel needs so badly.

Mr. Beck's plans for his New York operations embraces everything the vaudeville artist now claims is lacking, for the furtherance of his art and business. There will be a full producing department in the building, where aspiring authors and producers may avail themselves of the facilities afforded. A bank will be established, and people who believe in his proposed production favorably received by the Orpheum officers, may secure an advance of money to complete acts that are turned down. Orpheum theatre will be a part of the plans. Here new acts may be shown the booking officials, who will pass judgment on them (which means the securing of encasements) is not entitled to his commission whether the act plays the dates or not.

THE NEW DE KALB.

When the new De Kalb theatre (De Kalb avenue, between Broadway and Bushwick avenue, Brooklyn) threw open its doors Dec. 18, it seemed as all of Brooklyn wanted to get inside. The handsome new house accommodated 2,600 people.

The theatre was found out in name for many reasons. First, it was Brooklyn's newest house of amusement. Second, the bill was headlined by Edna May Spooner and company in the first of a series of 30-minute skits, under which she will offer this winter. Third, the admission prices were within reach of all and again the people figured out that it was an event not to be overlooked.

The De Kalb is the latest of the Cunningham & F. Fluegelmans chain of "pops" theatres that are springing up as opposition to Marcus Lowe and William Fox in the local low-priced vaudeville field.

When one inspects every nook and cranny of the house, he imagines he has covered a forty-acre lot, so much space does it occupy. The interior is complete in every detail and compares favorably with the largest and finest equipped theatres in the United States. There are boxes, gallery and balcony, and each command full view of the stage. The color scheme is green and Roman gold.

Though Leon T. Carpenter will be house manager, F. Fluegelmans will look after the general interests of the house with Sheas & Shays booking.

The bills change Mondays and Thursdays, with the prices ranging from 10 to 50 cents (for box seats). Five acts, in addition to the stock sketch, will be offered, with pictures in between.

BOHM RECOVERS COMMISSION.

The action brought by Frank Bohm against Verdin and Dunlop for $100, commission claimed by the agent for engagements made by him for the act, was decided in Bohm's favor Tuesday, he receiving a Judgment for the full amount.

The case was an important one to the booking men, settling the question for them whether the act, upon completion of which contract (the securing of encasements) is not entitled to his commission whether the act plays the dates or not.
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance Around New York

Harry Thriller, Hammerstein's.
Rice and Clark, Hammerstein's.
Jame Alexander, Hammerstein's.
Waters and Waters, Fifth Avenue.
Adair and Dulan, Colonial.
Coogan and Clark Sisters, Greenpoint.

George Laschow.

Songs.
35 Mins.; One (27); Full Stage (8).
Colonial.

George Laschow is proving this time his limitations by resorting to the same mannerisms and semi-dancing steps he displayed on previous visits, the same "ball" speech about "nowhere in the world are there such pretty girls as in New York," inviting the audience to join him in a chorus song and having it worked up for him by "boosters" as in previous times. He may go on saying "damn" and "hell" to make a point, nor use Bert Leslie's gag, "There's a thousand reasons why I shouldn't drink." He is "walking," new, a rather inane ditty, following it with his former hit "sea-sick sea." This in turn is succeeded by "O-Der-Brien," a nonsense item, and an "audience song," but it doesn't reach the fourth. 

I Forgot the Number of My House is familiar. The numbering number is a full stage, depicting a but somewhere in the wilds. The verses are interspersed with talk. It is called "Oh, For a Night on Broadway" and is modeled as a descriptive song, the story being about a young man who has been sent away by his folks to wean him from the white lights. A tripod is in the center of the stage with a "fire" underneath. The cable attached to the electric bulb for the fire effect is apparent to the audience. It might readily have been strangulated underneath the groundcloth and enhanced the stage picture. This may be two of the reasons in Mr. Laschow's act—his rhymical emphasis to points in a song and the fact that he balls from England. It's a matter of preference between the two.

JOE.

McConnell and Simpson and Co. (1). "The Right Girl" (Comedy).
21 Mins.; Full Stage.

Week (Dec. 18).

McConnell and Simpson have picked a sure fire winner in this sketch. "The Right Girl," by Herbert Hall Winnell. It is a moral farce in lines and far fetched to a large degree, but that matters not, for the couple play it splendidly and the farcethedness becomes an attraction. The piece has everything, good lines, bright new business and snappy action. Miss McConnell plays a sly, derisively rapacious girl. She looks dandy as both. Grant Simpson is far better than in the former offering of the couple, getting more opportunities and taking advantage of his innuendos. There is a third member in the person of Laurence Simpson as a head clerk at Brown's store. He plays nicely. It is a big advertisement for the couple.

JOE.

Edmund Bressoe and Co. (8). "Coppy" (Comedy-Drama).
Four (Special Set).
Colonial (Last Week).

For the debut of Edmund Bressoe into vaudeville he has selected a newspaper play, written by Kendall Banning and Harold Kellock. It is called "Copy," and probably suggested itself for Mr. Bressoe through his role in the "Fourth Estate" a couple of seasons ago. The setting is the city editor's room of the "Newd," a daily. While getting out the afternoon edition, a story comes over the phone of several hundred lives lost in the drowning of a steamer on the Hudson, New Yorkers. It's a Sunday School picnic. To edge the sketch off, Bressoe, the city editor, recalls his wife and child belong to the church and were to go home on the day's outing. Among the names of the identified dead reaching the newspaper office are those of his dear ones, but later his wife calls him up saying they changed their minds at the last moment. The intrusion of this patriotic mam can knock the piece askew, but otherwise as a view of a newspaper office it may prove interesting enough for vaudeville, once around the blackface. Bressoe has had a very capable player, and gives value received by his work alone. His support is sufficient.

Edna May Spooner and Co. (8). "Natacha" (Dramatic).
33 Mins.; Full Stage (Palace In-
DeKalb, Brooklyn (Last Week).

When the new DeKalb theatre owners secured Edna May Spooner to appear each week her own company in a new thirty-minute play they proved themselves wise men. Miss Spooner is some favorite in Brooklyn. In the little Russian play by Ulle Ackerstrom, talky in the earlier portions but quite animated before the close, Miss Spooner and supporting company acquired themselves with credit. Miss Spooner was Natasha, Josephine Fox was Madam La Countess and Miss Tyrome played an Austrian widow. Miss Spooner did work, while Miss Tyrome was charming in her part. R. K. Spooner enacted a serf. Gehrels made a marked figure, while Clayton and Curtis got away with their "villainous" roles with effect. Miss Spooner and company mean business and they will meet attention as the stock feature of the DeKalb bills.

JOE.

Geoffith and Doyle.
Singing and Talking.
12 Mins.; One.

This man and woman in blackface have all that goes with a good vaude-
ville act but material. If time were taken in framing up an act there would be no trouble for these two people to get it over. The man is just as good a blackface comedian as is generally seen around the vaudeville houses and the woman possesses appealing personality. The act is played out Divine alone will not carry much further. "Ideal" is good to look at, and should be alright for a couple of whirs around the small time as a headliner.

JOE.

VARIETY

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions at New York Theatres.

"Just to Get Married" (Grace George).
"Modest Suzanne" (Sallie Fisher).
"The Grain of Dust" (James K. Hackett).

John E. Henshaw and Grace Avery.

"Strangers in a Strange Flat" (Comedy).

John E. Henshaw. Change One.
Fifth Ave. (Week Dec. 18).

John E. Henshaw and Grace Avery are new and good for vaudeville. Mr. Henshaw is a capital comedian of the clean-cut, straightforward type, who can get full weight out of a funny line without apparent effort. Miss Avery is a good looking, exceedingly smart young woman, with personality and a capital idea of farce. In "Strangers in a Strange Flat" the couple have a light vehicle with some very good lines and a certain amount of blackface, but rather lacking in action. They, however, make it enjoyable where it would fall down in less skilled hands. Mr. Henshaw's singing of "Alexander's Band" without orchestra accomplishment and seemingly impromptu music written by the couple in "one" (not connected with the act) at the close scored solidly. The song used at finish, "They Don't Care," it gives and passing change for travel, at which they are adept, and they made considerable profit thereby. The Fifth Avenue audience, not a big one, (the weather joining the holiday season in discouraging thestregoers) greeted the couple cordially, the reception at the opening proving that Mr. Henshaw was remembered for his excellent work of former days, and several bows at the finish attest that he had not gone back any.

JOE.

Jimmie Morgan.
Violin.
9 Mins.; One.
Columbus (24).

A pleasant appearing young man, with a perpetual smile that will win him a position on the stage if he takes care of himself. Mr. Morgan quickly entrenches himself with an audience, even before finishing his repertoire of rag melodies on the violin. Swinging and stepping to the music he makes, using only popular selections and playing them very well, young Mr. Morgan appears able to hold down all alone upon the "big time." At the Winter Gar-

"Ideal." 
9 Mins.; Full Stage.
Fifth Ave. (Week Dec. 18).

"Ideal" comes in pretty late with his chosen sensational bicycle act. The returns that were novelties in their day, of the kind originated by Ralph John-

"Ideal,"

"Idea."

9 Mins.; Full Stage.
Fifth Ave. (Week Dec. 18).

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"Ideal,"

"Idea."

9 Mins.; Full Stage.

Two years or so ago Blanche Baird was playing a "small time" act in which she may have had the inception of the idea which now seems to have developed. At any rate, Miss Baird has made of herself a distinctive "single," different from the rest through her opening number, "I'd Rather Have a Girll than an Automobile." Her song is Miss Baird's in which she impresses the audience with her voice, while the girls do soubret costumes for their second appearance. The "hypnotic" song got the most attention at the Academy Sunday. The WaRdor boys work harmoniously with the twins, with their a"y in vocal prowess. The act can hold an early position on a big bill. 

Harrison Armstrong's Players (3). "Squaring Accounts." 8 Mins. Full Stage (Special Set).

"Squaring Accounts" is one of those "human interest" stories of a crabbled old miner of a landlord who tries to possess the woman, unless the rent is paid forthwith. In comes a ragged newboy to serve pears. He is the son of the poor woman. The part of the miner eventually starts to shooting craps with the boy. On arrival, waiting at the situation where they shoot for the back rent, as against the boy working for a moment as office boy. The boy wins and the old man gives him the rent receipt and bids him go. It is all thoroughly inconsistent and utterly obvious. The old man is well played and gets a lot of comedy out of his initiation into the dice shooting. This act has not had its "big time" yet, and there are quite a few things in the act which has never been used in full comedy. The act is plotted with no hope anything but a female, in voice or mannerism. The act cannot very well go on a small time. 

Verdin and Dunlop. Songs and Talk. 10 Mins. Special Dron.

Around a year Verdin and Dunlop were playing a sort of sketch, wisely abandoned for their present act in "The One." Now that they have presented this far, some way must be devised to bring out Gertrude Dunlop's full comical possibilities. Her voice does not have any but as the act stands, Miss Dunlop requires a "straight." Perhaps if one of the female persuasion would better her. At any rate, the act has a cover among the cocoon comedians. Miss Dunlop has some comedy in her, and while the present frame was framed up for a man and a woman act, it does not hide a fact, that the act as just now constituted cannot hope for anything beyond the small time, where Miss Dunlop must still come, although she is undoubtedly a "big time" woman. 

Joke.

Mike Bernard and Any Butler. Piano and Songs. 

10 Mins.; One. "Joke."

This couple needs no introduction, but for the benefit of those who might possibly have overlooked the dust, it might be well to say that Bernard is considered an expert ivory manipulator, while Any Butler is a diminutive comedienne whose efforts at character actus are always proving quite successful. When the indicator flashed the team's number at the Majestic a large part of the audience applauded. Miss Butler started things off with a piano solo and then Miss Butler, garbed in a white lace affair trimmed with fur, rendered "My Home in Dixie Land," accompanied by Michael's efforts on the piano. This was followed by an Irish comedy song and another piano solo, after which Miss Butler offered "Pick, Pick, Pick On Your Mandolin," "Becky" and "Bagatime Violin." Miss Butler displayed several hundred dollars' worth of wigs which set the female section of the house busy dissecting. The pair scored very big, although the position was a handicap.

Wynn.

Charles Kellogg. Bird Songs. 

20 Mins.; Full Stage (Special Set). Fifth Ave. Week One. "Charles Kellogg is the original "Back to Nature Kid." He explains that he was born in the woods, made of rattlesnakes, parsley, mountain lions and learned to talk the language of the birds. He also states that he resides in the woods, and claims that he has lived in a stuffy flax. He carries a pretty woodland set and enters with his full housekeeping equipment among his beady eyes. He incidentally introduces "bird singing," formerly known as "whistling." Kellogg claims all others do imitations, while he is really a bird as far as singing goes. A couple of scientific terms are occasionally shown which interest. Before chemistry or physics class Kellogg would be a wonder, and he is not a bad little tailor in the woods, but he must cut away about seven minutes of the chatter. Eighteen minutes would be plenty.

Dunlop.

Rice and McDonald. Acrobatic. 12 Mins.; Full Stage. Hammerstein's.

Rice and McDonald are probably related in some manner to Rice and Prevost for without a tie of some sort they would not have had the temerity to follow the old act so closely. Opening the show at Hammerstein's where the originals were their strongest the few were not very attentive. The straight man however managed to make them sit up once or twice with some excellent twisting somersaults. He is a dandy gutter tumbler but has no idea of how to work with a comedienne, and comedy is in need of much work. The tumbling of the straight can hold the act on the small time until the comedian has had an opportunity of testing his powers in the laugh line. 

Dunlop.
NEW STOCK COMPANIES. Stock plays and musicals are gaining a foothold among the amateur groups. In New Jersey, the Cape May Players announced a four-week engagement at the Noyes Memorial Art Center with a production of "The Green, Green Grass of Home". In New York, the New York University Players will stage "The Great Gatsby" next month. These are just a few examples of the growing interest in stock theatre across the country.

BLANKY WANTS A THEATRE. Mrs. Blanks, a devoted stock theatre enthusiast, has announced her intention to open a stock theatre in her community. She is planning to name it "The Blanks Playhouse" and has already secured a building and recruited several local actors and actresses to join her company. The theatre will feature a variety of classical and contemporary plays, with an emphasis on the works of Shakespeare.

LASTED SIX WEEKS. The Majestic Theatre Stock Company in Cohoes, N. Y., will close Saturday night, having run six weeks. The company has been well received by the local audience, with many compliments on the quality of the productions. It is hoped that the company will return next season.

ENGAGING FOR THE COAST. Harry James of Los Angeles is in New York engaging principals for a new stock company to be placed in the Louisiana theatre. The house is at present playing legitimate attractions. These will finish March 1, when stock becomes the attraction.

FILM STOCK COMPANY. Chicago, Dec. 27.
The American Film Co. is organizing a stock company here to begin operations about Jan. 15.

EXCHANGE STOCK HOUSES. St. Louis, Dec. 27.
With crowded houses, the Imperial and Lyleum theatres on Sunday will be the Imperial Stock Company playing "East Lynne." All indications point to success at reduced prices. D. E. Russell, manager of the American theatre, is looking after the Imperial.

CHANCE AT REDUCED PRICES. St. Louis, Dec. 27.
With crowded houses, the Imperial and Lyleum theatres on Sunday will be the Imperial Stock Company playing "East Lynne." All indications point to success at reduced prices. D. E. Russell, manager of the American theatre, is looking after the Imperial.

NEW LEADING WOMAN. Philadelphia, Dec. 27.
The Standard Stock Company has a new leading woman, Florence Pickney.

MAY BECOME POPULAR. Indianapolis, Dec. 2.
The Colonial theatre, which reopened Christmas Day with a stock company headed by Lillian Sinnott and Sidney Toiler, is doing nicely and likely to prove popular.

STOCK IN PROVIDENCE EMPIRE. Providence, Dec. 27.
With Lovejoy Alice Taylor as leading woman, the Empire will open with stock Easter Monday under the management of Spitz & Nathanson.

MARVELOUS GRIFFITH DEAD. Springfield, Mass., Dec. 27.
Marvelous Griffith, the celebrated lightning calculator, was discovered dead in bed Monday morning at the Neion Hotel, by his manager, E. K. Nadel, after the latter had been informed that Griffith had not been seen in the hotel lobby ready to catch a 7:45 a.m. train for Bridgport, where the act was to open Christmas Day.

Death was due to apoplexy. Mrs. Griffith was unattached, and is survived by her parents, three brothers and a sister, all residing at Milford, Ind. He was born at Chesterton, Ind., July 15, 1880.

Outside of his theatrical standing as a unique novelty, in that the act was unlike anything in vaudeville, Griffith had a national reputation and his name in the largest colleges as a mathematical prodigy and psychological phenomenon. Although he had only a common school education, he studied out for himself, some of the most intricate mathematical formulas.

Nadel accompanied the remains to Milford.

Frank L. Dare, aged 54, an actor, died at his residence in the Bronx, Dec. 27. He was a member of the Players' company, and was in poor health for more than a year, died suddenly Dec. 18 at Lynn, Mass. Dare, who lost his left leg when 14, was a member of the company's greatest of all its productions.

A mother and two sisters survive.

Boswell Morrison, daughter of Lewis Morrison (deceased), who had been playing Dago Annie in "A Romance Of The Underworld," became suddenly ill at Hammerstein's Dec. 24, and was taken in a dressing room, and dying some hours later, her demise being attributed to tuberculosis.

Wright Loomer committed suicide at his home in New York last week. He was in a very despondent mood for a long time, which is attributed to the success of business relations by his former manager, William A. Brady, under whom he had been starring in "The Shepherd King."

The mother of Sam and Jim Collins died last week at the age of 75.

Allie Newell, of Salt Lake City, was buried in that city Thanksgiving Day, after suffering for two years with tuberculosis. Miss Newell was formerly a member of the Weber & Fields, Elea Janes, DeWolf Hopper and other companies.

Mrs. Sophia Abrahams, aged 88 years, mother of Mrs. Inmo Fox and Mrs. W. S. Clark, died Dec. 1. Funeral was held at the home of her daughter (widow of the late Imo Fox), 450 High St., Newark, N. J., Dec. 3.

Frederick Bornemann, former operatic basso, aged 78 years, with the Imperial Opera Company, was struck by a New York streetcar Dec. 27, and died a few hours later.

Karl Hoschan, composer of many well-known musical comedy scores, died this week. He recently attained fame for his "Madame Sherry," "Bright Eyes" and "Three Twins" music.

Washington, Dec. 27.
While playing here Christmas night, Macklyn Arbuckle, of "The Reform Candidate" company, which had its initial opening here, received a message from St. Louis telling of the sudden death of his brother, Thomas Arbuckle.

Harrisburg, Pa., Dec. 27.
James M. Neely, aged 65 years, for years in the comedy stage, which Academy of Music and interested in various theatrical enterprises in Central Pennsylvania died Christmas Day. Neely was well off at time of demise.

Rose Rytinge died Dec. 20 in the Bronx House, Amityville, L. I., aged 76. She had been in fairly good health up to within a few days of her demise, when she was stricken with appendicitis. Miss Rytinge was an associate of Edwin Booth, Lester Wallack and E. L. Davenport and later played for Augustin Daly and A. H. Palmer.

She was married three times. The actors' Fund took charge of the burial.

Edwin Thomas, the father of Maude Kellett (Lester and Kellett), died Dec. 15 at his home at Plainfield, N. J., of heart trouble. He was 58 years old.

NEW EXCESS BAGGAGE RULES. Chicago, Dec. 27.
A notice outlining the following demands relative to excess baggage: 150 pounds of free baggage with every first class ticket; a uniform charge of $1.25 per cent. of the first class fare for 100 pounds excess; a minimum charge of twenty-five cents for excess baggage, and a 45-cent limit for length of trunks, with excess figured on basis of five pounds for every inch over forty-five, has been sent to each of the passenger associations by the national baggage committee, created at the recent conference of representatives of travelling salesman's organizations, manufacturers, etc.

The committee claims that an interstate baggage tariff of 16 2/3 per cent. of the cost of a first class passenger fare, now in effect, is exorbitant. If vaudeville acts through excessive charges are forced to curtail carrying scenery, then it will suffer an incalculable handicap as many attractive features will have to be omitted.

When excessive rates were discussed last spring, no representatives of the actors were present although the traveling men's association had men there.

Objection to the 10-lb. excess per inch, the 45-inch limit on trunks and more especially the 16 2/3 per cent. rate of the new law has been made and as these affect the travelling professionals, it is likely the latter will work in conjunction with the R. H. A. Association in bringing about a change.

Great year for young blood. The old bloods welcome is the business. If there's enough money behind.
Edwin George. Juggling and Talk.
16 Mins.; One.
Fifth Ave. (Dec. 18).

Edwin George got his New York opening through the "Newcomers' Week" at the Fifth Avenue. The idea was successful, for, considering the worst theatrical week of the year, the house did very fair business. It was too bad for Edwin George that some one did not conceive the idea a few years ago, that is if he has been doing this act any length of time he will have pretty tough housing now following Griff, Harry Fox, Carlton, Van Hoven and several others. If he has preceded him. Griff and Harry Fox are the greatest sufferers, for George has picked most freely from their arrangements. There is little to say about the act after taking away Griff's "There's no use going further with the trick, you see what I'm trying to do," and "And a little applause here would not be amiss" and Harry Fox's "I do all that stuff." "Edwin juggles and uses other people's talk and ideas" would be the best way to describe it.

Dash.

Whittier, Ince and Co. (1).
Comedy Sketch.
16 Mins.; Full Stage.

This is the conventional farce sketch in which the wife mistakes a note in the husband's pocket referring to "Nelly," the rival, and in which it is developed that "Nelly" is a dog. The husband is a doctor and the wife a suffragette. The third member of the cast is the woman who plays the husband. He conducts himself as if he had for years played Irish character roles, for he is constantly falling into the Celtic dialect. The usual mistakes identity and chasing in and out of the doors is resolved to the delight of a small time audience.

Springer and Church.
Farce Sketch.
18 Mins.; Full Stage.

A very funny but wholly inconsistent worked out idea is offered in the farce sketch by a man and a woman. It revolves around the placing of a dummy bust of the mother-in-law at a table and the man mistaking it for the wife's mother herself. The switching of the woman herself to the spot occupied by the dummy and vice versa lends themselves readily to comedy situations. The man is fairly good but the woman speaks her lines in a listless sort of manner.

Riffner and Cook.
Comedy Jugglers.
9 Mins.; Full Stage (Special Set).

In rather unique setting this team goes through what is now the conventional routine of tricks, the comedian of the two resorting to the knocking of two balls together while the third (rubber) hits him on the head, having dishes screwed to a tray and pretending to juggles them. The team is all right as far as it goes, for the small time.

Arion Quartet.
Songs.
10 Mins.; One.

The Arion Quartet is a combination of voices formerly heard in the Apollo Quartet and the Majestic Trio, comprising John Ryan, first tenor; C. A. Bailey, second tenor; Harry Gluckstone, baritone, and William Fuller, basso. The boys have good harmony, stick to their singing and are quite effective. The quartet may not be the best in vaudeville, but it averages well and should always be working.

Mark.

Four Adlers.
Club Jugglers.
7 Mins.; Two.

Four men in evening clothes go through a fairly fast club juggling act, except when they miss, which isn't infrequent. They show nothing novel and have no especial style or appearance to commend them. One makes an announcement he is the only performer in the world juggling five clubs at once, but this claim was made on the small time.

Jolo.

Bernard.
Monolog.
7 Mins.; One.
Murray Hill (Dec. 24).

This is a large dress suit and a blond chin beard, Bernard "speaks" a political monolog, fashioned after Cliff Gordon's. Bernard, however, has no dialect and no delivery. The only laugh he got was by resorting to the word "hell." Five minutes of this and singing "Hallo Central" in German completed the turn without a hand.

Jolo.

"Christmas at Higgins'".
Comedy Sketch.
14 Mins.; Interior (Special Set).

This little rural playlet halls from the west. Possibly it would have proven a good attraction on the small time about a year ago. But lately there is too much of the kind in this particular field. Two people, man and woman, play the sketch. The woman is very natural as the farmer's wife and in every way looks the part.

Phil Jean Bernard.
Singing and Talking.
10 Mins.; One.

Phil Jean Bernard is a lyric tenor. He admits it. Outside of being this he is the villain of negro dialect stories. In the stories his dialect is there, but the stories are rather tame and contain no real humor. Bernard speaks in the sweetest of voices, however, and he is able to give him quite a standing around on the small time.

Jono.

Murray and Stone.
American Indians.
12 Mins.; Two.

Although working in "two" the act could as well be done in "one." A rather pretty woman with a brown make-up and the man in blackface, they essay singing, crossing-fires, the woman piano playing and the man dancing. They go through a routine closely resembling those seen before. Looks like a pair of amateurs.

Jolo.

Eddie Marky.
Scottch Songs and Talk.
11 Mins.; One.

Marky has been with other acts, being identified for a long time with Marky and Moran. He adopts Scottish garb and patterns after Hamlet. The effect is somewhat. In fact he uses several of the songs that are among Lauder's standbys. Of these Marky gets the best results from "Bonnie Lass of Fyvie," Jock." Marky was suffering with a cold, which marred his vocal efforts somewhat, but he puts over his stories in pretty effective shag shape. A few are old, but on the "pop" circuits they are good for a laugh. Marky might give his red coat a little attention.

Mark.

Tiebors' Seals.
16 Mins.; Three (Interior; Special).

In showing off his six seals, Tiebor has secured a special setting which shows the water and ice of the frigid zones with the animals on painted ice cakes down stage. Tiebor's seals work as though they enjoyed it, one fellow in particular being unusually anxious to cut up before the footlights. A good trick is the climbing and descending of an eight-rung ladder. Tiebor should not do his cap every time the animals do a trick. As he is a good one and will receive attention on big bills in an early position. It is a capital closer for a "pop" house show.

Mark.

Benedetete Parleman.
Songs.
10 Mins.; One.

These last Benedetete Parleman went to the illustrated song college. She has evidently been used to singing on a dark stage. A little coaching and practice will help her. Miss Parleman is a blonde. Her song arrangement isn't right, and the vocalist should pay some attention to her pronunciation. And while she is changing things she might adopt another stage name.

Mark.

Harry Rose.
Ventrisquiast.
9 Mins.; One.

As long as Marshall Montgomery stays off the "pop" house circuits Harry Rose is safe. The latter is doing the former's act. Rose uses the telephone and cigarette "bits" of Montgomery's. In comparison, Rose suffers, but is good enough to play his own house or fill in in a "big small time" show. Rose might dress differently.

Mark.

McGee and Kerry.
Talent.
17 Mins.; One (Special Drop).

Before a department store drop a man and woman do some bright, supreme talking. Before they do, though, a few words "gags" are used, also some belonging to other people. With some raking over the first part of the act, the couple should get along splendidly, for they both have the requirements of a good real talking turn. The fellows are fast working and his kidding is funny. The girls makes an excellent straight.

Jono.

Mark Elkins.
Mural Comedian.
7 Mins.; One.
Murray Hill (Dec. 24).

Four minutes of the seven consumed in delivering parodies. Then followed a few of the old stories, after which Elkins used up a minute in changing from Hebrew to Italian. That's all he did, excepting to pass away.

Jojo.

Baxter and Laconda.
Singing and Dancing.
18 Mins.; Full Stage.
Murray Hill (Dec. 24).

Allotted full stage because they opened the show, this is essentially an act in "one." Mr. Baxter resorts to very old-fashioned travesty for laughs, Miss Laconda singing and dancing. A semi-acrobatic dance at the finish saves the act. Will do to open the show in the small-timers.

Jojo.

OUT OF TOWN

Jeter, Rogers and Co.
Talking and Roller Skating.
16 Mins.; Two (Special Drop).
Hartford, Hartford, Conn.

These two roller skaters have worked out a new act in which skating is used only for a finish and it goes big. The act, designed for the big time, tried out here the first three days of the week. The boys had no trouble in walking away with the show Christmas afternoon. As the act is framed and pruned the two boys make their appearance before a special drop showing the front of a Bijou Dream theatre, where they are to go on amateur night. They rehearse some of the jokes they are to "pull" but the audience inside apparently does not like the "bit" and they make a hasty exit, closing their act with some fine clog dancing on roller skates. The act starts a bit slow but soon develops some good patter. Rogers worked the comedy part and Jeter straight. They have a new act which should keep them working and land them good applause winners.

R. W. Glnat.

Chas. J. Ross and Mabel Fenton.
"Fedora's Defense" (travesty).
15 Mins.; Full Stage.
Young's Pier, Atlantic City.

Chas. J. Ross and Mabel Fenton have returned to the field of travesty. Some of the material in "Fedora's Defense" dates back many years in the Ross-Fenton repertoire, but it is brought up to the minute. The act is a travesty on "Morna" and "Mrs. Dane's Defense." It may be described as a Ross-Fenton travesty revival. So many laughs are in the offering that it seems to form an opinion of the class of the artists. At the climax there is a struggle during which "Fedora" (Miss Fenton) screams for help. But she easily puts the villain under her foot which gives her an opportunity of declaring "The female of the species is more deadly than the male." Ross and Fenton were a hit here. They will repeat it everywhere.

I. R. Pollack.
COSEY CORNER GIRLS

According to average the “Cousy Corner Girls” will go somewhat above the half-mark amongst the Burlesque Wheel performances seen this season.

It has the look of a regular show. There are two or three scenes which, while not elaborate nor extravagant, do very nicely and make a proper background.

The costuming also gives the impression the management was not trying to make a bid for the spectacles.

The chorus girls have been more fortunate than some of their sister workers on the Western circuit, for they have several very pretty changes. The purple soutach dresses worn in the “I Should Fall in Love With You” number stand out as the best. The feet in the costuming is the pink tights. The shades were numerous and this always makes the worst sort of a clash.

The numbers are very well put on and equally well worked, although before a small matinee audience they did not work up to what they should have had. “You’ll Want Me Back,” lead by Gladys St. John, was splendid. Miss St. John did so well her number looked smaller than it was, fronting a very smart arrangement, the two number hits of the show, that she should be more prominent.

Aside from getting to the front in the numbers where Miss St. John easily takes the bacon from the entire outfit, she has nothing to do. A hard worker with a good contraet voice and knowledge of how to handle the present day popular ditties, Miss St. John becomes a valuable asset to a burlesque show.

In comedy the show doesn’t do so well. There are two or three comedians involved, but with no idea of team work. Each is out for gaggles on his own. Naturally the result is unsatisfactory.

The real fault with the comedy and is probably due to strong features being the joke. With their named billed almost in the same size type with that of the show, it was to be expected much would depend upon these being the eyes of this view of it. While the team do well, they are not strong enough to send the show over by themselves.

Rose Gore does a very good scenic bit as the “Bowy Girl,” getting over some comedy points nicely. The audience, however, didn’t get her change from the burlesque to the straight, or, if they did, did not think it extraordinary. Miss Gore does very well but the show needs a good lovely soutach besides, and it would not take anything from her performance. Dan Crimmins es says several roles, but fails to get much laughter from the characters. His opportunity is missed from the start. As a detective he is supposed to follow Miss Gore through the entire piece. For some reason he disperses the whole thing and is cast away, which is a mistake. If he were to follow through in the various makeups the chance for funnaking would be much better. Charles Mack has an Irish comedy role from which he extracts a few laughs. With opportunities limited, it is hardly fair to comment on his ability, as evidence of the same is not available.

Marty Ford also does comedy with little net results. Frank Wesley’s straight pieces well enough for the work he has done. Jack Hawkins is a couple of telling with a very good tenor voice and plays a straight role like a popular part. Lizette Howet is a real hit at the head of a couple of numbers.

The Cosy Corner Girls needs comedy. They were the laughing end, strong, which goes with it would look much better. As it stands, though the show hits .300 in the Western Wheel league, where they use a triple cork centered ball and play softball pitching.

COLONIAL

The running order of the program at the Colonial this week does not necessarily signify unimportance of the turns, for Willis and Hasson, acrobats, scored one of the biggest hits of the show Tuesday evening. These men go through an act big enough to close any bill anywhere. Their head to head balancing and single hand-to-hand work are simply marvellous.

The understanding’s work is so certain as to leave the impression it is not difficult. There is not an instant’s “stalling” throughout the act. John Neff and Carrie Star succeeded them and did well.

Probably the biggest hit of the entertainment was the Charles Ahearn Troupe. They were a scream from start to finish. The audience began to laugh and applause when their card went out. Ahearn is certainly a showman and knows how to get laughs.

Molly V. Nichols started along and finished in a riot of applause. Her Irish-Hebrew song is a classic, entirely original in conception and infinitely in execution. It is a new idea for a farcical sketch. Come along, pirates, and steal it.

Arlene Stone and Armand Kailas close the first half with Edgar Allan Woolf’s musical romance “Mon Amour.” Since its initial presentation at the Colonial last season a new prologue has been added, delivered by Mr. Kailas in a manner to create the impression of overweening conceit. The opera has been varied throughout, Mr. Kailas, in an altogether erroneous bid for comedy, talks to the audience. More of this sort of thing and a little gem will be spoiled.

Joe. Hart’s production of “The Little Stranger” opened the second part. It was handicapped by position; but after starting the sketch went along well and was heartily received. The sentiment is clean and fine.

George Lawshod (New Acts) followed. A very fine handling next to closing. Herbert’s Dogs preceded the film.

“Comedy is what the burlesque audiances want” must have been the pencil tip of “The Midnight Maidens,” for everything else that goes to make up a show has been neglected.

The end towards which all efforts were bent was attained, "The Midnights" have a good comedy show. That is what is saved.

The production amounts to little or nothing. The scenery is not much good into the regular show class, with costumes fully as poor. The girls have been allotted a most unbecoming assortment of dresses and tights. Never once do they make a bid for appearance honors.

The numbers have been neglected along with everything else. There are several, but none get very far. Some never even start. A sestet in the burlesque was the only one to corral really anything. This was due to the principals involved and the talk interspersed.

There is no olio, although there are three, or four specialties each time during the running. The comedy is the thing. Two scenes bring laughs of the boisterious kind, and were the rest of the show only as good, it would give the entire entertainment the stamp of “good show.” The sleeping car scene and “The Fire Brigade” (The English P. A. that didn’t have a heart) in advanced Vaudeville’ used here as the burlesque were the dreams.

The car scene gets near the edge a few times, but there is a sort of objectionable in the performance and it is funny. The Brigade is not as far reaching as it should be. The closing scene has been shortened considerably. Its was always this portion that contained the most laughter.

A great quantity of the fun comes directly from Harry Ward, a funny Dutchman, who can sing and dance. He is in on all the comedy and shows up very well as a laugh producer of the good old school. It would have been better had it come out where Number Five, Ward, numbered in the audience, give out his usual applause hit with some very neat sleight.

Dick McIlister, of Karno fame, helped mightily in the “Brigade” scene, but had little to do aside from that. There were a trio of male singers also present who didn’t help matters any.

Miss Hilton is the soubrette, but Margie never had a chance. Soubrets were not patronized, put the show together, and Margie was placed in after it was all fixed up. She looks good, acts well, and probably could do something.

Lillian Franklin and Miss Raymond, principal women also, figured just about as strongly as Miss Hilton. There were a few numbers and some- thing at the end, but it was probably not the first or second, other Lillian or Hattie. A couple of the chorus girls got their names on the program and were also handed a few numbers.

“The Midnight Maidens” looked pretty light in the Columbia. It takes something in the way of scenery and costumes to make a showing in that house.

FIFTH AVENUE

There were no “cliques,” no “all-labers” nor forced applause at the Fifth Avenue Tuesday evening yet the house was filled from cellar to garret.

Rayno’s bull dogs gave the show a bully start, the intelligence of the canine actors working up some big laughs. They have good voices and their singing was sure-fire. The sketch material is the weakest part of their offering. The men were in good voice and could have remained longer.

Bowers, Walters and Crooker in their rural garb were an emphatic hit with acts suited to give the bill further impetus. Lois Merrill and Frank Otto, favorites around the Fifth Avenue section, came in for their usual share of applause and attention.

Satsudas made things easy for Nonette with her violin numbers and vocal selections. Nonette looked nice, was in fine spirits and acquitted herself admirably. She is a capital entertainer. Her best results are with her more serious numbers. Nonette has varied her act considerably since her last appearance and of the newest selections made a most pleasing impression.

Rayno’s “I’d Love to Live in Love Land With You.”

May Tully and Co. in their laugh-making absurdity wherein the two Mrs. Smithreach Reno for the ostensible purpose of getting rid of the same husband was well received. Miss Tully was at her best and worked up the comedy to the proper pitch.

Jack Wilson used much suggestive stuff. He will have a new row to hoe when forced to chop the “blue” and how along the straight and narrow pathway of comedy. Franklin Batie, of the Jack Wilson Trio, is some “straight” working chap and he works like a Trojan every minute. Wilson’s capacity for the recent Brooke’s affair may get laughs, but on sensitive or refined ears it’s going to grate and far While the Wilson-Batie combination. Wilson says it’s an other girl.

Jack Wilson takes more liberties than he should, in vaudeville.

The Five Satsudas closed. One of the women is chain lighting and smokes all the feet, and stands out alone in this respect.
If you want to properly describe Ed. Gallager and Al Shean's "Big Banner Show" you're not only kind of a burlesque show that a burlesque show should be.

One season was sufficient to unfold to Mr. Gallager and Mr. Shean what they have concluded burlesque likes best, and have hit it off to a dot. There's no question as to the strength of this season. That is Gallager and Shean, as a team and individually. Whatever either or both go into, whether it is dialog, numbers or comedy, they get over, and carry along anyone else concerned in the business at hand.

It is truly a pleasure to hear Ed. Gallager, the "straight" man, send across the footlights his material, in perfect enunciation and with a directness that can 't be surprised to learn that his own account, without injuring his co-workers, is some little feat. This Mr. Gallager does often.

Gallager and Shean are sure-fire by themselves, for Al Shean still remains the same funny Dutchman he always has been. In the present performance he is more so.

It was after 16.30 when Mr. Shean and Blanche Baird scored the number bit of the evening, singing "Chili, Chili Beans," taking several encores. Mr. Shean followed it with a comedy scene, for which one encore of the number should have been cut, but nevertheless, while it is open to debate whether this comedy scene is necessary so late (even though Shean plays a banjo in it), the laughs were very plentiful through it. The subject matter is not new, at best, but Shean's "Dutchman" won the day, as it did in all his songs. It is pleasant to be entertained with. Principally among these were scenes with Mike McDon- ald in the burlesque, his several scenes in the "French Farce" as Mr. Gallager), and the very funny travesty of the Gallager-Shean team, "The Battle of Bay Rum," closing the olio of three acts.

If Mr. Gallager makes no claim to credit of any kind, he may yet remember he is the first "straight" man this season (or any other, as far as known), who has been able to draw the encores he did with simple straight singing of a straight song, such as Mr. Gallager did Tuesday evening with "Carry Me Back to Old Virginia." The encores came often and strongly enough for Mr. McDonald to capture three songs, which are to parody the chorus. McDonald's parodies were a bit spicy, and well rendered. The house wanted more.

It was all a part of the trick, nearly, with Mildred Stoller in "Beautiful Doll." In this song though the advantage of slighting My Stoller Miss Stoller, also in "beautiful doll" dance which he executed alone, perhaps necessarily so. Miss Stoller has put on some avaduplos in a year, but she is only doing her work well and keeps up the dressing scheme for which she has become noted. In the burlesque, Miss Stoller and Mr. Stoller have a close fitting gown to another as close fitting, and the handsomest dress among the several worn by her during the season.

The good dressing extended to the chorus of sixteen girls. They never appeared without presenting an "apple." Mr. Shean's want of somewhat heightened in several instances by the judicious style of tights. The girls are strong on the kind, and are divided into six sections and named like it, because these girls wore them well. In the "Good Night, Mr. Moon" number (quite well taken car of by Howard Martyn), the choristers had the prettiest combination of pink tights, in their shaking, that have been seen this season, when all lights seemed to run to the pin color.

Again in the "College Rag" song, led by Gallager and Shean, the com- bination in the chorister's travel f. girls' dresses, was very effective, made so mostly by the black and white checked silk dresses thrown out in Europe. Scotty McDonald, Ed. Gallager ("That's What We Sang in the Morning") was held over from last season.

Bits of business, some of the dialog and one scene were also retained from last year's "Big Banner Show," but they have been spread about until only recognizable by those versed to recall these things. The burlesque has the hotel setting of "The Girl From Paris." It was full enough, as well as pretty enough, to keep in for another season. It is here that Shean and Mr. McDonald, who plays the Irishman excellently, bring the laughter. The second scene between them embodying the hotel rules did not appear heavy enough to follow.

For last night's performance brought that, whenever Shean or Gallager was on the stage. It was seldom both were off at the same time; but whenever it hap- pened, the show seemed a little slow, though not to those in front who had paid admission. They accepted these as resting spells.

The first part has a very pretty finale. It is a singing one, with Miss Stoller leading, called "Row Along." Amidst a panoramic water scene the Stoller seems to be gliding along in a rowboat. Rather an odd finale to a really big first part, this brought a couple of curtilas, and deserved them, though the operator should run the panorama somewhat slower.

Mlle. Chaboty is playing the French role. She and Mr. Gallager have sung a song the other evening. Miss Gover is a lady of talent, in spite of what some say to the contrary; she dances and plays her various roles with conviction, though occasionally luck lags a little. Maurice Cheron on the last of his contract, sings and dances somewhat like an English performer, and while not a creator he is good in all he does. The easy going comedian, Morton is very funny. In a parody of Napolekowka, in her be- dance, he is great—seldom has a skit been more dashing. He also plays the Highland fiddler with as good an fiddler's girls, which scores, but his impersonation of De Bureau, the famous pantomime half a century ago, is poor. The dances are little and Mr. Stoller can do better. Mlle. Printemps is equally young like her name and looks it. Miles. Williams and Gene Perret are impressive, as are Cornilla danced as a trained danceress.
BILLS NEXT WEEK (Jan. 1)

In Vandervelde Theater, Playing Two Shows Daily

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

NEW YORK

COLONIAL

Mayhew
Gary
Margaret Gunn
Kutcher
Munster

Lyons & Yorko

Drew
Burnett
Torrence

Jane Courttime &

Sellers

Hartman

Jarrow

Adam & Company

ALABAMA

Shaw

Braun

"Tommy Tucker &

Charles E Evans &

Guthrie & Primosse

Bud

Barnes

Lyle

Baxa

Ryone

Doe

Mills & Moyer

Robert Delk Trio

BRONX

Johnson & Mau-

Bel McDonald

Batt

Caitlin

Whitaker

CINCINNATI

Boswell

Laidler

Burnett

Luttrell

Goodyear

Harmon

Packer

Richards & Mont-

Tennessee

HISpanic

Springfield

Gum

Brady

Coffey

Cooke & Clark Sis-

Jere Gradey &

Carlin

Mackay's Dogs

FIFTH AVENUE

Carrie Dickerson

Bart Lewis & Co

Sibcy & Henderson

Jack Wilson & Co

Biltmore

Goldman & Co

Harry Biltmore &

Van Winkle &

Freeny Twins

Walton's &

Thompson &

Hammon's

HAMMERTON'S

Adele Ribble

McKenna

Middlebrook

Mabel Russell &

May

Geoffrey Baker

BELL'S "Hold Up"

Barney & Crawford

Black City Quartet

Connelly Sisters

Harry Trillium

Rice Family &

Acme

BOSTON

KELLOGG

Elmer Beal

Mary Kabler

Milton

Baker

BREEDPORT

M. A. Milliken & Co

Russell & Church

Brewer & Hart

(One to 811)

ATLANTA

NEW YORK

COLONIAL

Mayhew

Gary

Margaret Gunn

Kutcher

Munster

Lyons & Yorko

Drew

Burnett

Torrence

JANE COURT

Sellers

Hartman

ALABAMA

Shaw

Braun

"Tommy Tucker &

Charles E Evans &

Guthrie & Primosse

Bud

Barnes

Lyle

Baxa

Ryone

Doe

Mills & Moyer

Robert Delk Trio

BRONX

Johnson & Mau-

Bel McDonald

Batt

Caitlin

Whitaker

CINCINNATI

Boswell

Laidler

Burnett

Luttrell

Goodyear

Harmon

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Milton

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Brewer & Hart

(One to 811)
MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The billhead bull at the Majestic with Miss. Dale at the top, proved most attractive on opening night and there was not getting more than the usual audience. Miss. Dale is a lovely woman and her performance was excellent. Miss. May Anderson and Miss. H. P. B. Auclair were also present.

CHICAGO (C. E. Wood, mgr.; Joa Harrington, hoy's secretary).—This lovely little theater, with its art deco decorations, opened to a capacity audience on opening night. The Miss. H. D. Murphy and Miss. H. E. Morgan were featured in the show.

WYNN (K. E. H. Mallory, mgr.; J. H. H. Murphy, hoy's secretary).—The Wynn Theater opened to a packed house with a variety show featuring Miss. H. D. Murphy and her sister, Miss. H. E. Morgan.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR (CHICAGO)

VARIETY'S CHICAGO OFFICE
25 SOUTH DEARBORN STREET
Phone 4662 Central

WHISKEY (G. E. H. Feen, mgr.; "The Campus") which has been making the rounds of the colleges for some time, opened Xmas Day for what is hoped will be a long run. The show has been a great hit in the colleges and there has been a good deal of excitement in the theatre world because of its success.

A new show that has been making the rounds of the colleges is "The Campus," which has been playing quite well. The show is a hit in the colleges and there has been a lot of excitement in the theatre world because of its success.

While the first two vaudeville acts held singing, the olio fits, with the transformation of Maggie Mitchell, was a disappointment.

The other principal was Joe Milton, who played a Frenchman, also the Italian trapeze artist, the "Swiss." There is real good fun in the "Big Banner Show," with entertainment for all. The spices in it is placed just right, and there are various acts, each show throughout has variety, without dullecess. Besides which it is what a regular burlesque show should be, for it will please anywhere. Sime.

AMERICAN MUSIC HALL (Geo. Jordan, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The entire show new with a marked change in the booking of the show. This is a two act show that is drawing well. The show is a burlesque and vaudeville show.

BROOKLYN (Augustus J. Frum, mgr.; E. & A.):—Fourth bill of Frances Stewart and "The Cat's Meow." This is a burlesque and vaudeville show with a crowd of people.

CHICAGO O. G. (Geo. W. Klingsberg, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

FINLAND (John H. Mitchell, mgr.; J. H. H. Murphy, hoy's secretary):—The show is a burlesque and vaudeville show with a crowd of people.

CEDAR (A. T. B. Kron, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

CLARKSON (J. B. D. Key, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

COLONIAL (J. B. D. Key, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

GARRICK (A. T. B. Kron, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

MAYOR (E. H. Wood, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

OLYMPIC (E. H. Wood, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

GRAND O. H. (E. T. B. Kron, mgr.; "The Old Homestead", involvement: J. E. B. Hackett, mgr.):—The show is a burlesque and vaudeville show with a crowd of people.

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with the "No. 2" company of "Louisiana Lou". The cast of the company was numerically increased by the addition of a number of leading men and women who have been engaged. The new company, composed of 123 members, is a body of experienced players, and the management is confident of its success.

In Chicago last week, the "Louisiana Lou" company opened in the Civic Theatre with a successful reception. The production, which is presented by the famous "Boys of the South," has been received with great favor by the public.

In New York, the "Louisiana Lou" company has been playing to packed houses at the Grand Central Theatre. The management is expecting a large audience for the final performance of the company, which is scheduled for this week.

In Philadelphia, the "Louisiana Lou" company has been playing to capacity houses at the Academy of Music. The management is preparing for a successful run, and the audience is looking forward to the final performance.

In Boston, the "Louisiana Lou" company has been playing to packed houses at the Lyceum. The management is confident of a successful run, and the audience is looking forward to the final performance.

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THE BIG SIX IN SONG HITS

THE RAGGIEST OF RAG SONGS

"The Red Rose Rag"

A rag song that's different. It's original and novel.

THAT GREAT RAG SONG OF THE OCEAN

"Oceana Roll"

A rolling, droling, loling song, with happy, snappy words.

THE NOVELTY SONG SENSATION OF THE YEAR

"Oh, You Beautiful Doll"

The song that has swept the country from coast to coast by its instantaneous success.

A COMIC NOVELTY

"If You Talk in Your Sleep, Don't Mention My Name"

A laugh in every line. A melody that follows.

A REAL INDIAN RAG

"Oh, That Navajo Rag"

A rag song that makes the audience want to do a war dance. A melody that's positively irresistible.

A BALLAD EXTRAORDINARY

"The Harbor of Love"

A song that not only thrills, but goes straight to every human heart.

When comparing advertisements kindly mention VARIETY.
CARIO and PENN
An act different from the others
Dec. 25—Keith's, Providence
Jan. 1—Temple, Detroit
Jan. 8—Temple, Rochester
Direction, JO PAIGE SMITH
WALTER and HERE
BOOKED SOLID
Now on Butterfield Circuit
W. V. M. A. TIME

CLIFFORD HIPPLE and Co.
In "AS A MAN SOWS"
The Highest Salaried Act on the Loew Circuit

X. BAZIN'S FAR FAMED DEPILATORY POWDER
Simple Directions With Each Bottle
_ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS

When answering advertisements kindly mention VARIETY.
BOSTON


"Gentle-Rich Quick-Wallingford" in next to the closing of a strong week's get-the-money-engagement.


SHUBERT (E. D. Smith, mgr., Shubert) -- "The Music of the Dance" opened last night. The show is a success. Capacity last night.

GLOBE (R. J. Jansen, mgr., Shubert) -- "Matt and Molly" opened here last night with a success. They are counting the box-office receipts, which are expected to be good.

Majestic (E. D. Smith, mgr., Shubert) -- "The Gypsy" is not doing well. Business very good at the opening, but is rapidly falling off. The show is a success.


HOLLIN (Charles B. Bich, mgr., K. & E.) -- "Mary of Scotland" opened last night. Capacity last night.

Dad's Theatrical Hotel

Theatrical Hotel

PHILADELPHIA

WALKER HOUSE

20 W. Eagg St., BUFFALO, N. Y.

Next season low maintenance.

"The Central"

23 W. 42d Street, NEW YORK.

Last year's success, "Mr. Nicholas". This year's show, "The Central". All the same favorites. A box-office success.

Table d'Hote Dinners served in the second floor dining room.

New York Hotel

Theatrical Hotel

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BEY. W. M. ANSEL

ORPHEDON (F. H. Goodwin, gen. mgr., agent.)

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VARIETY

26

Lamont's Performing Australian Cockatoos
A

This Week

(Dec. 25)

Specialty Replete

Keith's,

With Novelty Surprises and Educational to a Marked Degree

Boston

Next

Week

(Jan. i)

New York

Keith and Proctor's 5th Ave.,

A HAPPY NEW YEAR TO ALL

PACIFIC
WE BEG TO ANNOUNCE, DURINQ THE MONTHS OF
January, February, March, the

HAMMERSTEIN'S VICTORIA

ORPHEUM ROUTE,

BLOSSOM SEELEY

Twice Daily.

"SPECIAL" WILL LEAVE
Via PERCY WILLIAMS and

Stop-over tickets can be secured by addressing all communications to
General Agent, Putnam Building., New York City
,

OLYMPIC

(B.

F.

Keith).

—The

new stock

RAWSON and CLARE

company made Its local 'debut to but a small
audience but gave the best stock performance
Frances McHenry, tbe
seen here In years.
leading woman, Is a comely young miss gifted
with a pleasing personality, and as the
"widow" in "The College Widow," scored a
big hit. Ralph Kellard, the leading man, will
Everett Buttersurely become a favorite.
John L. Kenftcld, a good comedian, scored.
nedy demonstrated that he Is a comedian of
handled
her part adOilberta Faust
talent.
Patty Allison and May McCabe
mirably.
earned the applause they received by a fine
The
conception of the parts assigned them.
H. Perry
smaller roles are well sustained.
Meldon, the stage manager put on the production with care.
EMPRESS (H. E. Robinson, mgr. S-C;
rehearsal Sunday 10). Anita Bartllng, fine
opener; Billy Windom, amusing; Four Fol
de Rol Olrls, big; George Auger A Co., featured; Campbell A McDonald, very good; Waterbury Bros. A Tenny, good musicians and
rich comedy.
PEOPLE'S (J. E. Fennessy, mgr.; Western
The skit "The
Wheel).— "Century Olrls."
Two Pikers" contains lots of wholesome comedy, Tom McRae as "Smoke" keeping them
laughing all the time. Mabel Leslie, a stateLydla Jospy
ly blonde, is leading woman.
sent over a number of good songs. "The Evolution of the Dance," sang by Miss Jospy, and
Elliott 4k
danced by the chorus. Is novel.
Johnson, singers; The Stewarts, musicians;

—

and

Tilford,

ventriloquist,

IN "KIDS OF YESTERDAY" (A delightful «ory
NEXT WEEK (JAN. 1), EMPRESS, SAN FRANCISCO.
Exclusive Management. CHRIS O. BROWN

Personal Direction

Mortimer

num-

Represented by

(Frank J. Clements, house
agent; Eastern Wheel). "The Belles of the
Boulevard."
"The Pet of Paris." a musical
travesty which deals with the adventures of
an "angel" backer of the show, the stage
manager, composer and stage people.
Snltz
Moore, and Harry Campbell are good come-

—

ALBEE,

MARYLAND

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1

Po White

Trash Jinny"

WEBER A EVANS

1st

—

Comlques

Trio,

liked.

VICTORIA (C. E. Lewis, mgr.; agent.
Nlxon-Nlrdllnger; rehearsal Monday 10).
Pattee's Diving Girls, pleased; Luken's Animals, fine; "No. 44," pleased; Longbrake, Edwards A Gordon, liked; Spiegel A Dunn, fair;
Hilda Leroy, applause; Kelse A Lelghton,
funny.
WILSON (G. O. Wonders, mgr.; agent, J.
W. Hoover; rehearsal Monday 10). Maryland
Stock Co., hit; Ford A Louise, pleased; Jimmle Green, funny; Maralnl Trio, clever; R.
Arne, fair.
FORD'S (C. E. Ford, mgr.; K. A E.).—
Julian Eltlnge In "Fascinating Widow," large
audiences.

—

AUDITORIUM (J. W. McBriduen.
Shubert).— "Excuse Me." large houaes.

ACADEMY

(Tunic F.

—Maude
audiences.

Adams

E.).

Deane,

In

mgr.;

mgr.;

K.

"Chantecler,'

ft

bli

OAYETY (Wm. Ballauf, mgr.).— "Behman
EMPIRE (George Rife. Director) —"Follies
SAVOY (H. Baecom Jackson, mgr.).— Bob-

snow.

of Day."

Willa Holt Wakefield

dians.
Florence Bennett, Lanier De Wolfe,
Lillian Hoover, Belle Wilton, were good.
The

chorus Is strong and well balanced. Johnny
Dale and Murray Harris scored with their
song and dance specialty.

VAUDEVILL

IN
SeeelaJ

The Syndicates Theatre Co. own the Century which was transferred to John F. Maloney of St. Louis. Maloney Is a brother-inlaw of John J. Ryan, the principal owner of
the Syndicate Theatre Co.

Representative-

J BULB

CLEMONS

DEAN

AL SUTHERLAND. Inc.
THE 20th CENTURY SHADOWIST
AND HIS
HANDS
Direction,

Theatre, New York, and the venture proved
a failure.

MARCOU

Opera House will discontinue
vaudeville and open with the Keith Stock
Company.
Robinson's

Sultan Klein left for New York to take
up with the executors of I. M. Southern estate the settlement of a printing claim of
about six thousand dollars.

Now making

a hit

In

New York

AUSTRALIA

City.

By MARTIN

IBR ON

The

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BRENNAN.

C.

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Sydney, Nov. 17.
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WEEK DEC. B5, NATIONAL, BOSTON.
NEXT WEEK (JAN. 2), TEMPLE, ROCHESTER.

of Whiteside's to back the production of
plays at the Herald Square

MONUMENTAL

(M. Jacobs, mgr.).— Thomasefsky's Yiddish Co.. good business:

CU88IE

«nd
A NOVELTY IN ONE

Shakespearian

ton Players.

JAOOl

JAMES

Walker Whiteside, starring In "Magic Melody" was made defendant In a suit by the
George W. Heuck estate, on a note dated
November 1, 1898, in the sum of 16.272.66.
The allegation is that Heuck advanced this

urn

H

United Time, January

bers.

STANDARD

JENIE JACOBS.

In 20 Minutes of OldPashioned Melodrama

Lillian

L. ROBB.
(F.
Schanberger, mgr.;
C.
agent. U. B. O.; rehearsal Monday 10). Ehnma Carus, big success; Clark A Bergman,
funny; d'Armond A Carter, good; Lou Anger, hit; Gordon Brothers, clever; Skipper,
Kennedy A Reeves, appreciated; J. Warren
Keene, dexterous; Chalk Saunders, pleased.
(George Schneider, mgr.; agent, Bart
McHugh; rehearsal Monday 10). Captain
Wesley's Seals, hit; Lucifer A Klbler, agile:
Maltse, Louis A Co., fair; Busch, Devere A
Co.,
pleased; Princess Won-A-Tea, clever;

NEW

MLLE. DAZIE

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are the olio

oi youth)

BALTIMORE
By ARTHUR

Th. Witt

soon.

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fair.

PALACE— "Besuty

and the Barge."

MAJESTY'S— "Chocolate Soldier."
«."£R*,,„atchy:
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pointing.
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A,, 8 n Doon « I" "A Romance of
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Ireland.
For this piece, Daly & O'Brien.
«"•»«• were engaged.
Business fairly
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gooa.

TIVOLI.—Good bill Includes J. P Lin*,
monologlst; Johnson A Dean, Reece Trio.
Ridiculous Receo. Hanvarr A Lee; Eu^ne
Russian Baritone, assisted by Mme.
P ,tn, « te "n<S 8«m Mayo.
5?5rw£j?rll,,ant
NATIONAL—
For the time discarded the
minstrel first part. The change Is for the bet-

Ossfpoff.

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ter.

PRINCESS.— Run. A Runs. American mu-

Florence Hardeman, violinist, Cecelia HofTmann, soprano, and Albert V. Young, pianist,
have formed a trio to be known as The Trlstate Concert Trio, and open at Lexington,
Ky., Jan.

Wilfred Clarke

12.

The attaches of the Empress theatre presented manager H. E. Robinson with a handsome Elk charm.

FREE SAMPLES

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fcts

Direction

sical act; Ressle.

monolog- Juggler; Hughes ft
Rupert Cuthbert.
A men's beauty
d '•» w **kThis appears to be
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J*
tbe limit
for a pretentious vaudeville house.
Pryor

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ROYAL—

Melhonrne.

"Lady

Irving.

Max Hart

M*™°

8 '~~'

The

Frederick,"

PrinCe

and

with
the

Ethel

BeWar

Exora Powder. Exora Rouge, Exora Cream. Exora Cerate OHM
** and Maacarillo
mflStarillO
Sent on rec eipt of 4c. in .tamp., for mailing mad packing.

CHARLES MEYER ^SSHH«SHS3*«
103-106 West

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8th Street,

NEW YORK

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ANDREW CELLER
SHORT VAMP SHOES
(Exclusive for Women)
507 Sixth Ave., New York
BETTER IN ALL LEATHERS; ALSO IN SATIN
Sizes 1-8
Get our New Catalogue of Original Styles

Peter Lalor (Mrs.); rehearse Monday 10—22.

BUFFALO.

SHEAR (Harry Chee, agent, U. G.); rehearse Monday 10—22.

LEARN ART IN CLAY
A Practical Book of Instructions, Modelling In Clay.
Simple, systematical, fascinating, entertaining; an elevating page for moments at home reproduced in plaster casts.

WIGS
We handle a full line of theatrical wigs and accessories at reasonable prices, and employ expert wigmakers. Directions as to the use of wigs and of hairpieces will be given free.

THE WIGGORY
J. N. REGNOUG
14 East Madison Street, Chicago.

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Author of the best in Vanderlin's. Constantly adding to his big list of successes. Order that sketch or picture book you have been wanting, monogram, etc., from CHARLES HORWITZ, 130 E. 42nd St., New York. Phone 2414 Murray Hill.

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Successor to Spicer & Wines.
30 Wabash St. CHICAGO.

I. MILLER
1554 Broadway, New York, U.S.A.

JEFF HOFFMAN
(Sketch Writer)
The sketch that please everybody—including the agent. WRITE that kind.

Hotel De Sota, Denver, Colo.

Mme. MENZELI
Former Premiers Dalarno and Malvinae of Ballet.
HIGH SCHOOL, 98th St., New York, N. Y. Phone 10587.

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