

TEN CENTS

VARIETY

VOL. XXV, No. 5.

JANUARY 6, 1912

PRICE TEN CENTS.



IN PREPARATION
A NEW ACT FOR THE NEW YEAR
ED.

CORELLI

(Formerly Mullen and Corelli)

CHAS.

GILLETTE

(Formerly Coutoure and Gillette)

IN A CONVERSATIONAL ECCENTRIC GYMNASTIC ACT
IN "ONE"

Management, **MAX HART**

VARIETY

Vol. XXV. No. 5.

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GRAND OPERA COMBINATION AGAINST COVENT GARDEN

**Hammerstein's in London and Metropolitan, New York,
May Combine Against the Established London
Home of Opera. Oscar Hammerstein and
Otto H. Kahn Reported the
Prime Movers.**

(Special Cable to VARIETY.)

London, Jan. 3.

It is "on the cards" that Oscar Hammerstein and Otto H. Kahn, one of the active spirits in the direction of the Metropolitan Grand Opera company in New York, will combine forces against the Covent Garden folks.

Details are lacking, probably because there has as yet been no consummation of arrangements, but it will readily be seen that a working alliance with the Metropolitan in New York and Hammerstein's new opera house here would enable both Hammerstein and the Metropolitan people to secure the best talent in the world at greatly reduced salaries by offering lengthy engagements and the interchange of the sensational stars.

Mr. Hammerstein suddenly decided to sail for New York last week, which he did Saturday, taking the Lusitania. No announcement regarding the unexpected trip was given out, further than the simple statement of his going. Cables received from New York asking what reason should be given to the press over there why Mr. Hammerstein was leaving London in the height of his season at a new house, were unanswered.

It is believed, Messrs. Hammerstein and Kahn were in communication prior to the former's determination to sail, and the trip was made necessary by matters which arose in connection with the proposed union.

GOODWIN'S SWEET MEMORIES.
Atlantic City, Jan. 3.

Nat C. Goodwin spent New Year's day here as the guest of Walter Hackett, the playwright, listening to

a play not quite completed by that author. If it finally passes the test of the actor and George C. Tyler, Goodwin will be put out in it under the direction of Liebler & Co.

Goodwin has completed his "Book of Memoirs," but is in a quandry regarding its publication. A goodly portion of it is devoted to "panning" metropolitan critics, especially Alan Dale.

BECK TAKES GRACE LA RUE.

Grace LaRue has been signed by Martin Beck for the musical stock company at the new Palace, Chicago.

As a consequence "Betty" will be shelved and Miss LaRue will leave at once for the Windy City to begin rehearsals.

K. & E.'S "MAN FROM COOKS."

Klaw & Erlanger will produce a new musical comedy in March called "The Man from Cooks."

Fred Walton, the pantomimist, has been engaged for principal role.

MAY GET HALE HAMILTON.

Hale Hamilton, featured in the leading role of "Get-Rich-Quick Wallingford," and Myrtle Tannehill, at present with "Snobs," have a one-act playlet by George Stewart, a western newspaper man.

A special set is being built, and the sketch will be available for vaudeville at the close of the regular legitimate season, provided suitable "inducements" are forthcoming from the vaudeville managers.

Alf. Wilton is conducting negotiations.

GABY TAKING BACK \$50,000.

Wednesday evening it was reported that Joseph Mandelkern had signed with the Shuberts to present Mikail Mordkin, Lydia Lopoukova and Tazuskala (Mrs. Mordkin) at the Winter Garden, to open Jan. 15, succeeding Gaby Deslys, who closes Jan. 13.

Joseph Mandelkern, as guardian of Mile. Lydia Lopoukova, brought suit against Max Rabinoff to recover salary for the days she danced during the week of Nov. 6. Before Judge Snitkin, First Municipal Court, the dancer was awarded judgment for \$374.

Mandelkern was also given judgment for \$130, for one week's "services."

Max Rabinoff filed a bond Tuesday to appeal from the judgments.

Gaby Deslys is going home. She sails Jan. 17 on the Baltic, after playing sixteen weeks for the Shuberts. Gaby came to stay eight weeks at \$4,000 per week, but remained eight more at the same figure.

The French dancer says she will sail away with \$50,000 of America's money.

"GOLDEN GIRL" RECEIPTS.

Dallas, Tex., Jan. 3.

Henry W. Savage's "Girl of the Golden West," with four dollars as the top price, drew \$5,000 here, Dec. 26. The expenses of carting the organization around the country, including salaries, is \$2,000 daily.

Every town does not return an average amount of receipts, however, to the show. At Knoxville Dec. 1, the company got \$900; at Memphis, Dec. 20, \$3,100; Little Rock, Dec. 21, \$2,100. Christmas Day the show drew \$3,800.

BOOKS GRAHAM MOFFAT SKETCH.

"Concealed Bed," a comedy by Graham Moffat, who wrote "When Bunt Pulls the Strings," and which was successfully produced at the Pavilion, London, has been booked for the Orpheum Circuit by Martin Beck, through arrangement with Walter Hast.

The act will have five people and have its first showing here some time in June.

OPPOSITION IN HIGH LIFE.

There is opposition in the big society circles of New York City. Sunday evening last Mrs. Stuyvesant Fish entertained and used a few vaudeville acts during the evening.

Dorothy Kenton was among those engaged. The following evening Miss Kenton was engaged to play for Mrs. Harriman Wright. Somehow Mrs. Wright found out about Miss Kenton's appearance at the Fish home the night before and in a fit of anger exclaimed, "Isn't it strange that I never am fortunate enough to get any real novelties?"

CIRCUS IN GARDEN.

The Ringling Bros. Barnum circus will play the Madison Square Garden, after all, during this spring, according to report.

It seems that while the Garden will pass possession Feb. 1 or thereabouts, the new owners do not intend to start the work of demolition until about June 1.

DICK BERNARD IN AN ACT.

Among the new acts to be next seen in vaudeville will be Dick Bernard and a company of five. They will start at Dockstader's, Wilmington, Jan. 15.

Mr. Bernard is a brother of Sam.

TWO DUNNS TOGETHER.

The former act of Dunn and Glazier, and more latterly Dunn and Murray, will next be revived by Arthur and Jennie Dunn. The Arthur remains the same. Jennie is his sister, and the widow of the late Ezra Kendall. Mrs. Kendall has not appeared professionally to any extent since her marriage to the late famous monologist.

ELEVATORS MANDATORY.

An ordinance will shortly be presented to the new Board of Aldermen, making an amendment to the Building Code as applied to the construction of all future theatres in New York. The ordinance requires the establishment of escalators or elevators as a means of ingress to balconies.

COMMISSION MEN ORGANIZE FOR MUTUAL PROTECTION

Long Sought for Object of the Vaudeville Agents at Last Attained. Pat Casey Probable First President. "Small Time" Agents May Follow Example.

The election of officers of the Vaudeville Promoters' Mutual Aid Society was to have been held last night (Thursday), according to the program mapped out. The report was that Pat Casey had been asked to become the first president of the agents' association.

The charter was shipped to Albany Tuesday, by August Dreyer, counsel for the vaudeville commission men. About twenty-five of the "big time" agents are enrolled as charter members. Two or three foreign agents may be taken into membership.

Conferences attended by Mr. Dreyer have been held several times by the agents within the past two weeks. The plan to organize has been smoldering for quite a while. It flared up now and again. More than once the flame was smothered, but the agents were persistent, being intent to proceed in the preservation of their moral rights in the booking of acts.

The "Promoters," as the agents have elected to call themselves collectively, have mapped out a set of rules and regulations, and in these are embodied regulations for the conduct of one member in his relations with another, also the booking business in general. The scope of the Society is protection for its members. It is likely an office will be established with a clerk in charge to keep data on file, for ready reference.

Other plans and aims in view and which had much to do, it is supposed, with the organization of the "big time" agents, will develop as they are carried out.

It is said the "small time" agents may follow the lead set by the better known commission men of vaudeville, organizing into a secondary class, under the protection and governed by the by-laws of the stronger organization.

MARQUARD CHANGES PARTNERS.

Rube Marquard and Annie Kent will separate at the end of this week at the Colonial.

Next week the ball tosser will share the stage with Cordelia Haager at the Bronx.

Miss Haager will also appear with her husband (George Austin Moore) at the Orpheum next week, playing both houses.

LAW AGAINST CABARETS.

Albany, Jan. 3.

Excise Commissioner Farley is sponsor for a bill being drafted for presentation to the legislature. The bill, if passed, will make it a misdemeanor for a restaurant licensed to sell liquors to present anything resembling a theatrical performance. It will specifically prohibit dancing or any entertainment other than vocal or

instrumental music without a regular theatre license.

Commissioner Farley says he is in receipt of numerous complaints against the growing popularity for so-called "Cabaret" shows on the ground that they are offering suggestive dances.

TINNEY BACK IN VAUDEVILLE.

Frank Tinney, who has been with the Shuberts at the Winter Garden since last September, is nearing the end of his engagement, and has been booked by Max Hart to open at Hammerstein's Feb. 12.

WATTERSON-BERLIN-SNYDER.

The Ted Snyder Co. goes out of business at once and will be succeeded by the Watterson-Berlin-Snyder company, a new \$100,000 corporation.

This means the taking into the firm of Irving Berlin, who has been the star writer for the Snyder Music Publishing Co.

MORRIS CO. BUYS CATALOG.

The Jos. Morris Music Publishing Co. Jan. 1 took over the music catalog of Carl Laemmle, assuming all obligations of that enterprise.

RYAN IN WRECK.

Cincinnati, Jan. 3.

John J. Ryan was severely injured in the New York Central wreck near LaGrange, O., last week. He will recover.

It's funny what a skirt can do. If you ever get close enough to some managers when one is around, listen!



FERNARINO

A Spanish singer, now in Paris, who wants to appear in America. The H. B. MARI-NELLI agency is looking after her interests.

SHOW FOR DICKENS' MEMORIAL.

(Special Cable to VARIETY.)

London, Jan. 3.

The program for the Dickens' Memorial celebration to be given at the Coliseum next Sunday includes Clara Butt, Martin Harvey in "The Only Way"; Seymour Hicks in "Scrooge"; Cyril Maude, Fred Emney in "Sairy Gamp"; "The Maypole Inn" scene; Lydia Kysht, Fred Farren, Ida Crisp; E. S. Willard as Martin Chuzzlewit; the "Follies" Company in a burlesque; Mrs. Kendall in a recitation; Bret Harte's "Dickens in Camp," and others.

Over one hundred and fifty actors will take part.

The lowest admission price will be one dollar.

Alfred Tennyson Dickens, eldest surviving son of the famous Charles Dickens, and godson of Lord Tennyson, died Tuesday afternoon at the Hotel Astor, of acute indigestion. He was in America on a lecture tour.

MAETERLINCK AT NICE.

(Special Cable to VARIETY.)

Paris, Jan. 3.

Despite all reports to the contrary, Maurice Maeterlinck has not gone to America, but is sojourning at Nice.

The Boston papers carried a story this week that Maeterlinck had arrived there incognito, and met his wife at a different hotel than the one she was stopping at. Even the outside papers handled the story.

Maeterlinck has wagered \$400 he can come to the United States without being recognized or interviewed by reporters. His wife is in Boston, where she is appearing with the Boston Grand Opera Company.

NEW KIND OF SHOW.

(Special Cable to VARIETY.)

London, Jan. 3.

A new high-class play house is to be put up in the Glasgow by the promoters of the Glasgow Pavilion, at a cost of \$112,500.

The moving spirit is Matthew Ballantine, who intends to make the new house a most superior home of high-class vaudeville. He is to give programs which will have no place for the red-nosed comedian, the knock-about, and the usual sort. He will encourage high-class sketches, drawing-room entertainers, and other semi-theatrical products.

Mr. Ballantine has shown that he has the courage of his convictions by being the only manager in England to engage "Rialon" at the end of its run at the London Coliseum.

LEGIT ENGAGEMENTS.

Chicago, Jan. 3.

Kelly and Wentworth, at present in vaudeville playing over the Orpheum Circuit, have been engaged to head a legitimate attraction now being formed for a tour of the middle west.

For the Sophie Tucker part in the number two company of "Louisiana Lou" Mae Taylor has been engaged. Miss Taylor is now playing the Gus Sun time and will have to cancel several weeks to prepare for her new venture.

BERNHARDT AS ELIZABETH.

(Special Cable to VARIETY.)

Paris, Jan. 3.

The great Sarah has begun rehearsals of a new four-act play by Emile Moreau (principal author of "Madame Sans Gene") which is to be produced in Paris this season. The title will probably be "Elizabeth d'Angleterre," and deals with the queen's relations with Essex, particularly her present of the ring to the unfortunate Earl, which he sent back on being sentenced to death, but which history shows never reached her.

The first act is Plymouth, with the announcement of the Armada; then Richmond Palace, and the third, Westminster Hall during the trial of Essex, where the prisoner has a final meeting with Elizabeth. The last act is Richmond Palace, where the queen dies.

Sarah states she is enchanted with the character, and will present Elizabeth as a real woman, very much in love. In her death scene the actress will try to conjure up before the audience the reproachful spectres of Marie Stuart and Essex. The setting of this historical drama will be copied from old pictures, and models of costumes in the Tower.

\$1,500 OFFERED BEE DANCER.

(Special Cable to VARIETY.)

London, Jan. 3.

Napierkowska, the lady in summery attire who is still "chasing the Bee" at the Palace has been offered \$1,500 a week for the Orpheum Circuit in America. The Russo-French dancer wants to play New York first.

Martin Beck saw her on his recent trip and sent a contract right away. She has not signed yet. Braff is working for her.

MIDDLESEX TWICE DAILY.

(Special Cable to VARIETY.)

London, Jan. 3.

The rebuilt Middlesex music hall (Oswold Stoll) will change its policy to twice daily and hereafter be conducted along the lines of the Coliseum.

ALLIGATOR ACT SENSATION.

(Special Cable to VARIETY.)

London, Jan. 3.

Swan's Alligators opened at the South London music hall Monday and is regarded as a sensational novelty.

RUSH FOR "ETERNAL WALTZ."

(Special Cable to VARIETY.)

London, January 3.

Four offers have been received from America for "The Eternal Waltz," now at the Hippodrome.

"The Eternal Waltz" was mentioned as a sensational success in London, in VARIETY of last week.

END OF JARDIN DE PARIS.

(Special Cable to VARIETY.)

Paris, Jan. 3.

The Municipal Council has decided the lease of the ground in the Champs Elysees, on which the Jardin de Paris stands, and which expires in March, 1914, shall not be renewed.

HAMMERSTEIN'S HOMECOMING UNIMPORTANT TO VAUDEVILLE

Not Going to Sell Victoria, it is Said. Beck Leaves for San Francisco. Reported E. F. Albee May Get Caught "Stalling" and Find Himself in Other Troubles.

Oscar Hammerstein is due to arrive to-day (Friday) on the Lusitania, but his homecoming is not fraught with importance to vaudeville, according to the wiseacres. While no one will know just what brought Mr. Hammerstein back to New York, until he gives the reason, the vaudeville sharps agree it is not Oscar's intention to dispose of his Victoria theatre. The opinion seems to prevail that possibly the elder Hammerstein will negotiate for a further loan upon the lease of the theatre, but his close friends do not credit him with any desire to rid the Hammerstein family of the income-bringer the Victoria has proven itself to be.

It is said the Hammersteins would not be adverse to a proposition to purchase either the Republic or Manhattan Opera House, but will fight shy of any offer for the Victoria, unless the amount should go beyond their fondest hopes of the cash value of the leasehold. A report about says William Hammerstein offered the Republic to David Belasco, its present tenant, but Mr. Belasco replied he preferred being a tenant only. The Republic and Manhattan were also brought to the attention of other producing managers who might like to pose as theatrical property owners, but this present season hasn't released sufficient currency to tone up managers' nerves into letting go of any on hand for realty investments.

With the departure Tuesday of Martin Beck for San Francisco disappeared the rumor Beck would take the Victoria at a figure. While Beck was quoted as saying his former offer of \$600,000 for ninety per cent. of the Hammerstein vaudeville house held good, it probably didn't hold good longer than the day of publication. That was about ten days ago.

Mr. Beck was called to San Francisco, it is said, through the death of Joseph Loewy there last week. The deceased was a director in the Orpheum Circuit, and a board meeting became necessary through his demise. On the way west, at Chicago, Mr. Beck picked up Herman Fehr, who is Beck's partner in the new Palaces at New York and Chicago. Fehr went on to San Francisco with him, which presages a close confab with Morris Meyerfeld, Jr., while they are on the Coast. Mr. Meyerfeld is president of the Orpheum Circuit.

In connection with the new Palaces, and especially the one to be erected in New York, it is becoming strongly reported that the Schlitz Brewing Co. of Milwaukee is heavily interested in the project. Mr. Fehr represents the brewery people. The architects for the New York Palace will be Milwaukee men, who have furnished the

Schlitz Co. with its building plans for some years now. The work of clearing the site at Broadway and 47th street started this week, when the occupants of the several buildings commenced to vacate.

About the only rumors of moment during the week associated with the Beck invasion of New York were that no surprise would be expressed if Percy G. Williams bought the Hammerstein's Victoria, if it should be placed on sale.

Another report about containing Mr. Williams' in it was that while that manager at present seems to publicly profess not to take the Beck-New York intention to build seriously, if he should at any time call upon E. F. Albee, as the mainspring of the United Booking Offices, for support in an effort to keep Beck out of the Metropolis, Albee would attempt to "stall" Williams, when the fur is immediately expected to fly.

The United managers are said to be watching each other pretty closely these days. The suggestion of a "deal" between Beck and Albee, unknown to Albee's associates in the United Booking Offices, continually crops up. This story is to the effect that Albee is seeking only to protect his own house at Providence from the Beck opposition, and the B. F. Keith theatres in other cities.

Vaudeville managers are surmising that if Albee persists in standing pat, should Williams call for a show down, Williams may decide that to protect himself he might have to start opposition once more against Keith, probably selecting Philadelphia and Boston.

This would place Albee in the position of bringing opposition through evading it. While the Keith people believe that through Williams' previous efforts at opposition to them in the cities mentioned, he will not try once more, the attempts in the past were made under other conditions, and with Williams working in a limited booking sphere.

That Beck has the whip hand over Albee in any event appears to be the universal opinion. Already there may be observed among the managers of the United Booking Offices and those who do business with it, a feeling as of relief and expectancy, shaping itself into one of more confidence than any of the managers there have carried since the time when it seemed probable Martin Beck and William Morris would get together.

The most curiosity is concerning the attitude of Beck on the booking subject, and how far he will go along with this in the east, which means much to the various eastern managers and the booking men, also the actors.

The three southwestern vaudeville

PANTAGES' OPENS IN FRISCO.

San Francisco, Jan. 3.

The new Pantages theatre opened Dec. 30, with a capacity attendance at both shows. George Hutchin, a life long friend of Alexander Pantages, made the address.

The Pantages theatre is on Market street, nearly next door to Sullivan-Considine's Empress. The latter house has been playing to a turnaway business steadily. While the Empress and Pantages will oppose each other, it is unlikely that either will suffer greatly. Even the S-C people admit Pantages has an excellent location, and should do business.

This week, however, the S-C local agency supplied nine acts for the Empress program. The usual number is eight. A local feature was added. New Year's, the Pantages held to its admission scale of 10-20-30, but the Empress, with opposition at its doors, charged thirty cents each for all seats. The S-C scale is 10-20-30 also.

Zick Abrams, interested in the new Pantages here, is also an investor in the new proposed Pantages theatre at Oakland.

The San Francisco opening has been wanted by the Pantages Circuit for a long time. Pantages made several tries, but could not permanently locate, one thing or another operating against him. He appears now to have settled here permanently. It was necessary almost to his circuit to have a San Francisco stand.

JOINS THE SEBREE ACT.

Chicago, Jan. 3.

Harry C. Lyons, a former member of Harry Askin's now defunct "The Girl I Love" Co., will shortly join Roy Sebree's Stanley Sextet, assuming the leading role.

The act, booked solid, is now featuring Nace Murray.

theatres at Indianapolis, Cincinnati and Louisville still continue to be booked by the Orpheum Circuit, although Keith's properties. It is said that had not Albee "framed up" with Beck, he would have taken these theatres away immediately, but under the circumstances does not care to do it on the one hand, through fear of offending Beck, and on the other won't take the initiative in a move which could be accepted as a declaration of war, and act as a precedent upon which William Hammerstein or Mr. Williams could base a claim for the U. B. O. to get into busy action against "the opposition."

Beck will make a quick trip to Frisco, stopping off only in that city. He will reach New York again about Jan. 14.

(Special Cable to VARIETY.)

Paris, Jan. 3.

Martin Beck is negotiating with Sarah Bernhardt for an American vaudeville tour, including New York City. No conclusion of the negotiations has been reached.

The report is Beck wants the tragedienne to be the first star of magnitude for the opening of his new music hall in New York.

FOX AND STRIKERS CONFER.

The strike of the theatre employees of the William Fox houses is still on, although it was understood that the heads of the unions directing the strike movement and Fox held a meeting Tuesday, at which time the matter was discussed at close range.

After the conference, officials of the unions declined to make any statement as to its outcome aside from admitting that a meeting had been held. Fox, however, denied that any conference had been held.

The unions have stirred up the church people on the Sunday snow proposition and keeping minors away from the picture houses. It is believed the theatre managers in the Vaudeville Managers' Protective Association, fearful their own interests might become jeopardized through the agitation, were instrumental in having Fox and the union committee meet.

It is thought that the strike will soon end. The union side has put out one-sheets calling attention to the public of Fox's stand in the matter.

Monday it was reported Fox would soon have a couple of new houses on his circuit, and that they might be handed to him by Klaw & Erlanger. Not much beyond the report got out in the early part of the week.

NO BAGGAGE RULES FOR ACTORS.

The new baggage laws that are to go into effect July 1, 1912, concerning the size of trunks that are to be checked by railroads will not cause annoyance to the theatrical profession, said an important official of the Lehigh Valley Railroad to a VARIETY representative this week. The official stated the regulation barring any trunk over 70 inches will not apply to scenery or stage effects.

Actors have been worrying about that provision. Local baggage masters throughout the country "explained" it to them. The out of town baggage men were the ones to create the impression there would be trouble where scenery measured more than the limit.

The Lehigh Valley representative stated emphatically that there would be no change at all in the transportation of artists' baggage.

Jimmie Burns, foreman of the baggage room at the Pennsylvania Station in New York said nothing regarding the new law had reached the baggage department of that railroad.

Mr. Burns, who is well known to theatrical firms in New York, stated the movement was started some months ago and measurements of hat trunks were ordered by the railroad heads. It is against this sort of sample trunk the new regulation is aimed. Mr. Burns also said that in his opinion there would be nothing to affect the theatrical traveller's baggage.

BERTHA KALISCH READY.

Bertha Kalisch and four people, playing "The Light of St. Agnes," by Mrs. Minnie Maddern Fiske, are ready to give it a vaudeville showing as soon as bookings can be arranged.

S-C'S TWO NEW THEATRES WILL COST \$1,400,000

10-20-30 Circuit Has Built Over \$3,250,000 Worth of New Houses, All Recently. New Portland House, Opening in April, Costs \$750,000; New Oakland Empress, \$650,000.

With the completion of the Empress theatres at Portland, Ore., and Oakland, Cal., the Sullivan-Considine Circuit will have built over \$3,250,000 worth of new theatres within a comparatively short period.

The new Portland house of the circuit will be finished in March or April. It represents an investment of \$750,000. The Oakland Empress will stand the investors \$650,000. \$350,000 of that amount is the purchase price of the site, secured by John W. Considine while on his recent tour of the Circuit, with Senator Timothy D. Sullivan and Chris. O. Brown, the latter, general booking manager. The other \$300,000 of the Oakland sum will go in the construction of the house, making the ninth new theatre S-C have added to the Circuit within two years or so.

The other houses are the Empress at Salt Lake, costing \$250,000; St. Paul, \$350,000; Seattle, \$350,000; San Francisco, \$400,000; Milwaukee, \$250,000; Kansas City, \$250,000, and the Empress, Des Moines, built by the International Theatrical Co., in which the Sullivan-Considine firm is interested.

Each of the new theatres has a seating capacity, ranging from 1,800 in the smallest to 2,200, the latter figure being in the majority.

In speaking of the circuit and the conditions as Mr. Considine found them on the recent trip, Mr. Brown stated the other day the only theatres on the route not up to the standard prescribed by Mr. Considine were at Los Angeles, Sacramento and Vancouver. These will be rectified in the regular course, said Mr. Brown, and be in line with the other modern houses on the chain. Oakland was included among those noted as capable of improvement before Mr. Considine made the purchase of the site in that city to build. In Vancouver the improvement may come shortly, if the head of the Circuit decides to transfer the S-C vaudeville bills to the Vancouver Opera House, pending the erection of a new theatre.

The Sullivan-Considine Circuit is now booking twenty-five theatres on its direct line. This number is largely added to by tributary bookings at several of the S-C branch offices.

The Circuit is nine years of age. Most of the changes have occurred in the past seven years. It is playing a big show for the prices of admission, 10, 20, 30 cents.

116TH ST. THEATRE.

The tenants occupying the flat houses, 128, 130 and 132 West 116th street, between Lenox and Seventh avenues, have been notified to vacate by Feb. 1. Number 128 was pur-

chased some three months ago and 130 a month later, while 132 changed hands only a fortnight ago.

It is rumored the Shuberts are the purchasers of the property, together with empty lots directly in the rear, though no confirmation is at hand identifying the Shuberts with the enterprise. Another report has it that a "pop" vaudeville theatre will be erected on the plot.

"COPY ACT" OR DUPLICATE?

Utica, N. Y., Jan. 3.

A peculiar case of "copy act" came to the surface last week, when "Collins and Hart," travesty strong men, appearing at the Lumberg theatre booked by the Joe Schenck office, New York, were found to be an identical turn in every way, besides the title, to the "big time" act of the same name.

Through the similarity, Collins and Hart ("big time") engaged for the Shubert this week were canceled. It is said the Hart of the duplicate is a brother to the Hart in the original turn.

At the Loew Circuit, Joe Schenck, the general booker, said the Collins and Hart act placed by him at the Lumberg, Utica, last week, had been played by the Loew houses without any protest filed.

Mr. Schenck is known to have decided views upon the matter of "copy acts" and has promptly canceled all such in the past playing his time, upon discovering them.

HENRY CLIVE GOING HOME.

St. Paul, Jan. 3.

With the closing of the engagement at the Orpheum last Saturday, Henry Clive and his wife, Mai Walker Sturgis, canceled their tour of the Orpheum Circuit.

Mr. and Mrs. Clive are going home, to Australia, Mrs. Clive having developed an illness that requires close attention. The couple will retire from the stage until she recovers.

AGENT'S WORLD ROUND TRIP.

Barney Meyers' secret is out. The diminutive booking giant, who is under cover with enough money to choke up a few tunnels, has planned a two years' trip around the world, starting May 1, next.

Barney has contracted with the Varieties Theatres Controlling Company of England to have Van Hoven open abroad in July; the Ward Bros., Hill and Ackerman to debut there in May.

The fellow with the opory house in the tank isn't paying \$50,000 rent.

NO FREE ORCHESTRATIONS.

A trade paper published in the interests of orchestra musicians recently canvassed all the musical directors in the metropolis and advocated the rejection of all free music from publishers.

The conductors at first failed to "see" the value of such a plan, but it was finally explained to them that at the present time any member of an orchestra, from a drummer up, was out getting contracts for all kinds of entertainments in competition with the regular conductors. Such a condition has been feasible through the ability of any member of an orchestra to secure prevailing hits from publishers.

Hereafter all the conductors holding responsible positions will insist on paying for orchestrations and refuse to play the music of publishers who give numbers away. This will put a "crimp" into the intruders.

KICKED SPY OUT.

A well known publisher, afflicted with a song hit, imagined his printer was running off additional copies and disposing of them surreptitiously.

He appealed to a detective agency, which succeeded in having one of its men employed by the printer, not, however, without the printer becoming "wise" to what was in the air. He permitted the "ringer" to work for him for about ten days, until finally, growing tired of the constant espionage, he grabbed the sleuth by the neck and kicked him out.

Mr. Printer is now making inquiry with regard to a suit for damages to be instituted by him for even being suspected of such roguery.

INDOOR CIRCUS OPENS.

St. Louis, Jan. 3.

Rhoda Royal's two-ring circus and hippodrome opened at the Coliseum here Monday night, and came nearly closing through an accident. During the broncho busting exhibition, one of the horses threw the rider and ran wild among the performers and musicians. Several instruments, chairs and other property were destroyed.



BOTHWELL BROWN
(Late Star of "Miss Jack")
HIGHEST SALARIED IMPERSONATOR
in Vaudeville.

"POP" HOUSE BEATS KEITH'S.

Lynn, Mass., Jan. 3.

It is rumored Keith vaudeville will be withdrawn from the B. F. Keith's Lynn theatre and that the house will play combinations in a fortnight or so. The Olympia, a "pop" house seating 3,200, seems to have cut into the two-a-day house with a vengeance. The Lynn theatre has been compelled to cut its prices to 5 and 10 cents at matinees and 10 and 20 cents evenings.

Boston, Jan. 3.

Another theatre for Boston. Gordon Brothers, who erected the National, on Tremont street, later taken over by the Keith interests and now being conducted by them, are having another house built for them on Washington street, near Boylston. A hotel is being erected in conjunction with the theatre.

The Gordons have secured a lease of twenty years on the property at a rental covering the period of the lease, for \$1,300,000. The furnishings of the theatre, including an escalator, will cost \$200,000 more, so it is claimed. The property will be delivered March 30, 1912. They will sub-lease the hotel.

A subject that is interesting the theatrical folk in Boston, is relative to the bookings of this new theatre. Marcus Loew will hardly agree to furnish the house with acts. This would be in opposition to his Orpheum and South End theatres, both on the same street, and within five minutes walk of the Gordon Brothers house.

The United Booking Office and their local branch, the National Booking Office, will not furnish the acts. It is but a step from Keith's house and a five minute ride from the National.

It is said that the new theatre will be named the Olympia.

"BLACKLIST" CASE UP.

The damage action for \$60,000 brought by Amann and Hartley, a vaudeville act, against the United Booking Offices, along with several of its officers, came up in the Supreme Court this week on a demurrer motion.

Dennis F. O'Brien & M. L. Malevinsky appear for the artists, who sue to recover damages alleged to have been caused through the U. B. O. penalizing the turn with the "blacklist," restricting them in their profession.

The U. B. O. by its attorney, Maurice Goodman, has demurred to the complaint. An appeal is possible by either side from the decision handed down. Messrs. O'Brien & Malevinsky have decided to prosecute the action to the end, in the hope that it duly reaches trial, when the examination the attorneys have so long sought into the affairs of the agency can be had.

HAAG'S WINTER QUARTERS.

Shreveport, La., Jan. 3.

Haag's Circus has gone into winter quarters here.

Incidental music, so important, is too often neglected.

VARIETY

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Goldie Bair has been engaged by Will Archie for his new "girl act."

Lucy Weston expects to play the Orpheum Circuit. Pat Casey will secure the route.

Mr. and Mrs. Frederick Voelker open on the Sullivan-Considine Circuit Jan. 15 at Columbus.

"The Sumurun" Company complete will arrive in New York from England to-day (Friday).

The Three Gordon Highlanders have added another brother to their act.

May Ellmore has signed to play the Sullivan-Considine Circuit, beginning in April.

Paul Scott, the dramatic agent, and Mrs. Scott sailed Jan. 3 for the Bermudas to spend a month or so.

J. J. Coleman has returned from Chicago where he spent the holidays with his daughter, Jean Murdock, of the "Excuse Me" company.

Louis Darcy, son of Fred C. Darcy, of Darcy & Wolford, married Clarie Maslin (non-professional) last week.

Sirota, the Russian tenor, due to arrive in New York this month, will not come for the present, his debut here having been definitely postponed.

The Jack Wilson Trio left the Fifth Avenue program after the Monday night show. Jarro replaced the act from Tuesday on.

John, the Barber, is offering \$500 reward for the \$2,500 diamond necklace stolen from his wife New Year's Eve in a Broadway restaurant.

Jos. R. Smith, formerly connected with Shea's theatre, Buffalo, is now manager of the Hudson, Union Hill, N. J.

MARRIAGES

Commencing with the next issue of VARIETY, there will be a charge of one dollar for each insertion of a marriage notice or announcement of wedding engagement, of twenty-five words or less, and forty cents for each seven words over that number.

The notices will be placed under heading of "MARRIAGES AND ENGAGEMENTS."

The charge is made necessary, owing to the propensity of some people to forward notices of marriages that never happened. At one dollar per, the joke may not be so funny.

O'Brien and Buckley returned to vaudeville from the Staten Island retirement for a few weeks, then went back to their country hotel once more.

C. William Kolb is coming to New York to consult a specialist. When recovered, Kolb, assisted by his wife, Charlotte Kolb, and Olga Steck, will enter vaudeville.

Paul Durand is building a cottage at Manhattan Beach adjoining the one owned by Mike Shea. The "under the direction of" business must be good, just now.

Phil Staats, who has been playing the role in "Excuse Me" originated by James Lackaye, is returning to vaudeville, under the piloting of Alf. Wilton.

Henry Harris is extending his vaudeville producing enterprises. He now has in rehearsal a new musical sketch, in which Nita Allen is to be featured.

Aphie James (Mrs. Louis James) and company will first present her vaudeville sketch, "Holding a Husband," in New York at the Fifth Avenue, Feb. 5.

"The Thief," with Clifford Bruce featured, opened Christmas Day, Ottawa, Canada, to big business. After the Canadian territory is played, Bruce, being a former stock favorite there, the piece will be taken south.

In VARIETY'S Anniversary number it was inadvertently stated Pringle and Allen were managed by Louis Weslyn. It should have been Louis Wesley.

Standing in the Hammerstein lobby, listening to the lobby comedian working for laughs, Sam Kenny remarked, "Everybody is stealing my old stuff now."

The Leitzel Sisters, formerly of the Leamy Sisters, aerial turn, have been routed for the Canadian time, commencing March 4, and will follow over the Orpheum Circuit.

Jimmie Powers may produce a play written by Gustave Kerker some years ago called "Schneeglockchen." The piece was presented in Vienna about three years ago. George Edwards has the English rights, but has not made use of them.

"The Law," a new vaudeville playlet, based on an actual occurrence in the Criminal Court, the work of Cecil Fischer Hansen, will be shown in a few weeks with the author in the principal role.

Charles J. Stevenson was threatened with pneumonia last week, and repaired to a hospital for treatment. Winifred De Witt, manageress of Chase's, Washington, came on to superintend the bookings for that house until Mr. Stevenson recovers.

Charles Abbey, John Finlay, Scott Cooper and two of the women with the Chicago company, "Excuse Me," have been transferred to the eastern company playing the Henry W. Savage production of Rupert Hughes' farce.

Anna Cleveland who was lately leading woman with Blanche Walsh in "The Other Woman" has been engaged for a limited season as the leading woman in the Lindsay Morrison Stock Company at the Auditorium, Lynn, Mass.

Tom North, who has been doing advance work for the Leffler-Bratton attractions for several seasons, this year with "Let George Do It," has severed connections with the firm and was succeeded Thursday by John Curran, formerly ahead of "The Girl in the Train." Curran joined the show at Richmond, Ind.

A. Drowiskey, the former trainer for "Alfred the Great," has purchased the monkey and will put him into his two-act which he called "Romeo" and "Juliet." "Juliet" died recently and Drowiskey cast about for another animal to replace her. The purchase of "Alfred the Great" to replace Juliet unearthed the fact that "Alfred" is a female.

Carleton, the English magician, and Johnny Neff were among others seated around a table at the Vaudeville Comedy Club last Saturday night. During light and airy conversation, Carleton said, "Well, this is the last for me over here. I sail for England next Wednesday." (Jan. 3.) "Is that so," replied Mr. Neff, "Have you decided what act you will do over there?"

Willard Lee Hall, playing "The Widow O'Brien at the Hotel Astor" in Ottawa Christmas Day, by timely work prevented a calamity at the Casino where he was playing. Two boys started a fight in the gallery and the cry of fire ensued. After the audience calmed down it showered appreciation on Hall, who, however, was unable to continue his act.

Alexander Pinkerton, for years in charge of the vaudeville department of the Betts & Fowler agency, was discharged by the Board of Health last week as being cured from an attack of lung trouble. Pinkerton was forced to give up his work in 1907, going to Winterton, Sullivan County, where he remained until October of this year. He arose each morning at 4 o'clock and was in bed each night long before 9 o'clock.

Twenty years ago at the old Olym-pic theatre, Harlem, Kate Ellmore, waiting for her turn, walked on during Charles Lawler's single specialty and sat down in the chair he was using in his song, "Take a Seat Old Lady." The audience howled. Miss Ellmore again "broke up" Lawler's act at Bridgeport last week. She stuck her head out of a "prop" window and threw some pennies at Lawler as he and his daughters were working in their opening "street" number. Then Mr. Lawler recalled the 20-year old incident.

THAT "HOME SWEET HOME" OF MINE.

BY DARL MACBOYLE.

Bards of every age have warbled of that sacred place called "Home." Where our memories fondly linger though in distant lands we roam. I'm a tired and tattered trapper, out of work and worse, I'm broke! I'm in debt clean to my collar. Life's to me far from a joke. I had been inspecting buildings up and down the "Great White Way." Left my two by four one morning, but when I got back that day The sight that met my vision caused my heart to sadly pine— They had pasted an attachment on that "home, sweet home" of mine.

There was a lot of legal junk. It started: "Know ye all!" Just then the Missus came tottling down the hall. She slowly said, "I'm sorry, son, but you have got to go! I've hung you up for seven weeks; to pay my rent takes dough! I've got to get it or get out. There ain't no other way! You can have your stuff again whenever you can pay." She was right! I told her so. I vamped. A free lunch sign Has been my haven since they took that "home, sweet home" of mine.

Often have I sworn at truckmen when they dropped it with a thud. When they slung it by the handle, loudly have I cried for blood. After journeys long and dusty, it has been a friend to me. When 'twas new, inside the cover was a five-year guarantee. But that was only excess; it has held for more than ten. How I'd like a private confab with that pal of mine again! My collar is in mourning; there are clean ones—eight or nine— Nestling in the hat compartment of that "home, sweet home" of mine.

I'm up against it good and strong. I'm lookin' like a bum. Since I've been on the downward path, I've sure been goin' some! I don't know of a single place where I can make a touch. Where once I got the gladsome mitt, I find that I'm "In Dutch." That Broadway "light and laughter" thing is sure some funny joke— You'll fall for it when you are flush; you'll find out when you're broke That a desert's got it beaten when for a friend you pine. 'Twould cheer me up if I but had that "home, sweet home" of mine.

If ever I get on my feet, I'm goin' to save my dough. The guy will need some patience that waits for me to blow. I, who thought that I was wise, have found that I'm a fool. And I've stowed away some knowledge that they never teach at school This little stunt has done me good, on that get down a bit. For I have learned a lesson that I guess I won't forget. Here's hopin' that the time'll come when now an' then I'll dine, And take from hock my dear old pal, that "home, sweet home" of mine.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Producers Looking Forward to Better Conditions. Hippodrome Falling Off. Winter Garden Drawing Nearly Capacity. "Bought and Paid For" and "Bunty" Still Sure Fire. Year's Run Predicted for "Kismet."

The worst is over. At least the showmen are led to believe such to be the case from past experience.

The first score of weeks of the theatrical season of 1911-12 have passed, leaving in their wake an unusually long list of failures. If the actual truth were known it would probably disclose a condition bordering on bankruptcy in nine out of ten cases among the producing managers.

To those who have managed to weather the storm, no matter how battered, there is still the second half of the season in which to recoup their losses. The dreaded period immediately preceding the Yuletide is gone. Producers have once more buckled on their armor.

Managers profess to be sanguine of an immediate return to prosperity. They can seek solace in the fact that things can't be much worse than they were.

Theatrical men inclined toward pessimistic views have narrowed the profitable show season down to the period from Christmas Day to Ash Wednesday, claiming that in the twelve weeks or so between those days is the only theatrical season the manager can bank upon for good and strong business. All the remainder is hazardous, says the pessimist, excepting those successes which score so genuinely as to leave no doubt of the box office returns, in the big cities or on the road.

Despite the ravages wrought by the poor business preceding the holidays, one important fact is present, viz.: that the price of seats cuts no figure. When people scent a success and flock to a theatre, they will pay without complaint. This is evidenced by the ease with which the Saturday night prices have been raised to \$2.50 per seat at all the New York houses holding hits, without any announcements in the advertisements, and not even attracting the attention of the daily press.

The business at the Winter Garden is big. "Bought and Paid For" at the Playhouse, and "Bunty" at the Comedy gave four matinees each last week at night prices. Again this week there will be four matinees at the Playhouse and the Comedy. These two attractions will remain for the rest of the season, and are advertising seats up to June 1. Another Scotch company has been imported to play "Bunty" en tour, but William A. Brady has declared that when "Bought and Paid For" is seen out of town it will be presented by the original organization.

Chicago has been cruel to the legitimate plays all season. The stereotyped "holocaust" could have been applied to Chicago conditions, and there has been no great change in Windy-

town, though a perceptible loosening just now of the pocket-book upon the part of Chicagoans is noticeable. Why Chicago should have frozen up against the standard attractions has been an unfathomable problem to the managers. Granting that Chicago itself grew cold for some untold reason, that city vies with New York in the number of transients harbored daily. These alone should have furnished the "hits" with strong patronage. With possibly three or four exceptions, however, Chicago has been a barren field for the producers, in the way of enlargement of the bank account.

The most notable exception in Chicago uncovers a peculiar condition. That exception is A. H. Woods, a New York producer. Mr. Woods is a Chicago favorite it seems. Whatever he puts on out there "gets over" in no uncertain manner. But in New York, the reverse has been Mr. Woods' fate. What the west accepted from him with avidity and praise, the New Yorkers turned down, though in an instance or so the local critics placed their "O. K." upon the Woods' companies and performances. Which, by the way, recalls this has been a very poor season for critics, also. The public appears to be getting inside information upon the merits of shows regardless of the newspaper reviewers.

"Ben Hur" (Amsterdam).—In amplified form, revived Dec. 23. Opening house reported to have been panned. Not much hope entertained for a run in New York though the brief engagement the Lew Wallace book-show will probably have here may return a profit. Klaw & Erlanger, managers and producers of "Ben Hur," pulled out their original investment on the revival, through the Boston engagement, and are now playing "safe."

"Around the World" (Hippodrome).—Did a tremendous business last week, nearly capacity each performance, due to holiday season and school vacation. Before that, however, the Hip receipts had dropped considerably below those last reported (\$45,000 weekly), getting down under the \$30,000 notch, a dangerous sign, though "Around the World" will likely remain at the Hip all season. Rumored that Lee Shubert, if liking "The Miracle" (which is "Sister Beatrice" as a spectacular pantomime) at the Olympia, London, well enough, will procure that spectacle for the Hippodrome next season, or possibly early in the spring. Mr. Shubert is now abroad.

"Vera Violetta" (Winter Garden).—Astonishing business, and the Shuberts are receiving lots of credit for putting that house over at last, after

a couple of very discouraging failures. Playing to capacity at all performances, averaging between \$22,000 and \$24,000 weekly, without the before-the-Holidays-season lowering the box office receipts. The sharps are waiting to see if the absence of Gaby Deslys will have any effect upon the attendance. The cut to \$2 night orchestra seats helped greatly, while the dollar matinees are extremely popular.

"Little Boy Blue" (Lyric).—Has picked up steadily from the opening. Did at least \$11,000 last week, and got close to \$9,000 the week before. While there is an appearance of a forced run through cut in prices for the top of the house, together with a free distribution of window privilege passes for the suburbs, the show is liked and looks to have caught on solidly.

"The Stranger" (Bijou).—"Paper" freely out for this show. But two opinions are expressed: either the show is very good or the reverse. House it is in against the success. Lackaye rehearsing a new show to replace "The Stranger" at once.

"The Price" with Helen Ware (Hudson).—Leaves after this week. Succeeded by Mme. Simone in a new play. Business with "The Price" dropped from fair to bad.

"Three Romeos" (Globe).—Left last Saturday. Neither got money nor praise while running. Admiration expressed for nerve of its backers in sticking it out. Eddie Foy in "Over the River" succeeds it next Monday. House dark this week.

"Peggy" (Casino).—Has done nothing to speak of. Leaves this Saturday. "Sumurun," the foreign production leased by the Shuberts at \$4,000 weekly for entire play and principals (excepting small number of supes recruited here), opens at the Casino Jan. 16.

"Maggie Pepper" with Rose Stahl (Harris).—To vacate for a road tour on Saturday, after a profitable run, during which the Harris theatre management contrived to increase the capacity by adding a couple of rows on the end of the orchestra one rainy evening. Will be succeeded by "The Talker."

"Kindling" with Margaret Illington (Daly's).—Leaves Saturday for the road. Did about \$6,000 weekly at the best. Star's husband financed the production. "The Bird of Paradise" opens at Daly's Jan. 8.

"Betsy" with Grace La Rue (Herald Square).—Another husband-backer who believes in his wife as a drawing card. But "Betsy" just missed, and will fold up the canvas on the New York reign this Saturday. "The Million" replaces it, moving from the 39th St.

"The Wedding Trip" (Broadway).—Started off with a boom, assisted by a fine boost from the reviewers. The country critics differed. When tried in the wilds, the fellows outside New York voted it dull. It's the first De Koven effort in some time, and proved Reginald is still there as a composer.

"The Witness for the Defense" with Ethel Barrymore (Empire).—Doing a regular Empire business, with no undue excitement attending. Miss Barrymore will play out her allotted stay to a profit.

"The Marionettes" with Nasimova (Lyceum).—Not drawing paying houses. Though unannounced as yet, will soon be withdrawn to make room for Margaret Anglin in a new play.

"The Senator Keeps House" with William H. Crane (Garrick).—Run will likely be prolonged until Henry Miller takes over the theatre for his announced stock company. Business has been poor since the beginning of the engagement.

"The Enchantress" with Kitty Gordon (New York).—Business rapidly fading away, with only the Saturday performances holding receipts up to a printable figure, perhaps between \$5,000 and \$6,000 weekly. Now claimed the show never did over \$13,000 since opening, although reported as high as \$17,000. Leaves for the road Jan. 13.

"The Quaker Girl" (Park).—Running along to big takings, and looks like an all-season engagement.

"Take My Advice" with Willie Collier (Fulton).—Receipts reaching around \$5,000 weekly. House of small capacity. Business sufficiently strong to warrant continuance of run.

"The First Lady in the Land" with Elsie Ferguson (Gaiety).—Fair patronage, strong enough to retain it for a few weeks longer to strengthen reputation for road tour. Cohan & Harris have their own production slated to follow it in.

"Garden of Allah" (Century).—Holding at about \$18,000 was the amount the show played to week before Christmas. Last week it did \$22,000. Liebler & Co. carrying on extensive billing campaign. From Montreal to Richmond and as far west as Chicago, also New England, full of stands for the show. All other Liebler attractions receive nightly amount of receipts of the big New York production. These are conspicuously posted. Advance sale box office maintained in Chicago. Liebler & Co. appear to be planning a sensational tour of the country with the show at a later date.

"Disraeli" with George Arliss (Wallach's).—Consistent steady business, between \$7,000 and \$8,000 weekly. Staying qualities of the show even surprising its managers, Liebler & Co. Scheduled to remain throughout the season.

"The Red Widow" with Raymond Hitchcock (Astor).—Doing a good business, around the \$10,000 mark weekly. Seats announced ten weeks in advance. In consequence, Wagenhals & Kemper (who own the theatre) have switched the opening of their "Greyhound" for a big city, into Chicago.

"The Little Millionaire" with Geo. M. Cohan (Cohan).—Varies but little in receipts, never dropping below \$10,000. Not reaching capacity, however, as a regular thing. Good for the season, and firm. Cohan & Harris not bothering about any successor.

"The Million" (39th Street).—Transferred to Herald Square next week. The business this show draws warrants its exchange into a house of larger capacity, though move not believed by other managers (uninterested) a politic one.

"The Return of Peter Grimm" with David Warfield (Belasco).—Business (Continued on page 17.)

BRONX COMBINATION HOUSE NEXT FOR COHAN & HARRIS

Firm Holds "Syndicate" "Franchise" for District Above the Harlem. Deliberating Over Two Sites. To Build and Open by Next Season.

The Bronx section in New York City is certain to have one more theatre by next season. It will be a legitimate house, playing "The Syndicate" attractions. Cohan & Harris will lease up there, probably playing the combinations after they appear at the Grand Opera House, New York, now under Cohan & Harris' management. The "Broadway shows" go into the Grand at present fresh from their "New York run"—when they run.

Two sites in the district above the Harlem on the east side were under consideration. One around 150th street and Westchester avenue, amidst the cluster of the theatres in that section which have sprung up in the past two years, containing houses with every policy excepting "legitimate."

The other at 163d street and Prospect avenue. The latter location is reported to be held by the Clarence Wells combine of southern "small time" vaudeville theatres. It has lately incorporated as "The Southern Circuit."

On Wednesday it was reported in real estate circles that C. & H. had secured a contract from the Morgenthau-Hudson realty people to build for them a theatre on the 150th street site at annual rental of \$40,000. The plot is about 100x100. The prospective house is to seat about 1,600.

The Cohan & Harris Bronx theatre will be complete, however, and in operation by the opening of the season of '12-'13.

This will give the firm a circuit composed of the Cohan theatre, Gaiety, Grand, Bronx (New York), and Grand Opera House, Chicago. It is reported they intend to add Boston and Philadelphia to the list in due time.

TY COBB'S HORSE-SENSE.

Chicago, Jan. 3.

"The College Widow," which started the season with Ty Cobb as the special feature, will not continue on through to the first of March, as was originally intended, but will close next week in Cleveland. The piece is at the Haymarket this week.

Ty Cobb is responsible for the forced move. He claims acting will interfere with his baseball playing.

Cobb, at present in the pink of condition, has found it necessary to remain up in the wee sma' hours of the morning through being entertained lavishly wherever the show happened to be playing.

This, he says, is beginning to tell on his nerves and inasmuch as he does not care to journey to Marlin Springs, Tex., with the Detroit Tigers for their spring training, the Georgia Peach will discontinue his theatrical engagements

and return to his southern home for a much needed rest.

"Mutt and Jeff" will come to the Haymarket Jan. 28. The same company that played at the Globe early in the season will show the Gus Hill piece on the west side.

CIRCUIT MAY CHANGE POLICY.

Chicago, Jan. 3.

The Central States Circuit, with headquarters at May's Opera House, Piqua, O., have arranged with J. C. Matthews to be ready to book in vaudeville in a half dozen of their Ohio houses at the first call.

General Manager M. Shea claims the lack of suitable attractions make this move necessary. The circuit has heretofore been booked through the Stair & Havlin office.

"PEGGY" ALL THROUGH.

"Peggy" closes its season Saturday night and will not take to the road. The backer of the enterprise feels that he has had enough.

MAY ROBSON'S TOUR ENDING.

May Robson's season in "The Rejuvenation of Aunt Mary" will be brought to a close in Plainfield Saturday night. It was intended to make another trip to the Coast, but business does not warrant the tour.

Efforts are being made to arrange a route through the south. If successful the show may go out again in a few weeks, headed for the Gulf.

LORRAINE JOINS FOY SHOW.

Boston, Jan. 3.

Lillian Lorraine left the "Follies of 1911" to join the Eddie Foy show, "Over the River."

"SEVEN DAYS" COMING OFF.

Newark, N. J., Jan. 3.

"Seven Days," under the management of Wagnhals & Kemper, will retire from the road this week, finding business too poor to warrant the continuance of the route mapped out. It was originally intended to take the piece into Philadelphia for a run.

NEEDED LAURENCE REA.

Laurence Rea, an English singer, who originally came to this country with Evie Green some years ago, is back again in the cast of "The Quaker Girl." He opened here with the show, but recently the management gave him his notice, replacing him with a cheaper performer.

Rea had the song hit of the piece, "Come to the Ball," which runs through the entire entertainment. After trying several others, Rea was once more sought with a polite request to "come back."

Vaudeville seems to be the synonym for unsettled.

W. & F.'s \$9,000 SALARY LIST.

The salary list of the proposed Weber & Fields' All Star Company will reach about \$9,000, without the remuneration to the two stars of the organization figured in. It is said this salary list will be guaranteed for the revival trip tour, but by whom hasn't been announced.

The resumption of business relations between Lew Fields and Joe Weber at the present time is directly traceable to the efforts of William Morris. One of Mr. Morris' contemplated tours on the lines of the Harry Lauder show, to shortly follow that, was the re-uniting of Messrs. Weber and Fields. Morris spoke to both of them, and thought he had the combination so far clinched, he nearly arranged to take over the New York theatre for his stars, after "The Enchantress" closed there.

While negotiations were pending between Morris and the comedians, the latter had suggested to them the possibility of reviving the former famous Music Hall company, and took the matter up themselves.

The show will open at the Broadway theatre some time in March. The only principal signed at present is Lillian Russell.

Of the "girls," those framed up are Bonnie Magin, Frankie Bailey and May Leslie. Miss Leslie will be recalled as the girl with the "piping" voice who always got a laugh on her single speech "Ah, the villagers approach."

"The Syndicate" is said to have put Joe Weber on the pan for going into a combination with a Shubert ally. He replied that it was a purely independent venture, whereupon he was requested to place it in a "Syndicate" theatre.

\$100,000 IN "ROMEOS."

Quite a game in finance was played when the management of the "Three Romeos" decided to close that show last week at the Globe.

The agreement with Charles B. Dillingham gave that manager \$3,500 a week for the theatre. The show was guaranteed to run eight weeks. The show ran seven, but the extra \$3,500 was paid. It is said that the backers, supposed to be rich Germans, have dropped somewhere near \$100,000 on the "Romeos" venture.

The Globe, during one of the best show weeks of the year, is "dark."

"Over the River" opens there Monday. Although \$100,000 was lost on the production, the management paid the company full salaries the week before Christmas.

The firm which exploited the "Romeo" show has given up its office in a Broadway building.

WILL USE FORBIDDEN PLAYS.

Boston, Jan. 3.

The new Toy theatre, run by lovers of the drama, and operated for the amusement of private individuals, was opened Monday night. Only members of the smart set take part in the productions. Plays from well known authors will be produced.

Certain plays that will not pass the censors are said to be on the schedule for production.

KLAW'S SECRET MISSION.

Marc Klaw sailed Wednesday on a German liner for Berlin. He was accompanied by Harry Bissling, who furnishes the electrical effects for the big Broadway productions.

No inkling of Mr. Klaw's reason for the sudden European trip leaked before he left. His mission abroad seems a secret one, though while over there Klaw may attend to several matters in connection with the business affairs of Charles Frohman, Mr. Frohman's illness preventing his personal presence on the other side this season.

LOOKING FOR SHOWS.

The Broadway managers are looking for shows. There is no denying that fact. Several of the big legitimate houses would shift productions were new ones available.

"The Enchantress" at the New York theatre, first slated to leave there Jan. 13, has had its date of departure deferred one week, pending the selection of a successor. "The Pearl Maiden," lately launched on the road for a "try-out," was looked over this week as a possibility to follow the Gaites show, but the report came back it was not yet ready for the Big Alley.

"Modest Suzanne" was brought in to the Liberty this week, not so much, it is said, because A. H. Woods wanted to see his show landed there, but through necessity.

GOT AS FAR AS CAMDEN.

Camden, N. J., Jan. 3.

"The Little Outcast," piloted by Charles Crane, was unable to attract and the company closed here Saturday night.

NEW COMIC OPERA.

"Love and War," the new comic opera by Jules Jordan, will have its premiere at Providence, Feb. 15, being presented by the Jordan-Wolff Opera Company.

It does the advance man no good being a week ahead of a bad show.



ETHEL WHITESIDE
In vaudeville.

WARNING LEGITIMATE PLAYERS AGAINST PICTURE CONNECTION

Actors and Actresses Receiving Notifications Not to Engage With Film Concerns, Under Pain of Loss of Future Engagements. Nat C. Goodwin, of the Latest to Succumb.

Warnings are once more being issued to legitimate actors and actresses that posing for moving pictures will make them ineligible for engagements with the big producers.

This is rendered necessary through the small picture houses blazoning the names of prominent players who had posed for pictures at a time when they are appearing with a legitimate attraction in the same town.

The latest players of prominence to be lured into the posing game are Nat C. Goodwin, who holds a financial interest in a motion picture plant in San Francisco, Mildred Holland, with complete reproductions of her plays, and May Buckley, a well known leading woman.

POOR GUS HILL; HE'S STARVING.

Poor Gus Hill! The once prosperous manager will soon need a benefit. Week before Christmas "Mutt and Jeff" at the Walnut Street, Cincinnati, only played to \$8,700; at the Academy of Music, Baltimore the show got a beggarly \$9,000; Boston would not give it over \$6,000, and the fourth company in a week of one night stands between Oklahoma and Texas couldn't draw but \$6,000.

(Half-salary week, too.)

GIVING AWAY TICKETS.

New Orleans, Jan. 3.

The two rival legitimate theatres are engaged in a "gratuitous tickets" contest this week.

The Tulane, through the "Picayune," gave 250 seats for "Rebecca of Sunnybrook Farm," while the Dauphine, with the assistance of the "Item," distributed twice as many for "Mother." Still there are managers who wonder why business is bad.

TIM MURPHY REORGANIZING.

Tim Murphy is back in New York, after his recent engagement at Powers' theatre, Chicago, where several of his company had to withdraw for divers reasons and his plays failed to prove the biggest money getter imaginable.

Murphy will reorganize and open again in a week or so, again trying Paul Wilstach's "The New Rich." He will also retain his other play "The New Code."

DEPARTURES FROM "JACINTA."

Baltimore, Jan. 3.

"Jacinta," John Cort's German opera comique, which arrived after two weeks in Washington, will likely go to New York from here, laying off next week and perhaps the next, opening at one of the Broadway houses the last of January.

If a New York opening is not suit-

ably arranged, the piece will be taken to the Pacific Coast.

Carrie Reynolds, who left the cast suddenly, is going into vaudeville as a "single."

Messrs. Major, Scheffeld and Temple and Bertha Shalek, principals, have also left the company.

"BOY DETECTIVE" CLOSES.

Chicago, Jan. 3.

Klimt & Gazolli's "The Boy Detective" closed at Milwaukee last week after a tour of eleven weeks. The customary poor business around this season of the year was partly responsible.

"CY" IN A BIG TOWN.

A. G. Delamater is making efforts to secure a Chicago opening for his new piece, "Cy Whittaker's Place," now playing the "one nighters" with Tom Wise in the title role.

Ella Dixon, an English actress, formerly with Edward Terry, has reached this side and joined the William Hawtrey company, playing "Dear Old Billy" under Delamater's management.

"THE FLYERS" DELAYED.

"The Flyers," scheduled to open Jan. 8, may not get out before another week, although the rehearsals are progressing under Hayes Hunter's direction.

This piece, produced by Frederic Thompson, will be the first of George Barr McCutcheon's writings to reach the stage before being presented in serial or book form.

After "The Flyers" is launched with Robert Drouet as the principal player, Thompson will give his attention to "Elizabeth's Chauffeur," which may be produced in February.

SOUTHERN BOOKINGS.

Sam Thall, booking representative for the Mort H. Singer attractions (Chicago), after several days in New York, has returned west after extending the route of "The Heartbreakers," Harry Bulger in "The Flirting Princess" and Henry Woodruff in "A Prince of Tonight" in the south.

William T. Hodge in "The Man from Home" hits Kentucky about the middle of January, opening at Lexington.

Southern time has been arranged by Chas. A. Burt for Paul Gilmore in "The Mummy and the Humming Bird," "The Blue Mouse," "Paid in Full," "The Wolf," "The Man from Home," Frank McEntee and Millicent Evlson in Shakespearian revival, "Introduce Me," Frank W. Richardson in "The Commercial Traveler" (produced before "The Traveling Salesman" saw the light), "A Timely Tip" (new musical comedy), and others.

STRIKE DECISION JAN. 10.

New Orleans, Jan. 3.

The case of Klaw & Erlanger vs. I. A. T. S. E., asking for an injunction pendente lite to restrain the striking stage hands from coming near the Tulane and Crescent theatres, or interfering with the non-union workers employed there, was submitted to Judge Rufus E. Foster, of the United States Circuit Court, on affidavits and without argument. Judge Foster will render a decision Jan. 10.

Klaw & Erlanger showed an affidavit from T. C. Campbell, manager of the Tulane and Crescent, declaring that Louis Artigues, a strikebreaker, had quit work because the strikers had followed him, and had told his wife they would "do him up," and that Artigues' two sons had quit for the same reason. The affidavit stated that A. Chateau, an electrician, had quit because A. J. Skarren assaulted him. "The Syndicate" presented another affidavit from Louis E. Weir, who previously had sworn he had been struck by John King, president of Local No. 39, saying that he did not know whether it was King, but that he was struck; also that on the night of Dec. 25 he was followed by two men.

The theatre company showed several affidavits from strikebreakers, testifying that other strikebreakers had been forced to quit, and corroborating Campbell's and other's statements.

The union submitted affidavits from John King and other members of the Alliance denying generally and particularly the allegations of Klaw & Erlanger's affidavits.

Local papers carried a story that International President Charles C. Shay had gone to Montgomery to confer with the Alliance men with "Rebecca of Sunnybrook Farm" (at the Tulane this week). Mr. Shay declared that the story was not true, stating emphatically he had not left New Orleans. I. A. T. S. E. men with "Rebecca" are not working, nor are those with "The White Slave," the Crescent's current attraction.

At the headquarters of the International Theatrical Alliance, it was stated this week that word had come from President Charles C. Shay, who is in New Orleans, directing the strike movement there, that an amicable settlement was expected in a few days.

Just as soon as the trouble down there ends, Mr. Shay will hurry back to New York.

MUSICIANS ASKING INCREASE.

The Musicians' Mutual Protective Union of New York wants higher wages, especially for its members at the Metropolitan Opera House, and is asking that one dollar a man each performance should be granted.

A committee comprising Carl Hackert, Victor Herbert, William Kerngood, William Somerset and Richard Schubbrook has been appointed by the union to confer with a committee from the Theatrical Managers' Association.

This increase will not affect the present scale in effect until next July.

ACTORS' SOCIETY PRODUCING.

The Actors' Society of America is experimenting. Under its auspices a brand new play, "The World, the Flesh and the Tailor," by Hartley Davis, the dramatic critic and writer, will be produced at the Hudson theatre to-day (Friday) at 2.30 p. m. The Society has cast the piece, but does not stand sponsor for the play itself. The theatre has been donated by Henry B. Harris.

It will be strictly an invitational affair with a typical representation of show managers and people. The secretary of the society, Miss Georgia Earle has been issuing the invite.

In having Hartley Davis' piece presented in this manner, the Society expects to accomplish several things. It will give a new play a complete showing before managers who might otherwise toss aside the manuscript. It is also expected to bring the managers, authors and actors into closer relation. The members of the cast will receive a chance to display their talent before a critical audience.

The Society hopes to do actors a good turn and give the Society more prestige and power through bringing new plays and unknown authors into the limelight.

The volunteers to play the Davis show are Reginald Barlow, Henry Mortimer, Al. Helton, William Chatterton, Ogden Crane, Abigail Marshall, Isobel Lee, Sadie Handy.

SOCIETY EDITOR'S PLAY.

Cincinnati, Jan. 3.

"The Woman in the Lamp Light," by Fenton E. Fauley, society editor of the New York Times, dealing with New York life in the middle classes, will have its premiere here at the hands of Woods' Olympic Stock Company.

Julie Blanc, formerly of the Orpheum, is now with the Woods' company.

GOOD FOR PUBLICITY.

Cincinnati, Jan. 3.

Cincinnati's mayor is the man of the hour. Gertrude Hoffman is at the Lyric. Long before time, the church people got busy and said her dances were too bold for this neck-o'-th-woods, asking the mayor to censor her dances.

The Gertrude Hoffmann show got a lot of newspaper attention out of it.

RAN INTO STRIKE.

Findlay, O., Jan. 3.

When Hanlon's "Fantasma" played here it found the stage hands out of the theatre, owing to a local strike of unions. The company was forced to set its own scenery to give a performance.

The company knew nothing of the strike until it reached town.

LEGIT TO PICTURES.

The Bridgeport theatre, Bridgeport, Conn., now playing "Syndicate" attraction, will change policy to pictures Jan. 15.

If the artists who think that vaudeville is beneath them could play exclusively for the auditors, who shrug their shoulders at vaudeville, wouldn't everybody be happy?

"AD" SOLICITOR PROMISES ACT "VAUDEVILLE FORTUNE"

Grace Freeman the Victim. Solicitor Guarantees "Big Time" Bookings in Return for An Advertisement, and Misuses Names of Agents. Hammerstein's Bars "Zit."

Grace Freeman has been the victim of one of the many theatrical newspaper advertising solicitors, who do not stop at any means to obtain "ads" from artists. Miss Freeman's case is an example as well of what theatrical advertising has fallen to, in these days of much competition and little reputation.

A solicitor, on one paper today, another tomorrow (with some papers having five or more solicitors—up to ten) "on the street" asking for "ads" from theatrical people (mostly vaudeville artists), has nothing to offer in return excepting "promises."

These "promises" embody nearly every known thing that could be offered in return for advertising, where the advertising is not solicited upon the merit of the paper as a medium. The "promises" compromise the paper without an exception, for the advertiser invariably believes the "promises" as made by the solicitor are in pursuance of instructions received from his newspaper office.

Whether that is so or not, VARIETY does not know, but it does not believe the business managers or managing editors of some of the journals misrepresented by the class of solicitor who approached Miss Freeman could have been or are aware of the methods and tactics pursued by these men while in quest of "business." For that reason only the name of the paper involved in this particular and peculiar transaction is suppressed.

Grace Freeman is a musical comedy woman, and well known in the west. Appearing at Keith's theatre, Boston, a few weeks ago for the first time in eastern vaudeville, Miss Freeman made a decidedly agreeable impression at that house, and one that might lead any artist to believe further engagements in the first class vaudeville theatres could be secured upon the strength of it.

In the early part of December, after playing in Boston, Miss Freeman appeared for three days at the American theatre, New York, not an unusual custom, when a new act to New York is desirous of "showing" for the benefit of local managers. Miss Freeman's story thereafter is told in the following statement:

Dear Miss Jacobs:
Mr. Sam Harris of ——— approached me on the subject of advertising in his paper, while I was playing at the American Theatre, Dec. 7, for three days. I signed a contract with him for \$125.00 in which he was to advertise me for Saturday Dec. 9 and Sunday Dec. 10, which he did. Also he was to put in press stories, pictures and announcements for the following week, which he did not.
He guaranteed me, if I would give him this ad. bookings on the "big time." He stated he had seen and talked with you about my act and that you would positively handle it; and were working on bookings for Atlantic City and the Fifth Avenue theatre. In fact he promised me contracts from you for both of these places, but finally said over the phone that you could get me only ——— a week. He said also "at he would give

you until 5.00 p. m. Wednesday, Dec. 20, to get me bookings at my figure. He also stated that he had two appointments to take you to see my act while at the American theatre, and that you didn't keep either of them, but was most profuse in your apologies for not doing so. He also said that Mr. Casey sent Mr. Klein to see my act who reported most favorably. I asked him why you refused to handle my act, his answer being that you wanted too much money. He also said that he had made you a proposition to give you a percentage of my salary.
My reason for allowing Mr. Harris to handle my affairs was his telling me that he took Grace Edmonds to you, and you booked her.
(Signed) GRACE FREEMAN.
December 27, 1911.

The "Miss Jacobs" the above is directed to is Jenie Jacobs of the Pat Casey Agency. Neither Miss Jacobs nor Mr. Casey had ever heard of this Harris. When informed by Miss Freeman the solicitor had used her name, Miss Jacobs spoke to him on the phone, demanding he call upon her with a suitable explanation, or she would place the matter in the hands of her attorney. Harris failed to call. The only written acknowledgment from him in the transaction is the following letter:

8.10 Tuesday.
My Dear Miss Freeman:
I write you this in haste. The idea is that when arranging their bill for next week at Atlantic they procured too much talent for which they must pay real money. I have given them until to-morrow at 8 o'clock to obtain work for you at your figure if not then, then I'll show you another way to make a vaudeville fortune. Will phone you at 5.30 p. m. Wednesday. With best wishes.
Yours very truly,
(Signed) Sam Harris.

Upon learning the facts and discovering she had been misled, Miss Freeman threatened to consult with her lawyers to ascertain if money had not been obtained from her under false representation.

The matter was first brought to the attention of Miss Jacobs when she received a letter from Miss Freeman, complaining through not having received any attention from the Casey Agency, as "promised" by Harris. Not understanding what Miss Freeman wrote of, Miss Jacobs asked her to call when the deception that had been practiced was disclosed.

Upon the matter coming to VARIETY, Miss Jacobs was called upon. She is a well-known vaudeville agent on both sides of the Atlantic, and is connected with one of the most reputable and responsible agencies (Pat Casey's) in the show business. Miss Jacobs was still furious over the affair, and while speaking of it, burst into tears.

"It's a terrible thing," said she. "Goodness knows what the acts say about us when we can not get the managers to book them, but that isn't so bad because it is pretty well understood in the profession, but to have a man connected with a newspaper going about using Mr. Casey's and my name in this way to help him in his business and then to say that I wouldn't handle the act because I

wanted too much money is something I think should be stopped. I certainly am not going to allow anyone to use my name in that way and Mr. Casey thinks just the same. I have told my lawyer about the matter, but if VARIETY is going to print it, that is just as well, as far as I am concerned, for I only want to make it known that any outsider who represents himself as authorized to speak for the Casey Agency or myself is an imposter."

Many instances are told daily of different solicitors and their methods. But last week an act at Hammerstein's stated that, thinking they were signing an order to secure a photograph of themselves for publication gratis, they discovered a display advertisement for them had been printed. They received a bill for it Monday morning. Afterward a collector called with their written order for the advertisement, the "copy" of which had been prepared by the solicitor, who secured a commission upon the gross amount of the "ad."

On the "small time" the work of the advertising solicitor has been very crude. The real "small time" act, with no expectation of improving itself or position can not well afford to advertise. But the "ad" solicitor found a way to circumvent this condition. He worried the act into giving him an advertisement, generally upon the promise of long credit. When payday arrived however the act would find the order it had signed for the advertising copy had turned out to be a box office order upon the act's salary. This practice still prevails in a way, but the New York "small time" vaudeville managers took prompt measures to stamp it out upon being advised of the procedure. Several of the "small time" theatres barred the solicitors of the paper which had permitted the method from again entering the houses. The amounts were usually small, from \$3 up to perhaps \$20, but always a hardship on the acts.

The way in which these orders were often forced was through the solicitor telling the act he was a critic (in some cases he was), promising a "good notice" in return for the advertisement, or a "roasting" on the other hand. Ofttimes happened a solicitor on the back of the stage afterward appeared in the front row of the orchestra, with a pad on one knee and a pencil in his hand, taking copious notes, as though to thoroughly dissect the entertainment, the elaborate preparation all being for the purpose of frightening the acts on the "small time" into advertising. Collier's Weekly not so long ago took up the question of the abuse of advertising by one New York Journal, which helped to eradicate a growing evil at that time. Since then, with the promiscuous engagement of anyone as an "advertising solicitor," the methods are bringing much reproach to the reputable theatrical newspapers and their reputable solicitors.

Solicitors are divided into two classes, good and bad, not in the quantity of business secured, but in the manner in which it is procured. A good solicitor only promises the ad-

vertiser he will see his copy is carefully followed, that the advertisement shall be set up in an attractive style; and that he will secure the best position possible in the paper for the advertisement. Further than that a theatrical advertising solicitor compromises his paper, but there are many who have no hesitation in promising what Miss Freeman was promised, thereby compromising agents as well. Often the solicitor will volunteer that for an advertisement a "good notice" will be given in a critical review, or that reading notices (and often a special story on the debut) will be printed. A paper is privileged to give away its space as it pleases, and solicitors are connected with the business departments of every publication.

VARIETY does not pretend to stand upon a pedestal, but it claims its solicitors closely follow the ethics of their profession. If reputable solicitors only are connected with reputable theatrical newspapers, which seek business upon their standing or merit as a medium, there would be no instances such as the Freeman-Harris case.

Some vaudeville agents have been reported as informing acts if they (acts) would allow these particular agents to book them, they would receive a good notice in this or that paper, the agents claiming to have "influence" with the critics. As far as VARIETY is aware, there is no theatrical newspaper of which this may be said by any agent, and it is on a par with the methods of the solicitor of the Harris calibre.

Another chapter to the advertising solicitor and his methods was tacked on last Friday when William Hammerstein notified C. F. Zittel ("Zit") he would no longer be on the welcome list at Hammerstein's Victoria.

The report was a surprise, for Willie Hammerstein, in all newspaper affairs, is a matter-of-fact and cold proposition. No one appreciates the value of publicity or understands better how to obtain it than this same William. Mr. Hammerstein fostered and encouraged at one time the line of advertising "Zit" struggled after, but Willie turned, according to his own account, given to a VARIETY representative about as follows:

"These 'Shooting Stars' have been at the house nearly two weeks. Not a line in the Journal. They didn't advertise, I know, but as the feature of the bill were entitled to some notice. They never killed anyone, and as a business proposition I re-engaged them after their acquittal by a jury.

"When the Journal ignored them day after day, I asked Zit the reason. He adopted a high moral tone for the paper, and that made me a little tired. I asked him why Gaby Deslys was exploited every day in his paper for the Shuberts as a demonstrator, lecturer and teacher to women, and if he knew this young woman's record, but he hedged; then I told him to keep out of my house."

"Zit," however, has pursued his dual role of "dope" critic and advertising solicitor on purely business principle, even including a little press agency on the side.

"INDEPENDENT" "SMALL TIME" WILL BUILD MORE THEATRES

Cunningham & Fluegelman Firm Expects to Operate Eight Houses Within a Year. Wall Street Backing. May Look for "Outside Bookings." Stock Companies Part of All Performances.

The "Independent" "small time" vaudeville theatres in Greater New York will be largely increased during the coming year, according to I. Fluegelman, the operator of the Cunningham & Fluegelman firm, now playing "pop" vaudeville in the McKinley Square theatre, Bronx, and the DeKalb, Brooklyn.

Mr. Fluegelman declined to give any locations or neighborhoods his firm will invade, saying he preferred to announce each house as the details for the erection of it were fully completed.

The policy of the new theatres is to be the same as at the DeKalb, acts with a permanent stock company. Edna May Spooner is the perpetual star at the DeKalb, heading her own company, playing two sketches weekly, changing with the "split" of the regular program, and running the pieces about twenty-five or thirty minutes. Miss Spooner is under contract to the firm for two years, with an option of three more. She receives a certain sum weekly, supplying the entire pieces. A similar company, with a well known stock woman at its head, will be installed at the McKinley Square shortly. The companies may be exchanged in the different Cunningham & Fluegelman houses at stated intervals.

Cunningham & Fluegelman book through the Shay & Shea agency, which also has the Moss & Brill concern, another "Independent" small timer, with theatres in Manhattan and Brooklyn. It was reported this week the two independent firms had placed a proposition before Harry Shay of the booking agency, to incorporate, take larger quarters and inaugurate an active campaign to gather in "outside bookings," linking these with the houses of the two concerns, each of the latter to take stock in the new agency to be formed.

At the Shay & Shea office, nothing could be obtained regarding this report, though Messrs. Fluegelman and Shay admitted some such plan was in contemplation. From the meagre information gleaned, it would seem that Mr. Shay was the pivot upon which rested the proposed booking combination.

The strength of this "small time" "Independent" opposition to the larger "pop" vaudeville circuits in and about New York, appears to be the people connected with it. The Samuel A. Cunningham of Cunningham & Fluegelman is president of the Bankers' Safe Deposit Co., and has extraordinarily strong financial connections, according to reports.

A manager in possession of considerable data regarding the Cunningham & Fluegelman firm, said to a

VARIETY representative Wednesday: "Do you recall a story VARIETY printed some months ago regarding a downtown bank which loaned a 'small time' theatre about \$4,000?"

Answered in the affirmative, he continued: "The Cunningham & Fluegelman firm is the outgrowth of that deal, partially correct as printed. Fluegelman was treasurer at the Garlick some seasons ago. Then he was manager for Chas. Grapewin. Later he went out on the road for Klaw & Erlanger. Somehow he and Thomas Johnson (The 'Thomas' of K. & E.'s' outer office) put \$6,000 in the Crescent on 135th street. The building was owned by the National Biscuit Co., which would not lease it for a picture place. Fluegelman knew Mr. Cunningham, and asked him to use his influence with the company. Upon Cunningham being informed of the venture, and the Biscuit Co. refusing to lease, Cunningham bought the property, giving a lease to the two men. Afterward he took a third interest in the proposition.

"The profits ran from \$400 to \$500 weekly. Cunningham was much impressed I heard at the time. When Fluegelman and Johnson sold the Crescent for \$16,000 returning Cunningham his share of the profit and a lease for \$6,500 yearly of a piece of property for which he did not expect to secure over \$2,500 annually, Mr. Cunningham dove right into the vaudeville business, telling Fluegelman to go ahead, get locations and contract to build; he would do the rest."

Fluegelman said to a VARIETY representative when asked regarding this story, that he did not care to comment upon his firm, but admitted Cunningham was the person described. "This is solely a business proposition with us," said Fluegelman. "We have no stock to sell, don't want any partners, and there is no occasion for me to talk. We think there is money in this line of vaudeville and we are going after it. We are operating our houses as first class theatres should be. They are well built, modern in every respect, and we will place our house staffs against any on Broadway. That's all I want to say."

Leon Carpenter, manager of the Fifth Avenue theatre last spring, is manager of the firm's DeKalb, Brooklyn.

None of the new theatres to be built, remarked Mr. Fluegelman during the conversation, would be at less than 2,500 capacity.

Moss & Brill are building a "pop" house at Fifth avenue and 44th street, Brooklyn. It will be called The Bay Ridge.

"BLACKLIST" BRINGS TROUBLE.

Daniel Supple, manager of the McKinley Square theatre, held the baggage of Lota Milton & Co. at the house last week, claiming a violation of contract, despite Miss Milton's word that the old lady in her sketch was sick. She had a doctor's certificate to prove her assertion.

Unable to secure her baggage, Miss Milton appealed to the police, who haled Mr. Supple before a judge who held him for grand larceny and \$1,000 bail, which was furnished.

The theatre management immediately turned around and entered a suit against Miss Milton for \$110 damages, claiming a breach of contract. Her baggage, still in the theatre, was attached. The theatre people, through Henry Fluegelman, attorney, of 299 Broadway, laid stress in their claim that the McKinley Square is "blacklisted" by the United Booking Office, which fact Miss Milton discovered, and therefore refused to fulfill her engagement.

Miss Milton has engaged the O'Brien & Malevinsky, attorneys, to look after her interests.

BOOKINGS ARRANGED FOR.

The new theatre at 110th street and 5th avenue, New York, will open with "pop" vaudeville in March. It will be booked by the Prudential Vaudeville Exchange.

The house will be called Lowe's 5th Avenue theatre, managed by Albert E. Lowe.

THE WADSWORTH OPENS.

The Wadsworth theatre, a house just completed at 181st street and Wadsworth avenue by G. L. Lawrence and managed by Messrs. Ornstein & Bock, was opened with vaudeville and pictures Jan. 4.

The house seats 1,000. Six acts are played, booked by the Family Department, U. B. O.

VAUDEVILLE AND STOCK.

Cincinnati, Jan. 3.

J. R. Allen, a former stock company manager, has leased the Auditorium, Seventh and Elm streets, for two years and offers a combination of vaudeville and tabloid stock, with Eleanor Ripley as the star. Three shows a day at 10-20.

DAUGHTER ASKS DIVORCE.

Philadelphia, Jan. 3.

Mrs. Ferdinand Singhi, daughter of Sigmund Lubin, picture manufacturer, has instituted a suit for a divorce from her husband, formerly general manager of the Lubin concern.

SMALLPOX SCARE.

Brunswick, Me., Jan. 3.

Four cases of smallpox were found in a local boarding house. The Pastime theatre and the schools have been closed. An epidemic is feared. Several members of the household attended the theatre New Year's Day.

A vaudeville bill at Oklahoma City last week strenuously attempted to decide among themselves which act was the headliner, with a consequence that two were fined in police court the next morning.

PRUDENTIAL AGENCY MIX-UP.

There is a turmoil at the Prudential Vaudeville Exchange that is making an awful effort to stifle itself, but the facts have found an outlet, and the Knickerbocker Theatre building is agog with much talk about the coming doings.

Since Carl Anderson joined the forces, a story has gained ground that the head man of the firm has been trying to oust Walter Plimmer, at present general manager of the concern.

Mr. Plimmer refuses to be ousted through holding the lease of the offices in his name, and also controlling personally the bookings of a few houses now in the company.

It is stated that the Prudential paid W. S. Cleveland \$2,500 for the booking business, but since then has added quite a few houses.

The company will have new offices, Mr. Plimmer likely remaining in those now occupied, and Anderson taking some of his own. Anderson denied the stories, but stated there was a possibility of the Prudential taking offices somewhere else.

Harry Clinton Sawyer has been absent from his desk at the Prudential for a couple of days. Rumor has it that he has severed all connections with the firm.

FAM'S PITTSBURGH BRANCH.

The Family Department of the United Booking Offices is again looking about for someone to take hold of a Pittsburgh branch for it, according to report. A couple of times in the past the Pittsburgh scheme has been gone into, but never finished.

The Colonial, Rutherford, N. J., a house of 800 capacity, opens Jan. 10, with the sub-agency of the United Booking Offices supplying the acts.

Last week the new Empire, Richmond, jointly operated by Wilmer & Vincent and Jake Wells, started, Rosalie Muckenfuss of the Fam. Dept. booking.

The Opera House in Portchester, N. Y., formerly booked by the Family Department, will hereafter be supplied by the Prudential Vaudeville Exchange.

OPENING WITH 1,800 CAPACITY.

Chicago, Jan. 3.

The new Lincoln, at Lincoln and Belmont avenues, will open next week, playing five acts at 10-20 and 30, twice a night. The capacity is 1,800. Messrs. Anderson and Price, who will look after the theatre, have placed the booking privilege with the Western Vaudeville Managers' Association.

STOCK HOUSE FOR "POP."

Philadelphia, Jan. 3.

The Franklin theatre at Third and Catherine streets, which has been offering stock by the Thomashefsky Company since opening about one year ago, has been taken by Miller & Kaufman and will be added to the "pop" vaudeville chain, opening Jan. 8.

Three shows daily will be played and five acts weekly used. The I. Kaufman Agency will supply the acts.

PACIFIC COAST CONNECTION IN SIGHT FOR "ASSOCIATION"

**Chas. E. Bray in Readiness for Pacific Coast Invasion.
May Form Combination including Bert Levey
Agency, Western States, or Both. "Third
Circuit" on the Coast a Present Possibility.**

Chicago, Jan. 3.

The Western Vaudeville Managers' Association has decided to increase its western holdings, and within a short time will probably be offering time as far west as San Francisco, with several additional weeks along the coast. While no definite statement could be obtained, the plan is practically confirmed.

Preparations for an invasion into the far west have long been under way and with the coming visit of Bert Levey to Chicago the matter may be finally closed, for it is learned that C. E. Bray, general manager of the W. V. M. A., has been negotiating with Mr. Levey, with a view of absorbing the latter's string and with the acquisition of several more coast towns place his office in a position to route an act through to the Coast by offering from fifteen to twenty-five weeks in towns that as yet have been unexplored by the larger circuits.

It is also rumored that Bray has received overtures from the Western States Vaudeville Association (including the Ackerman-Harris holdings). This seems a most plausible connection for the Association to make because of the close connection with the Orpheum Circuit through Ackerman's interests.

In a Coast contract calling for independent time, the initial jump has always been the setback. Once an act has reached the Coast there is little trouble in securing consecutive engagements, but to find attractions of the proper kind willing to sacrifice the transportation has always been the difficulty. "The Association" has never had a Coast connection, but is at present supplying bookings for houses located as far west as Wyoming on the north and Oklahoma to the south.

The Pacific Coast has heretofore been looked after by the Bert Levey office, the Western States Vaudeville Association (under the management of Ella Herbert Weston) and the San Francisco office of the Sullivan-Considine Circuit. Ernest Howell also has been booking a few good weeks in lower California, but the bulk of the Pacific Coast vaudeville (other than Orpheum Circuit) has been divided between the three former agencies.

When a Coast agency becomes at all important, it is necessary to appoint a Chicago representative to send out weekly material. This proved another difficulty. At present Levey is not represented here, nor is the Ackerman-Harris agency, though both have repeatedly tried to secure a permanent representation. Those houses situated in lower California, Arizona and New Mexico naturally suffered because of these conditions and were forced to

pay the limit for bills. Were the independents properly connected with the middle-west, this handicap would be overcome and as a result both manager and artist would be benefited.

The Portola Louvre in San Francisco would likely switch to the Association office and with a branch agency in San Francisco and Los Angeles any number of Coast towns would come in. Numerous complaints about coast conditions have reached Chicago. Several times the White Rats threatened to remedy affairs westward.

The San Francisco Sullivan-Considine office has in the past paid little attention to "outside houses" while the Pantages office refuses to book anything except its regular circuit theatres. Eventually both the Levey time and the Western States Vaudeville Association may join the Bray movement, since it seems a feasible one and the best way to straighten out the present complicated Coast situation.

In the event of present plans falling through, Mr. Bray will probably campaign the west and corral what he can, independent of present western agencies since he has determined to break into the far west. Any alliance of this nature would mean a betterment of conditions and again might make what has long been a Coast "boogey" (the third circuit) a reality.

CHICAGO'S ONE-DAY RECORD.

Chicago, Jan. 3.

"The Winning Widows," the new Eastern Burlesque Wheel show which took up "The Majestics" route, broke the Sunday record at the Columbia Dec. 31, getting \$2,100 on the day.



BLOSSOM SEELEY

THAT MUCH IMITATED GIRL.
Who will be seen in vaudeville in the course of a few weeks.

CLAIM THEY WILL BUILD.

Reports from Cincinnati that the Gordon & North Amusement Co. was in on a deal whereby it and certain Cincinnati capitalists were after sites in Columbus and Indianapolis to build burlesque houses there, to be completed by next season, were confirmed in the New York offices this week.

Through Cliff Gordon's appearance in Cincy last week where he filled a vaudeville date and incidentally held several conferences with Attorney Frank Gusweiler of that city, who represents the Cincinnati men interested in the proposed project, the news came out.

The Indianapolis site has practically been closed, the building to go up near the Claypool Hotel. In Columbus, the men have their heart set on a place on High Street.

Charles Robinson, of Columbus, is one of the most active men working with G. & N. towards the realization of the new houses. The theatres are planned as adjuncts to the Columbia (Eastern Wheel) Circuit and will be patterned after the new Standard theatre which Rud. K. Hynicka will build in Cincinnati.

The Columbus and Indianapolis houses will be ten-story buildings combining both offices and the theatres.

At the Gordon & North offices it was said that there was plenty of Cincinnati money being coupled with what the G. & N. firm would invest. The latter are expected to own the controlling shares of stock.

The odd thing in connection with the announcement and verification is that experienced burlesque men like Mr. Robinson ("Crusoe Girls") and Gordon & North should have selected two cities in which the Eastern Burlesque Wheel has tried out burlesque, without sufficient result to warrant keeping either town on the Columbia Circuit.

\$1,038 AT MIDNIGHT SHOW.

Youngstown, O., Jan. 3.

A midnight show was given here New Year's Eve by Billy Watson's "Beef Trust," to receipts of \$1,038. It was a turnaway house.

Newark, Jan. 3.

Sim Williams' "Ideals," playing the new Miner's theatre this week, sprung a new one on the Newark theatre regulars by playing a midnight performance New Year's. On the three performances \$1,800 was the answer.

The midnight show netted some odd \$760.

Philadelphia, Jan. 3.

There was much hilarity around the theatres here New Year's and at the Trocadero, the Western Wheel attraction gave a midnight show which filled the house.

FINED MOTHERS FOR AMATEURS.

Indianapolis, Jan. 3.

Judge Taylor of the Juvenile Court, fined five mothers \$5 and costs each for allowing their children under 16 years of age to compete for prizes in amateur contests, in various picture houses.

GALLAGHER AND SHEAN OUT.

"The Big Banner Show" is going to lose its proprietors and principal players, Ed. Gallagher and Al. Shean. Werba & Luescher have signed the team to take the chief roles in "Boy or Girl," a new production the firm expects to first present in New York around Mar. 1 at the Amsterdam.

To replace themselves with the Eastern Burlesque Wheel show, Gallagher and Shean have engaged Williams and West. One of the latter couple is deputizing this week in Philadelphia for Mr. Gallagher, who had to stop after the Columbia theatre, New York, engagement last week, to recover his voice.

Another change is the substitution of Ray Montgomery and the Healy Sisters for Howard Martyne and the Howe Sisters, the latter three-act leaving the company last Saturday and arranging to open on the "small time" next week.

"The Banner Show" did a big week's business at the Columbia, drawing in around \$7,500, but the week previously (before Christmas) the receipts were not alarmingly high at the Gayety, Boston. Starting the season in a somewhat weakened condition, "The Banner Show" improved, until reaching the Columbia it was conceded by the burlesque men to have been one of the best all-around entertaining companies there this season. What effect if any the departure of the owners from the production will have upon its business remains to be seen.

Gallagher and Shean will rest for a couple of weeks until commencing rehearsals for the "Boy or Girl" musical comedy. In that Mr. Gallagher will have a straight role; Shean will continue his "Dutchman" as seen this season with the burlesque troupe. The legit attraction will first open in Philadelphia some time in February, after rehearsing for four weeks or so. "Boy or Girl" will star no individual.

WESTERN WHEEL "AMATEURS."

According to present plans, amateur nights will be the proper caper on most of the eastern cities of the Western Wheel before the season is over.

Tom Miner went to Philadelphia today with twenty amateurs and took along the trick drop which has been used at the Eighth Avenue theatre here for some years.

Next week, Miner and his amateurs will invade Washington, with Baltimore as the next stand.

It is believed that the "amateurs" will help business more ways than one.

ZIMMERMAN STEPS OUT.

Philadelphia, Jan. 3.

J. Fred Zimmerman who built the Liberty and Keystone theatres, has announced he has no further interest in the Germantown theatre, in course of construction at Cheltenham and Germantown avenues. The withdrawal of Mr. Zimmerman means that if the house is finished it will be with other capital. No further information has been given out.

LONDON

VARIETY'S LONDON OFFICE

5 GREEN ST., LEICESTER SQUARE. (CABLE "JIMBUCK, LONDON.")
W. BUCHANAN TAYLOR, Representative.
(BAYARD)

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

An apparently official statement has gone forth to the effect that the famous Cavour restaurant in Leicester Square, is to be demolished, and in its place erected a first-class theatre at the head of which will be Oscar Asche now running "Kismet" at the Garrick.

Lewis Waller advised the taking over of Madge Titheradge, Eille Norwood and Lewis Broughton to New York for the chief parts in the "Butterfly on the Wheel." He cabled to London to the people wanted, and the run of that play came to an end at the Queens theatre.

George Alexander may secure the English rights of "Turandot" the Chinese play by Vollmoller, recently done in Berlin. We are promised a run on Eastern subjects and Eastern settings for Sir Herbert Tree now states he will shortly produce a Chinese drama, adapted from one of Pierre Loti's works.

There will be a Grand Opera fight in the provinces in the coming year. Doubtless owing to the flip given to this type of entertainment by the Hammerstein boom running in opposition to the Quinlan Company, which raked in piles of money this autumn, there will be a company promoted by Herr Ernest Dernohf, who is said to have secured Kirkby Lunn for one of his leading singers.

The death has occurred of Senor Barbalonga, the Italian baritone, who has been in England the last eighteen months. He went to his home in Copenhagen a few days ago, and died suddenly. He was engaged to appear in New York in the New Year, and was to have sailed Dec. 23, booked for the Sullivan-Considine Circuit.

William Mollison, the Scotch actor, who was said to be the best "Pistol" (in "Henry V") of the last decade, died at Dundee.

Sealby and Du Clos, the dancers from Paris, opened successfully at the Palace last week. They perform a series of exceedingly graceful ballroom movements, including variations of the "no-clasp" waltz.

A feature of the forthcoming production of "The Night Birds" will be that whilst it is a musical piece on the lines of operetta no chorus will be used in the first part.

"The Marriage Market" is the name of a Hungarian musical comedy which George Edwardes is going to bring to London. Not only has he secured the English rights, but he has engaged Madame Petrich, the Buda Pest "star" in the play. Curiously enough

the entire action of the piece occurs in California.

"Charley's Aunt" is being revived for a short season at the Whitney theatre.

Wilkie Bard and Maldee Scott are in pantomime at the Theatre Royal, Birmingham.

Sir Thomas Lipton has presented Sir Edward Moss with a collection of valuable pictures, representing old time vaudeville "stars."

Nella Webb was the chief attraction in the first bill at the new Savoy Theatre, Glasgow, which opened last week.

"The Blue Danube," a sketch by Samuel Collins, shown in America, has been disposed to O. P. Heggie, one of London's best character actors, and will very likely be done in some West End music hall. Collins' other sketch known in America as "At the Switch," met with no success at the Tivoli. It has now been put on in another form as a curtain raiser before "The Honeymoon" at the Royalty. The telephone girl is Scotch, and the playlet has been thoroughly Anglicised. It is doing well.

The news that Lee Shubert will reach London shortly after the new year, has set theatrical folk talking as to his intentions. The story has been going around the Shuberts intend to get a theatre in London. Some have gone so far as to state the exact location. No confirmation is to be had.

Wilkie Bard has received permission from Herman Finck to sing a parody of "In the Shadows." This number has swept the entire kingdom in a popular wave. Bard's parody is very cleverly written, and devoid of suggestiveness.

"The Follies" are to include in their performance at the Empire, Leicester Square, a burlesque ventriloquial show, "with apologies to Arthur Prince."

DRAMATIC AGENTS' OFFICERS.

At the regular election of the Dramatic and Musical Agents' Association Tuesday afternoon, Matt Grau was elected president, Paul Scott, vice-president; Herbert K. Betts, secretary, and Fred Darcy, treasurer. (Miss) Georgia Wolfe was elected to membership.

The trustees and the advisory board will be named at a special election to be held later in the month.

Jan. 17 the Association will pay a tribute to the memory of its first president, the late Mrs. Beaumont-Packard, who was instrumental in effecting the organization.

"THE SKIRT" SAYS

SPEAKING OF WOMAN, MOSTLY.

From what I hear, a company or so now on Broadway, or at least the chorismen among others of the troupes, should be a little more circumspect. Stories are wafted about, and may be magnified, without any effort on the part of those who hear them to secure verification, though the tales about the company this paragraph is written don't require any confirmation. There have been several merry little parties, of their own peculiar kind, I am informed, and 'if no more judgment is exercised in the future than in the past, some day a New York daily may accidentally drop onto one of these things, and there will be a story as is a story about it. It seems to me that the managers of these companies with their odd assortment of choristers and principals cannot possibly claim ignorance of the goings on, especially since no one involved is so very secretive, even behind the wings. The reproachful story when it does arrive will likely include all concerned. There isn't a daily in New York which would not have found a way to "spread" that "wedding" affair lately happening, had one received information about it.

Sometimes I almost envy Pat Casey his popularity, for Pat is decidedly popular, and the high favor in which he is held appears to know no limits as to grades. I happened to see the following telegram lying on Mr. Casey's desk in his office. While Pat was delivering a short harangue that must have made the Times Building tremble at the vibrations of his nice young and healthy voice, I just copied the wire, for I recognized the name of the sender. Dated Chicago, this is what is said:

"You have a big place in my thoughts. I don't quite know what has so strongly placed you there; I guess it is that face and those eyes, which shine from a big heart. Merry Christmas and Happy New Year to you. Levy Mayer."

I only know that Levy Mayer is just about the biggest lawyer and brainiest person between New York and San Francisco, and when a showman can attract the good will of a man of Mr. Mayer's calibre, such as his wire to Pat indicated, I think it should be put on record.

"Modest Suzanne" (Liberty) brought to Broadway pretty women and beautiful gowns. Kathryn Osterman was the best gowned of the cast. Her first dress was indeed a "creation." It was a white and pale blue, veiled in a drapery of gold lace and tassels. A tea gown worn by Miss Osterman in the third act was a marvel in workmanship. The gown itself was pink, over which was a kimono coat of pale blue chiffon. The sleeves were banded in fur. Sallie Fisher was demure in a gray costume that proved to be two dresses in one. A little unfastening and Miss Fisher was entirely in coral. An evening frock of old blue

chiffon over pink was worn by Miss Fisher in the second act. For the last act she was charming in a white frock, trimmed in black lynx. Florence Martin, a pretty brunette, was clothed in frocks of simple lines. Harriet Burt wore a white gown trimmed in green. The chorus in two acts were in evening gowns of every hue and combination, all sparkling in gold, silver, or crystal. Noticeable in the third act were white serge skirts and pale blue jackets worn by the chorus in a riding number.

The young woman of Smythe and Hartman (Colonial) is a pretty blonde who wears her clothes well. Appearing first in a mustard colored tailored suit a change is made to an evening frock of the same hue. A third costume was a gray evening gown, having a touch of blue and coral.

Lulu McConnell (McConnell and Simpson) for her dual role in "The Right Girl" wears, as the weeping sister, a frock of old rose chiffon, and as the female drummer, a white shirt waist and skirt.

Gertrude Bryan, resembling Ethel Barrymore in her younger days, is the prettiest girl on Broadway just now. As a boy, Miss Bryan looks the part, not an easy task for a girl. With Scotch kilts on in "Little Boy Blue" at the Lyric, Miss Bryan was at her best. At the finale she dons a simple white frock and carried out the lyrics of the song, "She'd Look Nice in Anything At All." The Bal Tabarin scene of "Little Boy Blue" is an exact duplicate of the original in Paris. The chorus women were elaborately dressed but a few of the smaller girls with Miss Bryan in a Scotch number carried the honors of the evening.

Catherine Hayes (Hayes and Johnson) will have cause to remember the wind around Times Square, and it is some wind at times. As Miss Hayes emerged from the subway the other day the wind ripped her hobble skirt from hem to knee, disclosing the scant underdressing usually furnished a "hobble." A policeman came to her aid and hailed a taxi, which put her down at the Putnam Building just across the way.



WHITE RATS' CLUB HOUSE

An early view of the proposed front of the new club house on West 46th St.

STOCK

STOCK ENGAGEMENTS.

The following engagements for stock have been reported this week, the agencies acting in the transactions named in parenthesis:

George Webb, Pol's Stock, Scranton, next summer (Paul Scott).

Percy Melden, Duncan Penwardin, John J. Kennedy, Olympic Stock, Cincinnati (Paul Scott).

Florence Meek, Charles J. Haines, Geraldine Russell, Victor Harvey, Patrick J. Butler, for tabloid drama, six weeks' engagement, Victoria Stock, Rochester (Paul Scott).

William Elliott, Royal Byron, Ethel Cunningham, Winona Bridges, Kalem pictures (Paul Scott).

Emma Campbell, Gayety Stock, Hoboken (Jay Packard).

Robert Tabor, Crescent Stock, Brooklyn (Jay Packard).

Arthur Hill, John Craig Stock, Boston, six weeks (Jay Packard).

GHOST DIDN'T PROMENADE.

Baltimore, Jan. 3.

The Savoy, operated by H. Bascom Jackson as a stock house, closed suddenly Dec. 29. Mr. Jackson made an assignment for the benefit of his creditors Friday at noon, and the receiver, J. F. Brady, decided to close at once. The company, while fairly good, failed to attract the Baltimore theatre-goers.

Some of the company are said to be in straightened circumstances, as the "ghost" failed to promenade for several weeks.

Claude Daniels, late leading man of the Boston Players' Stock at the Savoy, is still in town. It is rumored he will secure the lease of the theatre from Jackson and install a stock company of his own in the near future. Another rumor has it that Jackson will inaugurate a short season of "pop" vaudeville and pictures.

TAKES IN ANOTHER BLANEY.

Philadelphia, Jan. 3.

Harry Clay Blaney has purchased an interest in the Blaney-Spooner Stock Company, now at the American theatre in this city, and will make his appearance next week in "The Adventures of Polly," a play by Charles E. Blaney and Cecil Spooner, never presented here. James Wall will continue as manager of the American.

FISHER CO. IN MARCH.

Los Angeles, Jan. 3.

The Fisher Stock Company is planning to start its spring engagement here March 3 next.

EVERYBODY IS WONDERING.

Hoboken, Jan. 3.

Milton Herschfeld seems to have hit the proper policy, with stock at the Gayety, as the house did capacity all last week. The other stock managers in New Jersey are wondering if business will keep up. So is Herschfeld.

PICKED A DEAD ONE.

Atlanta, Jan. 3.

The Atlanta Players who inaugurated a stock regime at the Orpheum recently, closed down last week on account of bad business. Stock has been tried here several times without success.

TOLER CO. PUTS HOUSE OVER.

Indianapolis, Jan. 3.

The Colonial Players, under management of Sidney Toler reopened the Colonial Christmas Day matinee with "The Chorus Lady." The Colonial Players are the most competent stock players this city has had. The Colonial was formerly a "pop" house. It is usually hard work to overcome the impression left by that policy, but they are drawing good business nevertheless.

The presentation of "The Chorus Lady" was all that could be desired. Lillian Sinnott in the leading role was charming. The rest of the cast were entirely satisfactory, especially Robert Hyman and Edwin La Cost. The remainder of the company include: May Anderson, Marie DeTrace, Julia Morton, Blanche Frederick, Walter Gilbert, Ralph Lingley, Edwin Hope, Frank Williams, Joe Weston, Malcolm Fassett.

This week "The Virginian" is presented with Mr. Toler in the leading role.

LEADING LADY GOES BACK.

Minna Phillips, former leading woman for the Corse Payton stock company, Brooklyn, who has been playing for some time in Trenton and the Orpheum, Jersey City, has rejoined the Lee Avenue company, opening next week in "The Passport."

Phyllis Gilmore, who has been with the Payton company, returns to her former place at Phillips' Lyceum, Brooklyn, Jan. 15.

L. I. CIRCUIT OF TEN.

The Hill-Donaldson stock company, which has a circuit on Long Island, added two more towns to its list this week, making ten in all.

After a week's lay-off, the Hill-Donaldson company resumed its trouping and played to the best New Year's business in years.

PICTURE STOCK MOVEMENTS.

The Edison Stock Company, under J. Searle Dawley's stage direction, left New York last Saturday to spend the remainder of the winter in the south, expecting to return some time next May. Fifteen people went to Bermuda, the Edison's first trip there.

The Biograph company left New York a day ahead of the Edison company, going to Los Angeles for the winter. The Biograph did not send as many people as it did last year.

RECEIVER FOR "TICKET TRUST."

Chicago, Jan. 3.

Theatre ticket scalping in this city was handed a body blow last week when the H. N. Waterfall Company, known as the ticket trust, passed into the hands of a receiver. Coming just before the New Year's harvest, the action was a serious setback to the Waterfall people, especially since the judge acting in the matter issued orders to Waterfall that he shall not in any way assist in getting rid of the tickets acquired for the big holiday sale.

Incidentally it is hinted several of "the loop" theatres will find themselves heavy losers because they had sufficient confidence in the financial condition of the "ticket trust" to advance several hundred dollars' worth of coupons for the New Year's Eve performances.

There is no law in this state to prohibit ticket trafficking. While the daily papers have from time to time attacked the methods of the speculators, nothing has resulted. It is barely possible that theatre managers here, realizing the immense harm done their business by the "specs" will endeavor to adjust affairs so that the selling and re-selling of tickets will become a thing of the past.

HITCHCOCK HAS SKETCH.

Gertrude Clancy who is said to be some singer will be placed in vaudeville by Raymond Hitchcock in a sketch called "The Girl from Childs."

SHUBERT, NEWARK, READY.

Newark, Jan. 3.

After several delays in getting the house built, the new Shubert theatre is announced to open next Monday with Lew Fields' "Hen-pecks." Lee Ottellengul, formerly connected with Waldmann's theatre, will be manager.

MARRIED IN HOSPITAL.

Kenneth Fisher Bingham, a young singer of Milwaukee, who recently completed a tour of the west and Canada, and has been very ill here in a Presbyterian hospital, was married last month at the institution to Ethel A. Hanks, a Brooklyn girl.

MELNOTTE TWINS.

Jesse L. Lasky presents The Melnotte Twins and the Waldorf Boys in "All Twins," a musical comedy sketch. The book is by William Le Baron, music by Albert Von Tilzer. The act is having its first Metropolitan showing this week at Keith & Proctor's Fifth Avenue theatre, where it has been accepted with acclaim.

The Waldorf Boys are Percy Chapman and Frank Merrill, an exceedingly clever pair of singers and dancers. The act is beautifully dressed.

The Melnotte Twins (Coral and Pearl) who look and work so much alike, even their closest friends have difficulty in telling them apart, wear several stunning and elaborate costumes. "All Twins," like any other offerings with which the Melnotte Twins have been identified, is dainty and refined. Pictures of the Twins are on the front cover this week.

CAN STAND 'EM UP NOW.

The amended ordinance passed by the New York Board of Aldermen a fortnight ago, permitting standees in theatres, went into effect Tuesday of this week, because the mayor did not act upon it.

A year ago, Rhinelander Waldo, then fire commissioner, notified all theatre managers in Greater New York of the law prohibiting standees and demanded that the law be obeyed. Since then appeals to the legislature have been made from time to time seeking a modification of the ordinance, but without avail.

Two weeks ago Alderman Frank Dowling introduced an amendment which would permit of standees in all places of amusement to a depth of ten feet wherever there was a space of sixteen feet in the rear of seats.

"OFFICER 666" BREAKS IN.

Trenton, N. J., Jan. 3.

"Officer 666," Cohan & Harris' newest production, was well received here. The leading roles are played by Wallace Eddinger and George Nash.

The first two acts are the strongest, while the third will be doctored before its first big stand will be made week after next at Baltimore.

The show plays two nights each at Hartford, Worcester and Springfield, Mass., next week.

TO SUCCEED "THE STRANGER."

Wilton Lackaye is rehearsing a new play at the Bijou theatre, which is to succeed "The Stranger." The new one will be produced in about ten days.

The new show will be put on at the Bijou Jan. 11, with a somewhat larger company than is now supporting Mr. Lackaye.

NEW YEAR'S EVE DISAPPOINTING.

There was considerable theatre-going New Year's Eve, although none of the specially-arranged concerts got much of it. In fact it was only the regular Sunday shows that did the big business, although the "Follies of 1911" at the New York theatre drew \$3,300 into the box office.

There was not over a \$200 window sale at any of the legitimate houses that announced special shows. The advance sales were very light, if any at all. Atop the New York Roof \$901 was received.

The Fifth Avenue, a regular house, boosted the top admission price to \$1.50.

Some of the theatre ticket merchants laid in a supply of New Year's Eve tickets. Some still have some of them. The weather was against good returns in strange theatres.

Business all over town took a decided drop Tuesday night—more than is usual after a holiday. The house to suffer the least was the Playhouse, which had \$100 more than was taken the night after Christmas. Practically all the others had a terrific slump, even the Knickerbocker, with "Kismet" giving away a little "paper."

BILLS NEXT WEEK (Jan. 8)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

NEW YORK
HAMMERSTEIN'S
 Edmund Brees & Co.
 Lydia Barry
 Cliff Gordon
 "After Dark in Chinatown"
 Laura Querite
 McKay & Cantwell
 "Sambo Girls"
 Joe Jackson
 Haydn, Borden & Haydn
 "Those Two French Girls"
 Ed Morton
 Elsie Kramer Trio
 (Others to fill)

FIFTH AVENUE
 Sophie Brandt
 Joe Welch
 Harry Fox & Miller-ship Sisters
 Bell Family
 Eddie Leonard & Mabel Russell
 Al & Fanny Stedman
 La Toy Bros.
 Elder & Elder
 Sibley & Sibley

COLONIAL
 "California"
 Drew, Barrymore & Co.
 York & Adams
 Shirley & Kessler
 Will Rogers
 Willie Weston
 Six Musical Cutties
 Seven Picnicians

ALHAMBRA
 Robert T. Haines & Co.
 Nellie Nichols
 Trowie
 Goldberg
 Chas. Ahern
 Troupe
 McConnell & Simpson
 Phila & Pick
 Tanakas

BRONX
 "Romance of Underworld"
 Marquand & Kent
 May Tully & Co.
 John & Mae Burke
 Lester
 Mahoney Bros. & Daley
 James H. Cullen
 De Lisle

AMERICAN
 Hank & Snyder
 Meuth & Davis
 Howard Truesdell & Co.
 Rose & Ashton
 Herbert Brooks
 Martine & Howze
 Sisters

2d Half
 Williams Bros.
 Leah
 Mitchell & Wallace
 Harry Cutler
 Ed Jones & Co.
 Dora Ronca
 Hill & Ackerman
 (Two to fill)

NATIONAL
 Hato
 Bigelow & Campbell
 Tyson & Brown
 DeHaven & Sidney
 Nine Krazy Kids
 Tom & Stacia Moore
 2d Half
 Austin Walsh
 Steele & McCormick
 Louis & Chapin
 Estelle Wordette & Co.

MEUTH & DAVIS
 Landry Bros.

SEVENTH AVENUE
 Leslie Thurston
 Godfrey-Henderson & Co.
 Carlotta St Elmo
 Cameron & Gaylord
 Watson & Dwyer
 Alvin Bros.
 2d Half
 Tucker
 Tom & Stacia Moore
 Ed Gray
 Howard Truesdell & Co.
 Ingels & Redding
 Huse's Dogs

LINCOLN SQUARE
 Austin Walsh
 Brown & Brown
 Horton Knight & Co.
 Mitchell & Wallace
 Nelson & Nelson
 (One to fill)
 2d Half
 Holden
 Henrieville Bros.
 Reuble Sims

Somers & Stork
 Browning & Lewis
 Colin's Dogs
YORKVILLE
 The Holdens
 Rouble Sims
 Three Cook Sisters
 McDonald Trio
 (Two to fill)
 2d Half
 Leslie Thurston
 Godfrey-Henderson & Co.
 Eckert & Berg
 Harlan Knight & Co.
 Cook & Stevens
 Alvin Bros.

GREENEY SQUARE
 Williams Bros.
 Florence Hughes
 Busse's Dogs
 Ed Gray
 May Duryea & Co.
 Madge Malland
 Landry Bros.
 2d Half
 Hato
 Perry & Bolger
 Chas. James & Co.
 McCormick & Irving
 "Nine Krazy Kids"
 Wm Robinson
 Chapman & Barube

PLAZA
 Freeman Bros.
 John Rucker
 Myrtle Butler
 "Stranded"
 Nat Carr
 Randow Bros.
 2d Half
 Bigelow & Campbell
 Morris & Beasley
 Straub Sisters
 Ross & Ashton
 Valentia's Dogs
 (One to fill)

GRAND STREET
 Knowles & Powers
 Griffiths & Doris
 Hill & Ackerman
 Coleman & Francis
 Richardson's Dogs
 (One to fill)
 2d Half
 John LeVier
 Onawa
 Conboy & Wayne
 Grey & Peters
 (Two to fill)

BROOKLYN
ORPHEUM
 George Lashwood
 Belle Blanche
 "Dinkelspiel's Christmas"
 Rosewood Midrats
 Moore & Hauger
 Adair & Dahn
 (Two to fill)

BUSHWICK
 Harry Tighe & Co.
 Lillian Shaw
 "The Hold Up"
 Four Huntlings
 Jimmie Lucas
 Kaufman Sisters
 Marimba Band
 The Kemps
 Herbert's Dogs

GREENPOINT
 Eva Tanguay
 Great Howard
 Lind
 Grace Emmett & Co.
 Conroy & Le Maire
 Victoria & Georgetown
 Windsor Troupe
 Rayno's Bull Dogs

JONES
 Pearl & Roth
 El Clev
 Ingels & Redding
 Murry Livingston & Co.
 Tom Mahoney
 Martini & Maxmillan
 (One to fill)
 2d Half
 Ed Estus
 Fisher & Green
 Force & Williams
 Herbert Brooks & Co.
 Jack Symonds
 Five Musical Smiths
 (One to fill)

LIBERTY
 Perry & Elliott
 Onawa
 Cherry & James & Co.
 LeVier
 (One to fill)
 2d Half
 Root & White
 Myrtle Butler
 Willard Hutchinson & Co.

Regimental Musical
 Four
 Three Gerts

COLUMBIA
 Mabel Wayne
 Regimental Musical
 Four
 Fisher & Green
 Three Gerts
 (Two to fill)
 2d Half
 Ned Dandy
 El Clev
 Toomer & Hewins
 Perry & Elliott
 Wally Trio
 (One to fill)

BIJOU
 Bailey & Tear
 Somers & Stork
 Metropolitan Trio
 Colin's Dogs
 Sampson & Douglas
 Rifner & Cook
 (One to fill)
 2d Half
 John Rucker
 Brown & Brown
 Shrode & Chappelle
 May Duryea & Co.
 DeHaven & Sidney
 W. S. Harvey
 (One to fill)

FULTON
 Perry & Bolger
 Straub Sisters
 Squaring Accounts
 Louis & Chapin
 Chapman & Barube
 (One to fill)
 2d Half
 Beauver, Reed & St. John
 Three Cook Sisters
 Cameron & Gaylord
 Sampson & Douglas
 Rifner & Cook
 (One to fill)

ATLANTA
 Kelly & Laferty
 Lillian Ashley
 3 Richardsons
 Leo Carrillo
 Gerald Griffin & Co.
 Hill & Whitaker
 Salerno

ATLANTIC CITY
YOUNG'S PIER
 4 Sensational Cast-ers
 C. L. Fletcher & Co.
 Duffy & Lorens
 "Baseballists"
 Viola Duval
 Morris & Allen
 3 Tods
 (One to fill)

BALTIMORE
MARYLAND
 Lillian Russell
 Bert Leslie & Co.
 Rawls & Von Kaufman
 Al Lawrence
 Morrissey & Hanlon
 Cycling Brunettes
 The Ahearns
 (One to fill)

BOSTON
 Rock & Fulton
 Clarice Vance & Co.
 Ann Cresce & Co.
 Warren & Keefe
 Frank Stafford & Co.
 Clifford & Burke
 Cartmell & Harris
 Reed Bros.

ORPHEUM
 Asaki & Co.
 Andy McLeod
 Hyde & Williams
 Fitzgerald & O'Dell
 Perry & Bartlett
 Marie Drama
 (One to fill)
 2d Half
 Dave Kinder
 Markee Bros.
 Velder & Morgan
 Hanson & Bijou
 (Three to fill)

SOUTH END
 Dave Kinder
 Markee Bros.
 Velder & Morgan
 Hanson & Bijou
 (Three to fill)
 2d Half
 Asaki & Co.
 Marie Drama
 Andy McLeod
 Velder & Bartlett
 Hyde & Williams
 (Two to fill)

BRIDGEPORT
POLIS
 Teusda
 Dean & Sibley

Allan Shaw
 Walsh, Lynch & Co.
 Four Mortons
 Harry B. Lester
 Chinko

BUTTE
EMPRESS
 Albert Donnelly
 Three Keltons
 Ruth Francis & Co.
 Brady & Mahony
 Etta Leon Troupe

CALGARY, CAN.
EMPIRE
 (Open Thursday Mat.)
 Three Emmersons
 Elmore & Raymond
 Tom Kyle & Co.
 Fred Wyckoff
 McGrath & Yeoman
 Five Merkels

CEDAR RAPIDS, IA.
MAJESTIC
 Arthur LaVine & Co.
 Patsy Doyle
 American Newsboys
 Quartet
 Espe & Roth
 Amann & Hartley
 Hines & Remington
 Von Hoff

CHICAGO
MAJESTIC
 Amelia Bingham & Co.
 Edwin Stevens & Co.
 Adelaide Norwood
 Brown & Ayer
 Lou Ritchies
 T. B. Azger
 Harvey-DeVora Trio
 Wynn Bros.

EMPRESS
 Joe Spisael & Co.
 Ed Letell
 "The Card Party"
 Ramsey's Harmonists
 Appelo Trio

LINDEN
 Hugo Revelly
 Murray Bennett
 Kingsbury & Munson
 Venetian Four
 (One to fill)
 2d Half
 Eurt Carl & Rhell
 Sisters
 Wayne G. Christy
 Marimba Band
 Manhattan Trio
 Three Porters

CINCINNATI
KEITH'S
 (Open Sun. Mat.)
 "Everywife"
 Laddie Cliff
 Conolly & Webb
 Marie Russell
 Paul London
 H. T. McConnell & Co.
 Selbini & Grovini

EMPRESS
 Three Gamons
 Mattie Lockette
 Devil & Tom Walker
 Lewis & Pearson
 Royal Zanettes

CLEVELAND
HIPPODROME
 Walter Kelly
 Ryan & Richfield
 Stepp, Mehlinger & King
 Hickley's Circus
 Flanagan & Edwards
 O'Brien, Havel & Kyle
 Munford & Thompson
 Clemenson Bros.

COLUMBUS, O.
BROADWAY
 Toka Kishi
 Josie & Willie Barrows
 Eldon & Clifton
 Guy Brothers
 Geo. Bonhair Troupe

DALLAS
MAJESTIC
 (Open Sun. Mat.)
 Maurice Freeman & Co.
 Five Musical Lunds
 Krazy, Nobody & Platt

Buford Bennett & Buford
 Zara Carmen Troupe
 Strolling Players
 Marselles

DAVENPORT, IA.
AMERICAN
 "Heart of the Mountain"
 Nicholo Nelson
 Troupe
 Joe Deming & Co.
 Gannon & Tracey
 (One to fill.)

DENVER
EMPRESS
 Charles Montrell
 Richard Hamlin
 Howard & Lawrence
 Edward Clark
 Two Roses
 "Swat Milligan"

PANTAGES
 (Open Sun. Mat.)
 Hebert & Langweel
 Sisters
 Delemend Troupe
 Geo. Hillman
 Georgia Campers
 Viola Galarmo

DETROIT
TEMPLE
 Willa Holt Wake
 "Night in Turkish Bath"
 Merrill & Otto
 Joe Deko's Troupe
 Bert Meirose
 Robert's Dancers
 Lewis & Dody
 Musical Spillers

DUBUQUE
MAJESTIC
 (Open Sun. Mat.)
 Paul Kleist & Co.
 Four Prevosts
 Barto & Clark
 Four College Girls
 Esmeralda

DULUTH
EMPRESS
 (Open Sun. Mat.)
 Altus Bros.
 Coy De Trickey
 Mae Devlin & Co.
 The Stanton
 Maxwell's Dancing Girls

ELIZABETH, N. J.
PROCTOR'S
 Fullerton & Fallon
 Phil Jean Barnard
 Coate & Margurite
 Rehlander's Pigs
 Evans & Lloyd

2d Half
 Four Ladella Com-iques
 James Lichter
 May Evans
 Robert & Morrison
 Jack Harlowe & Co.

FALL RIVER, MASS.
SAVOY
 Paul Perry
 Bert & Lottie Walton
 W. E. Whittle
 Ward Bros.
 Willard Sims
 Grace Leonard
 Aisle Akroyd & Annie Morcroft

BIJOU
 Pitcher Co.
 John T. Murray
 (One to fill)
 2d Half
 Fitzgerald & O'Dell
 Perry Sisters
 (One to fill)

FORT WAYNE, IND.
TEMPLE
 Top World Dancers
 Maxim's Models
 Dick Thompson & Co.
 Mason & McClaire
 Murphy & Thomas
 Hilderbrand & DeLong
 Redwood & Gordon

FORT WORTH
MAJESTIC
 (Open Sun. Mat.)
 Moore's Lads & Lassies
 Slick & Willis
 Walman
 The Ellisons
 Mercedes
 Lee & Cranston
 Lehee & Sterling

Melody Maids & Man
 Kaufman Bros.
 Staley & Birbeck
 Marselles

HARTFORD
POLIS
 R. A. G. Trio
 Tim Cronin
 Henry Horton & Co.
 Ethel Green
 Colonial Sextet
 Cook & Lorens
 Valcettia's Leopards & Co.

HOBOKEN
LYRIC
 Root & White
 Ned Dandy
 Douglas & Flint
 Shrode & Chappelle
 Grey & Peters

HOUSTON
MAJESTIC
 (Open Sun. Mat.)
 Sun's Imperial Minstrels
 LaVeen, Cross & Co.
 Ida Barr
 Dorothy DeSchelle & Co.
 Victoria Singing Five
 Tom Powell
 Musical Brittons.

INDIANAPOLIS
KEITH'S
 (Open Sun. Mat.)
 "Scrooge"
 Van Dyck Trio
 Karl Emmy's Pets
 Diero
 Jones & Deeley
 Loney Haskell
 Hastings & Wilson

KANSAS CITY
EMPRESS
 Cliff Bailey Trio
 Powder & Chapman
 Two Singing Girls
 First, Hadley & Co.
 Edwin Michael
 (One to fill)

KNOXVILLE, TENN.
GAY STREET
 Russell & Church
 Berrick & Hart
 Pollard
 4 Rosemary Girls

LOS ANGELES
ORPHEUM
 Ada Reeve
 Mrs. Gardner Crane & Co.
 Genaro & Bailey
 Cunningham & Mar-
 lea
 Mr. & Mrs. Jack McGreevy
 Les Fraed Nad
 Mile. Defallieres
 John & Emma Ray

EMPRESS
 (Open Sun. Mat.)
 Maud & Gill
 Owen Wright
 The Levins
 Donohue & Stewart
 Jon Tinker
 Kara

PANTAGES
 Perler Sextet
 Tate's Motoring
 Count the First
 The Doughertys
 Sol Berna
 Dave Nowlin
 Melnott Lamole
 Troupe

LOUISVILLE
KEITH'S
 (Open Sun. Mat.)
 Charles Killox
 Claude Killoxwater
 & Co.
 Swor & Mack
 Chas. Olcott
 Clover Trio
 Thaler's Circus
 The Gladdenbecks

HOPKINS
 Guy Bartlett & Co.
 Walters & Frank
 Riegan
 Wilson & Pearson

MILWAUKEE
MAJESTIC
 Cressy & Dayne
 Ida Fuller & Co.
 Christini & Loiset
 Donovan & McDon-
 Stewart & Alexan-
 dria
 Kranz & White
 Clifford & Walker
 Du Gross Trio

MINNEAPOLIS
UNIQUE
 (Open Sun. Mat.)
 Olive Blmer & Tom Jennings & Ranfrew
 Four Musical Hodges
 McKensie & Shan-non
 Eva Ray & Co.
ORPHEUM
 Billy Reeves & Co.
 Mrs. Gene Hughes
 Friscoffs
 Hibbert & Warren
 Norton & Lee
 Snyder & Buckley
 Joe Kelsey
 Sid Baxter & Co.

MT. VERNON, N. Y.
PROCTOR'S
 May Green
 Olive & Platt
 Jack Irwin Duo
 Rice & Rice
 "A Quiet Honey-moon"
 2d Half
 Claude Golden
 Coate & Margurite
 Max Hart's 4 Girls
 Peggy Lenny
 Walter Hast
 Whittier Ince & Co.

NEWARK, N. J.
PROCTOR'S
 Two Van Dycks
 Rawson & June
 Clark & Bergman
 W. S. Dickinson
 Macart & Bradford
 Wynn & Russon
 Four Barde
 (One to fill)

COURT
 Morris & Beasley
 Wm. Robinson
 Willard Hutchinson & Co.
 Fred & Bess Lucier
 Steele & McCormick
 (One to fill)
 2d Half
 Florence Hughes
 Metropolitan Trio
 Squaring Accounts
 Joe Cook
 (Two to fill)

NEW HAVEN
POLIS
 Rem Brandt
 Gordon & Kinley
 Meredith Sisters
 Barnes & Robinson
 Mme. Beeson & Co.
 K. W. Elmore & Sam
 Kaufman Troupe

NEW ORLEANS
ORPHEUM
 "Planophond Min-
 strels"
 Camille Ober
 Leonard-Anderson
 & Co.
 The Whittakers
 Johnny Ford
 Savoy Trio
 John McCauney

NEW ROCHELLE
LOEWS
 Bernivoli Bros.
 Harry Cutler
 Estelle Wordette & Co.
 2d Half
 Watson & Dwyer
 Murry Livingston & Co.
 Sterling & Chapman

NORFOLK
 3 Pendleton Sisters
 Foster & Foster
 Pepino
 Barry Mavne & Co.
 Barry & White
 "School Boys & Girls"
 Takezawa

OAKLAND, CAL.
DELL
 Art Adair
 Phillips & Merritt
 Vilmos Westony
 Sullivan & Pasque-
 lena
 Nat Fields & Co.

OTTAWA
DOMINION
 "The Leading Lady"
 Bert Fitzgibbons
 Nwines & Erwood
 Mito Helden & Co.
 Johnny Dove
 Devoile Trio
 (One to fill)

PARIS
ALHAMBRA
 (To Jan. 15.)
 Four Harveys
 Vigoranto Trio
 The Vivians
 Baggeons
 Olliers & "Amster-
 dam"

PEEKSKILL, N. Y.
COLONIAL
 Pearl Stevens
 Conboy & Wayne

Hall & Clark
 (One to fill)
 2d Half
 Griffin & Doris
 Stranded
 (Two to fill)

PERTH AMBOY
PROCTOR'S
 Joe Flynn
 McCormick & Wal-lace
 Yates
 Dudley & Farren
 Babcock Harcourt & Co.
 2d Half
 Lewis' Dogs & Monks
 May Green
 Those 4 Boys
 Martin & Melvin
 S. Miller Kent & Co.

PHILADELPHIA
KEITH'S
 Harry Houdini
 Edward Abeles
 T. Armond & Carter
 Gould & Ashly
 Milton & DeLong
 Sisters
 Paul LeCroix and Co.
 Callahan & St.
 George
 Gordon & Marx
 Frey Twins

WILLIAM PENN
 Armstrong & Clark
 Walter Lawrence & Co.
 Claire Brandt
 Hugh Lloyd & Co.
 Grace Edmonds
 Harcourt & Leslie

BIJOU
 Fred Dupres
 Lukan's Animals
 Warren Hatch & Co.
 Van & Carrie Avery
 Ioleen Sisters
 John LeClair
 Bros
 Girard & Gardner
 Bob Ferns
 (One to fill)

PLAZA
 Makinleys
 Hally & Noble
 Harry Hargraves & Co.
 Billy K. Wells
 (One to fill)

GREAT NORTHERN
 Austin Bros.
 Will Davis
 Cole & Hastings
 Two Parlings
 2d Half
 The Nelloes
 Buck Bros.
 Morin
 Elsie Van Naly

LIBERTY
 Diving Norrins
 Golden & Hughes
 De Pary Bros.
 Levan Troupe
 "Piano Wizards"
 Clifford Hipple & Co.

PLAINFIELD, N. J.
PROCTOR'S
 Dunlop & Falk
 Gould Sisters
 Those 4 Boys
 Lewis' Dogs & Monks
 S. Miller Kent & Co.
 2d Half
 Beattie Valdare
 Troupe
 Phil Jean Barnard
 McCormick & Wal-lace
 Yates
 Springer & Church

PORTCHESTER, N.Y.
PROCTOR'S
 Martin & Melvin
 Atlas Trio
 Italian Trio
 H. V. Fitzgerald
 Whittier Ince & Co.
 2d Half
 Modelsky Troupe
 Gould Sisters
 Rice & Rice
 Jack Irwin Duo
 Babcock Harcourt & Co.

PORTLAND, ORE.
ORPHEUM
 Knox Wilson & Co.
 Una Clayton & Co.
 Holt's Six Steppers
 Robbie Gordone
 Hawthorne & Burt
 Flying Wards
 (One to fill)

EMPRESS
 Fernandez Duo
 R. R. Raymoth
 Mr. & Mrs. Murphy
 Ned (Cork) Norton
 Marie Fitzgibbons
 Walton & Lester

PANTAGES (Open Sun. Mat.) LaFeydia Reif Clayton & Reif Frank Rutledge & Co Noble & Brooks Abou Hamid Araba PUEBLO, COLO. PANTAGES (Open Sun. Mat.) Lamb's Mankins Dave Nowlin Jas. Smith & Co. Wilson & Cumby D'Urbanos Band RICHMOND, VA. EMPIRE Caesar Rivoli Hilda Hawthorne Armita & Blake Pope & Uno Dan Daly ROANOKE, VA. THE ROANOKE Great Santell Watson & Little Mab & Wells (Two to fill) SACRAMENTO GRAND (Open Sun. Mat.) Bartholdi's Cock- toes Belle Dixon Rawson & Clare Newell & Niblo Harry Thomson Buckley's Canines PANTAGES (Open Sun. Mat.) Les Arlison Davis & Cooper Arthur Ribby Martelle Family Hal Davis & Co SALEM, MASS. SALEM St. Onge Trio Perry Sisters (One to fill) 2d Half Picher Co. John T. Murray St. Onge Trio SALT LAKE CITY ORPHEUM Ed F. Reynard Rooney & Bent Mazie King & Co. Ethel McDonough Lynch & Zeller Knight & Deyer Hinton & Wootton EMPRESS (Open Wed. Mat.) The Falcons Dunbar & Turner Warren & Seymour Tom Smith La Basque Quartet "Telephone Girls" SAN ANTONIO PLAZA (Open Sun. Mat.) "Bama Bama Girls" Redway & Lawrence Carrel Dierlot & Co Fred Hamill & Chas Abata Blockson & Burns Herbert Hodge Chas. & Anna Glocker SAN DIEGO, CAL. EMPRESS Burgos & Clare Mondane Phillips Kennedy & Williams Laverne Barber's Players Luigi Dell'Orto Bernard & Arnold SAN FRANCISCO EMPRESS Dean & Price W. J. Coleman Erin's Isle Gruet & Gruet Sarnthaler Troupe Black & White ST. JOE, MO. PANTAGES (Open Sun. Mat.) Sandro Bros. Jenkins & Covert Palmero & Co. Diamond Comedy Four Swan & Bamard ST. LOUIS COLUMBIA Dazie Charles Case Percy Warram & Co Blank Family Three Lyres Lillian Walton Schreiber Crouch & Welch Wood Bros. MIKADO Getchell & Medora Dean, Orr & Gal- lagher Alonso Cox Second Half Garrick Players	NOVELTY Garrick Players Dupont & Devine Second Half Casino Musical Com- edy Co. GRAVOIS Joe Whitehead Martines & Martinez Haas & Adair Second Half Moscow Four Volto Campbells MONTGOMERY Musical Bensons Pauline Schilling Bushnell & Co. Second Half Star Musical Com- edy Co. JUNIATA Novelty Musical Comedy Co. Second Half Musical Bensons Pauline Schilling Bushnell & Co. UNION Frederich & Co. McNeil Sisters Hawkins & Cushman Second Half Novelty Musical Comedy Co. BREMAN Casino Musical Com- edy Co. Second Half Frederich & Co. McNeil Sisters Hawkins & Cushman ARCO Crescent Musical Company Second Half The Darts McCall Trio Odell & Whiting CHEROKEE Kelly & Gelllette Fisher & Montgom- ery Larry Sutton Second Half Crescent Musical Co ST. PAUL ORPHEUM Sam Mann & Co. The Belfords McDevitt, Kelly & Lucey World & Kingston Mollie & Nellie King Cole DeLasse Trio EMPRESS (Open Sun. Mat.) Mozetto Sheridan & Sloane "Books" Carl Randall "La Petite Revue" SCRANTON POLIS Dorlands & Warner Miami Opera Troupe Mary Elizabeth Frank Keenan & Co Ashley & Lee Dr. McDonald SEATTLE EMPRESS Ollie Young & April Georgia Fitzgerald Mr. & Mrs. Dowling Bernard Cain & Odum Carlisle Dogs PANTAGES (Open Sun. Mat.) Hansley, Margurite & Hanley Mr. & Mrs. Allison Chartres Holiday Co. Bob Albright Casio Caesaro SIOUX CITY ORPHEUM (Open Sun. Mat.) Odva Six Brown Bros. Pauline Moran Harry Beresford & Co. Sager Midgley & Co Ergott & Lilliput- ians Ward Baker SPOKANE EMPRESS Luba Miroff Haeblin Four Kitty Ross Harry Van Fossen Metzettl Troupe (One to fill) PANTAGES (Open Sun. Mat.) Pewitt Flynn & McLaughlin O'Rilla Barbee & Co. Leo Filler International Opera Co. Abreu Family	SPRINGFIELD, MASS POLIS Two Karos Marguerite Starr Garner & Stoddard Norman & Tooney Aas Overton Walker Ray & Rogers Kremka Bros. TACOMA EMPRESS Paul Stevens Original Bandy "All Rivers Meet at Sea" Three Dixons Lew Hawkins Malvern Troupe PANTAGES (Open Sun. Mat.) Dudalohe Georgia Trio Mack, Leone & Co. Aubria Rich Marco Twins Miljares TERRE HAUTE VARIETIES Maxim's Models Pearl Goldsmith & Hoppe Kelly & Wilder The Hennings Hilderbrand & De Long Matlisa & Elvira Assume Japs Lydell & Butter- worth Three Hickey Bros. TRENTON, N. J. BROAD ST. LaTour & Zaza Joe Cook Beauvere, Reed & St. John McCormack & Irv- ing The Great Powers 2d Half Nelson & Nelson Tom Mahoney Omega Trio Fred & Bess Lucier Great Powers UTICA SHUBERT Texas Guinan & Boys John Geiger Keno & Green Courtney Sisters Mason, Keeler & Co Jack Wilson Trio Martine Bros. LUMBERG Will Lacey Tilly Whitney Musical Stipples Ethel Whiteside Bill Jenks Crook Romaine & Callahan Grid VANCOUVER ORPHEUM 1st Nods Merlin James Grady & Co. Hud & Clare Mary Barley's Bull Dogs Metropolitan Min- streis PANTAGES (Open Sun. Mat.) Deltorelli & Gils- sando Mae Whitman & Picks Karl Hewitt & Co Way Down East Four Davis Family VICTORIA EMPRESS Miss Cecile & Co. Lou Lenore Von Klein & Gibson Learrod & Gordon Marine & Lona WASHINGTON CHASSIS "Long Revue" James J. Morton Arthur Pickins & Co. Bixley & Lerner Little Stranger Mizini Bros. & Bobby (One to fill) IMPERIAL Isammond & For- ster American Trumpe- ters Mauge Maltland Diving Girls (Three to fill) WILKES-BARRE POLIS Heuder & Son Dane, Hall & Bur- nett Caroline Franklin & Co. Jarvis & Harrison "Scrooge" Howard & Howard Reed Sisters WILMINGTON, DEL. DOCKSTADEN'S Mlle. La Gal & Co. "Kollonians" Lasky's "Lies" Gwynn & Grossett Reid Bros. & Miss Murray The Hylands Brahams Shadow- graphs WINNIPEG EMPRESS Les Gougets Paul Bonnett Picture Dorian Grey Sissy Grant Bennington Bros. WORCESTER POLIS Lawton Grace De Mar Princeton & Yale Work & Ower Mr. & Mrs. Connolly Andrew Mack Howard's Ponies	"THE RETURN OF PETER GRIMM" (David Varneid)—Belasco (15th week). "THE SENATOR KEEPS HOUSE" (William H. Crane)—Garrick (7th week). "THE STANGHER" (Wilton Lackaye)—Bl- you (4th week). "THE TALKER" —Harris (1st week). "THE WEDDING TRIP" —Broadway (3d week). "THE WITNESS FOR THE DEFENSE" (Ethel Barrymore)—Empire (6th week). "THE WOMAN" —Republic (11th week). "VIOLETTA" —Winter Garden (6th week). VIENNESE OPERATIC CO. —Irving Place. BROOKLYN. "THE BOSS" (Holbrook Hill)—Majestic. "THE LITTLEST KENEL" (Dustin & Wm. Farnum)—Broadway. "THE NEVER HOMES" —Shubert. "HAKKUA OF SUNNYMOOK FARM" (Smith Tallafiero)—Montauk. STOCK —Ampion. STOCK —Crescent. STOCK —Payton's. CHICAGO. "HANKY PANKY" —American Music Hall (11th week). GRAND OPERA —Auditorium (8th week). "THE CASE OF BECKY" (Frances Starr)— Blackstone (6th week). "THE SPRING MAID" (Christie MacDonald) (3d week). "SHORTY MCCABE" (Victor Moore)—Cort (1st week). "TWO WOMEN" (Mrs. Leslie Carter)—Gar- rick (2d week). "POMANDER WALK" (Gertrude Elliott)— Grand O. H. (3d week). "MISS DUDELSACK" (Lulu Glaser)—Illinois (2d week). "LOUISIANA LOU" (Alex Carr)—LaSalle (24th week). "THE KISS WALTZ" —Lyric (3d week). "MADAME X" —McVicker's (1st week). "THE WOMAN" —Olympic (3d week). "THE ARAH" (Robert Edeson)—Powers (3d week). "THE RED ROSE" (Valeska Suratt)—Prin- cess (6th week). "LITTLE MISS FIX-IT" (Alice Lloyd)—Stu- debaker (1st week). "THE CAMPUS" —Whitney (3d week). STOCK —Alhambra. STOCK —Blow. STOCK —College. "THE WHITE SISTER" —Crown. "THE PENALTY" —Imperial. THURSTON —National. STOCK —Marlowe. NEW ORLEANS. "THE HAVOC" —Culley. "NAUGHTY MARIETTA" —Dauphine. "AROUND THE CLOCK" —Crescent. STOCK —Lyric. OPERA —French O. H. MUSICAL STOCK —Greenwall. ST. PAUL. "THE PINK LADY" —Metropolitan. LOMBARDI OPERA CO. —Shubert. "SCHOOL DAYS" —Grand. BOSTON. "THE PINK LADY" —Colonial (6th week). "THE TRAIL OF THE LONESOME PINE" — Boston (3d week). "THE FAUN" (William Faversham)—Shu- bert (2d week). "THE COUNTRY BOY" —Park (1st week). "MUTT AND JEFF" —Globe (11th week). "PRINCESS ZIM ZIM" (Dorothy Donnelly)— Plymouth (4th week). "BABY MINE" (Marguerite Clark)—Majestic (2d week). "THE FOLLIES" —Tremont (1st week). "THE CONCERT" —Hollis (3d week). GRAND OPERA —Boston Opera House. "EVERYMAN'S DAUGHTER" —Grand O. H. STOCK —Castle Square. PHILADELPHIA. "THE REAL THING" —Broad. "THE SHEN" —Forest. "GET-RICH-QUICK-WALLINGFORD" —Gar- rick. "THE PEARL MAIDEN" —Chestnut St. O. H. "THE COMMUTERS" —Walnut. IRISH PLAYERS —Adelphi. "EVERY WOMAN" —Lyric. "MUTT AND JEFF" —Grand O. H. "MY FRIEND FROM DIXIE" —National. "MARY JANE'S PA" —Chestnut St. Stock. "THE ADVENTURES OF POLLY" —American Stock. DUMONT'S MINSTRELS —Ninth and Arch. LOS ANGELES. "BOHEMIAN GIRL" —Majestic. "FORTUNE HUNTER" —Mason. "CHECKERS" —Lyceum. PORTLAND, ORE. "A FOOL THERE WAS" (Robert Hilliard) —Hellig. "THE BARRIER" —Baker. BUFFALO. "MADAM SHERRY" (Lina Abarbanell)— Star. "CHOCOLATE SOLDIER" —Teck. "WAY DOWN EAST" —Lyric. ROBINSON'S CRUSO GIRLS —Garden. "MOULIN ROUGE" —Lafayette. PITTSBURGH. STOCK —Duquenne. "BEHMAN SHOW" —Gayety. "MACUSHLA" (Chauncey Olcott)—Lyceum. "PINAFORE" —Alvin. "GIRL OF MY DREAMS" —Nixon. BALTIMORE. "MAKING GOOD" —Auditorium. "SLIM PRINCESS" (Elsie Janis)—Academy. "MAGGIE PEPPER" (Irene Stahl)—Ford's. "GOLDEN CROOK" —Gayety.	ZALLAH'S OWN —Empire. "GIRL OF THE STREETS" —Holiday St. THOMASHEFSKY'S STOCK —Monumental. DETROIT. "BALKAN PRINCESS" (Louise Gunning)— Garrick. "THE SCARECROW" —Detroit. "TRAVELING SALESMAN" —Lyceum. "BELLES BOULEVARD" —Gayety. MERRY BURLESQUERS —Avenue. CLEVELAND. GERTRUDE HOFFMANN —Colonial. "SNOBS" (Frank McIntyre)—Opera House. "COLLEGE WIDOW" (Ty Cobb)—Lyceum. STOCK —Cleveland. TORONTO, ONT. "THE BLUE BIRD" —Royal Alexandra. "PASSERS BY" —Princess. NORMAN HACKETT —Grand. "STAR AND GARTER" —Gayety. "MERRY MAIDENS" —Star. INDIANAPOLIS. "THE GREYHOUND" —English's. "AS A MAN THINKS" (John Mason)— Shubert-Murat. "A LUCKY HOODOO" (Billy B. Van)—Park. ARSENÉ LUPIN (Stock)—Colonial. "BROADWAY GAIETY GIRLS" —Empire. LOUISVILLE. "GOOSE GIRL" —Wm. W. "DANIEL BOONE" —Avenue. SHOWS FROM THE BOX OFFICE. (Continued from page 8.) little less than capacity at all perform- ances excepting Saturdays. Shows a dropping off but not alarming. "The Woman" (Republic).—Yield- ing a sufficient weekly taking to war- rant retention and to build up a "New York rep" for the road. It is possible Mr. Belasco will keep Frances Starr out of town until next fall, to permit "The Woman" to play out the season here. German-American Opera Co. (Web- er's).—Doing well enough in a nice way, which isn't nice enough to stop Joe Weber from continually seeking a successor. Chicago, Jan. 3. At least ten of the "loop" play- houses are enjoying prosperity, but it is doubtful if a solitary theatre in town can boast of having been close to the capacity point at any time with the exception of New Year's Eve. The H. N. Waterfall Co., recognized as the leading "scalping" concern here, has gone into the hands of a receiver. Just what effect this will have on the ticket situation is problematical. The Colonial, with "The Spring Maid," is probably doing the best busi- ness just now, or if not at this time, will no doubt lead at an early date. The show is pleasing in a way that presages a duplication of the success there of "Madame Sherry." "The Case of Becky," with Frances Starr (Blackstone) conceded one of the very best entertainments in town. "Kiss Waltz" (Lyric).—In a more popular house might have had a chance. Business at Lyric not to be called "business." Piece seems to com- pare with other Viennese compositions in Chicago, but required draught in this show conspicuously absent in the present location. A. H. Woods admitted some time ago that he was behind on the produc- tion of "Gypsy Love," but the recent success of that piece at the Chicago Opera House should have put him ahead by this time, by a comfortable margin. "The Master of the House" (Cort) has shown a drawing strength steadily increasing in volume, but its nine weeks' run terminates next week. New Victor Moore play, "Shorty Mc- Cabe," successor. (Continued on page 22.)
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SHOWS NEXT WEEK.

NEW YORK.

"A BUTTERFLY ON THE WHEEL" —39th St. (1st week). "AROUND THE WORLD" —Hippodrome (19th week). "BEN HUR" —New Amsterdam (3d week). "BOUGHT AND PAID FOR" —Playhouse (1st week). "BUNTY PULLS THE STRINGS" —Comedy (14th week). "DISRAELI" (George Arliss)—Wallack's (18th week). GERMAN-AMERICAN OPERA CO. —Weber's (3d week). "JUST TO GET MARRIED" (Grace George)— Elliott (2d week). KINEMACOLOR PICTURES —Kinemacolor. "KINDLING" —West End. "KISMET" (Otis Skinner)—Knickerbocker (3d week). "LITTLE BOY BLUE" —Lyric (7th week). "MODEST SUZANNE" (Sallie Fisher)—Lib- erty (2d week). "OVER THE RIVER" (Eddie Foy)—Globe (1st week). SPOONER STOCK —Metropolis (21st week). STOCK —Academy. "TAKE MY ADVICE" (Willie Collier)—Ful- ton (7th week). "THE BIRD OF PARADISE" —Daly's (1st week). "THE ENCHANTRESS" (Kitty Gordon)—New York (13th week). "THE FASCINATING WIDOW" (Julian El- ting)—Grand. "THE FIRST LADY IN THE LAND" (Elsie Ferguson)—Gaiety (5th week). "THE GAMBLERS" —Manhattan. "THE GRAIN OF DUST" (James K. Hackett) —Criterion (2d week). "THE GARDEN OF ALLAH" —Century (12th week). "THE LITTLE MILLIONAIRE" —Cohan's (18th week). "THE MARIONETTES" (Mme. Nasimova)— Lyceum (6th week). "THE MILLION" —Herald Square (12th week). "THE QUAKER GIRL" —Park (12th week). "THE RED WIDOW" (Raymond Hitchcock) —Astor (10th week). "THE RETURN FROM JERUSALEM" (Mme. Simone)—Hudson (1st week).	"THE RETURN OF PETER GRIMM" (David Varneid)—Belasco (15th week). "THE SENATOR KEEPS HOUSE" (William H. Crane)—Garrick (7th week). "THE STANGHER" (Wilton Lackaye)—Bl- you (4th week). "THE TALKER" —Harris (1st week). "THE WEDDING TRIP" —Broadway (3d week). "THE WITNESS FOR THE DEFENSE" (Ethel Barrymore)—Empire (6th week). "THE WOMAN" —Republic (11th week). "VIOLETTA" —Winter Garden (6th week). VIENNESE OPERATIC CO. —Irving Place. BROOKLYN. "THE BOSS" (Holbrook Hill)—Majestic. "THE LITTLEST KENEL" (Dustin & Wm. Farnum)—Broadway. "THE NEVER HOMES" —Shubert. "HAKKUA OF SUNNYMOOK FARM" (Smith Tallafiero)—Montauk. STOCK —Ampion. STOCK —Crescent. STOCK —Payton's. CHICAGO. "HANKY PANKY" —American Music Hall (11th week). GRAND OPERA —Auditorium (8th week). "THE CASE OF BECKY" (Frances Starr)— Blackstone (6th week). "THE SPRING MAID" (Christie MacDonald) (3d week). "SHORTY MCCABE" (Victor Moore)—Cort (1st week). "TWO WOMEN" (Mrs. Leslie Carter)—Gar- rick (2d week). "POMANDER WALK" (Gertrude Elliott)— Grand O. H. (3d week). "MISS DUDELSACK" (Lulu Glaser)—Illinois (2d week). "LOUISIANA LOU" (Alex Carr)—LaSalle (24th week). "THE KISS WALTZ" —Lyric (3d week). "MADAME X" —McVicker's (1st week). "THE WOMAN" —Olympic (3d week). "THE ARAH" (Robert Edeson)—Powers (3d week). "THE RED ROSE" (Valeska Suratt)—Prin- cess (6th week). "LITTLE MISS FIX-IT" (Alice Lloyd)—Stu- debaker (1st week). "THE CAMPUS" —Whitney (3d week). STOCK —Alhambra. STOCK —Blow. STOCK —College. "THE WHITE SISTER" —Crown. "THE PENALTY" —Imperial. THURSTON —National. STOCK —Marlowe. NEW ORLEANS. "THE HAVOC" —Culley. "NAUGHTY MARIETTA" —Dauphine. "AROUND THE CLOCK" —Crescent. STOCK —Lyric. OPERA —French O. H. MUSICAL STOCK —Greenwall. ST. PAUL. "THE PINK LADY" —Metropolitan. LOMBARDI OPERA CO. —Shubert. "SCHOOL DAYS" —Grand. BOSTON. "THE PINK LADY" —Colonial (6th week). "THE TRAIL OF THE LONESOME PINE" — Boston (3d week). "THE FAUN" (William Faversham)—Shu- bert (2d week). "THE COUNTRY BOY" —Park (1st week). "MUTT AND JEFF" —Globe (11th week). "PRINCESS ZIM ZIM" (Dorothy Donnelly)— Plymouth (4th week). "BABY MINE" (Marguerite Clark)—Majestic (2d week). "THE FOLLIES" —Tremont (1st week). "THE CONCERT" —Hollis (3d week). GRAND OPERA —Boston Opera House. "EVERYMAN'S DAUGHTER" —Grand O. H. STOCK —Castle Square. PHILADELPHIA. "THE REAL THING" —Broad. "THE SHEN" —Forest. "GET-RICH-QUICK-WALLINGFORD" —Gar- rick. "THE PEARL MAIDEN" —Chestnut St. O. H. "THE COMMUTERS" —Walnut. IRISH PLAYERS —Adelphi. "EVERY WOMAN" —Lyric. "MUTT AND JEFF" —Grand O. H. "MY FRIEND FROM DIXIE" —National. "MARY JANE'S PA" —Chestnut St. Stock. "THE ADVENTURES OF POLLY" —American Stock. DUMONT'S MINSTRELS —Ninth and Arch. LOS ANGELES. "BOHEMIAN GIRL" —Majestic. "FORTUNE HUNTER" —Mason. "CHECKERS" —Lyceum. PORTLAND, ORE. "A FOOL THERE WAS" (Robert Hilliard) —Hellig. "THE BARRIER" —Baker. BUFFALO. "MADAM SHERRY" (Lina Abarbanell)— Star. "CHOCOLATE SOLDIER" —Teck. "WAY DOWN EAST" —Lyric. ROBINSON'S CRUSO GIRLS —Garden. "MOULIN ROUGE" —Lafayette. PITTSBURGH. STOCK —Duquenne. "BEHMAN SHOW" —Gayety. "MACUSHLA" (Chauncey Olcott)—Lyceum. "PINAFORE" —Alvin. "GIRL OF MY DREAMS" —Nixon. BALTIMORE. "MAKING GOOD" —Auditorium. "SLIM PRINCESS" (Elsie Janis)—Academy. "MAGGIE PEPPER" (Irene Stahl)—Ford's. "GOLDEN CROOK" —Gayety.
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NEW ACTS NEXT WEEK

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

"After Dark in Chinatown," Hammerstein's.

Elsie Kramer Trio, Hammerstein's.

Robert T. Haines & Co., Alhambra.

Harry Tighe and Co., Bushwick.

"California," Colonial.

Windsor Troupe, Greenpoint.

John and Mae Burke (New Act),
Bronx

Louise Dresser.

Songs.

Majestic, Chicago.

Direct from the untimely failure of "The Lovely Liar" Louise Dresser enters, or rather returns to vaudeville, a triumphant success. Her initial performance at the Majestic on New Year's Day carried with it all the enthusiasm of her many Chicago admirers. Those present who were unfamiliar with her work were easily and immediately convinced. A series of songs, mostly popular, make up Miss Dresser's routine, but none of the numbers contribute largely toward her success nor does the delivery. It is Miss Dresser's over-abundance of magnetism, her beauty and her winning smile that captivated the New Year audience. For her opening Miss Dresser renders a ballad that has to do with someone's Golden Wedding Day. This was followed by "Daddy," "The Kind Of a Fellow I Can Love," "Put on Your Slippers, You're in for the Night," and "Babyland," for the finale. The two latter seemed to coral the most appreciation. For an encore the chorus of the first song used was rendered. A pianist accompanied Miss Dresser, at times a few paces behind. Perhaps better numbers might have been selected, but this is problematical since Louise Dresser's principal asset is her appearance. To anyone with an eye for beauty and things harmonious Louise Dresser is like a breath of fresh air.

Wynn.

Harry Thriller.

Equilibrist.

8 Mins.; Full Stage.

Hammerstein's.

Harry Thriller is doing the same act several others have shown since Harry De Coe first appeared in New York two years ago. All the balancing is performed on the two back legs of a chair. The same routine as first introduced by De Coe is followed. Whether De Coe's showing first took the edge off the others is not certain, but the fact remains the thrill secured by him have not been kept up with by those who followed.

Dash.

Huegel and Sylvester.

Comedy Acrobats.

11 Mins.; Full Stage.

Murray Hill (Dec. 31).

Both men are in clown make-up, though not dressed alike. They go through a familiar array of tricks, closing with the piling up of tables and a chair, while one of them tails over backward with the break-away. They will do nicely for the big small time in opening position.

Jolo.

Krantz and White.

Character Songs.

Majestic, Chicago.

Eventually either member of this team will appear at the Majestic with a single offering. This is naturally expected in the regular order of such things since both boys have played the house several times this season with as many different partners. And with each succeeding visit it was observed that either someone's popularity was on the toboggan or else some particular ingredient that formerly helped to fill the prescription was absent. With their present routine which looks original in every way, Krantz and White do very well, but to those who remember the White City Trio, the boys are a disappointment. Perhaps this is due to an over-amount of expectations, for it hardly seems possible the duo could be sliding backward. However, the fact that the duo is not as good as the trio was, was proved beyond a doubt last Monday by the measure of applause dealt out by a packed house. As usual, character songs make up the offering and for something new the pair offered "The Dramatic Rag." For its first hearing in Chicago the song scored what might be termed a whistling success. It's a point or two better than the market is offering in rag songs. Well delivered with a bit of ad lib, it took all honors for the show from a musical standpoint. On the whole, Krantz and White stack up well with the present output of conventional rathskeller acts, but from this pair a little more was expected than was delivered. They can both sing well. One encore was requested. "Violin Rag" came to the rescue, although it was "That Mysterious Rag" turn in this house. As neither that nor "Alexander" was on the bill, the book-makers cash all bets this week.

Wynn.

Kelly, Rio and Fagin.

Songs and Dances.

8 Mins.; One.

"Runaway Girls," Columbia.

Eugene Kelly, Violet Rio and Charles Fagin have a "three-act" that looks quite good, although it seems to have been scattered through the entire show of "The Runaway Girls," leaving only a portion for the olio. And besides that Monday evening Charles Fagin had a cold, preventing his voice from getting very far over the footlights. This no doubt injured the act as a whole, for even though the boys did dance, it must have been painful and dusty around Fagin while doing it. He dances well, Miss Rio has an odd voice with some clothes, and Kelly, for a tall fellow, holds his end up strongly. The act would probably attract considerable attention, could it be given in its entirety, and all the members fit.

Sime.

"At the Brink."

Dramatic.

10 Mins.; Full Stage.

A mawkish kind of a sketch, indifferently played, and intended to depict the psychological analysis of a woman's heart in the search for happiness.

Jolo.

George Wilson and Co. (2).

Sketch.

17 Mins.; Full Stage.

Murray Hill (Dec. 31).

Mr. Wilson comes to vaudeville with an enviable reputation in the legitimate as a character actor of note. His vaudeville debut bears it out to the full, but it is doubtful if the vehicle he has selected is exactly suited to the better vaudeville. He plays an old veteran of the Civil War, hobbling about on crutches and in debt for board to a skinflint farmer. The one thing he lives for is an orphan nephew about ten years old. The farmer insists on his board money and he throws it at him, afterwards remembering that he had told the boy to go to the store and buy himself a suit of clothes. Now he is "broke," with only the prospect of an allowance of back pension. The farmer jeers at the crippled old man about the war, whereupon Wilson goes into a lengthy peroration about his bravery at the Battle of Chickamauga. It's a fine piece of "reading" and the characterization is better than vaudeville often sees, but neither the reading nor the legitimate adherence to the type is likely to "go over." When toward the finish, the farmer knocks down the picture of General Grant, the old veteran, in a strength born of frenzy, throws aside his crutches, mauls the rube unmercifully and then falls to the floor exhausted. The role of the farmer and that of the boy are both capably interpreted. But the sketch, beyond criticism as far as it goes, seems to lack the indefinable vaudeville touch.

Jolo.

Aerial Fosters.

10 Mins.; Full Stage.

American.

The Aerial Fosters are opening the show at the American Roof this week and prove the right to open any class vaudeville show. Most of the work is the displaying of strength through their teeth. The woman makes her entrance from above, hanging by her teeth. After this a good looking nickel apparatus is used while the woman performs on a rope, at all times held up by the gentleman's molars. The finishing whirl done by the woman makes a very effective ending.

Jess.

Adair and Dahn.

Wire Walking.

12 Mins.; Full Stage.

Colonial.

The wire walking performed by Adair and Dahn contains nothing out of the conventional work along this line as usually seen. The man is a good performer on the wire, but the act is overlong, at least three minutes, caused mostly by slow work and some "stalling." The woman wouldn't hurt her appearance any through wearing an ankle-length dress. With the turn shortened, no doubt it will do.

Sime.

Harry Botter and Co. (2).

"The Lawyer" (Comedy).

21 Mins.; Three (Interior).

There is a lot of horseplay and the comedy o'erruns limitations in this sketch, but there is enough fun to keep a "pop" house entertained.

Mark.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"A Butterfly on the Wheel," 39th Street.

"Over the River" (Eddie Foy), Globe.

"The Bird of Paradise," Daly's.

"The Return from Jerusalem" (Mme. Simone), Hudson.

"The Talker," Harris.

George Spink and Pauline Welsh.

Songs and Talk.

15 Mins.; One.

Fifth Ave.

This new two-act uncovers one charming little bundle of personality in one Pauline Welsh. The over-working "coon shouters" would receive a lot of good instruction if they could see this girl, while she is singing. As for looks Miss Welsh would easily be placed among the ten best lookers on the stage. In this act Mr. Spink plays sort of a "straight" for her besides playing the piano and singing a chorus. The arrangement could be shifted around so as to allow Miss Welsh to sing more songs, and the talk might be done away with. Better results would be obtained if the good looking girl occupied the centre during most of the running time. Mr. Spink makes a dandy accompanist and has a very good voice.

Jess.

Nip and Tuck.

Comedy Acrobats.

7 Mins.; Full Stage (Exterior).

"Runaway Girls," Columbia.

A contortionist, who is also the comedian of Nip and Tuck, commanded favorable consideration from the audience assembled at the Columbia Monday evening. He gets much fun out of his contortions through assuming ludicrous positions. The comedian works in clown make-up, and gets away from the other comedy acrobats through his ability to twist himself into many shapes. It would be a nice act for the small time, and in the burlesque olio fits well.

Sime.

Onawa.

Indian Violinist.

10 Mins.; Full Stage (6); One (4);
(Special Set).

American.

Onawa was a riot. The little girl can play a violin. A wigwam scene was placed around this girl in Indian costume. She made a pretty picture. The usual routine of violin acts of the present day was held to, the rag number being featured. The closing number in "one" made the little girl a very big hit. It is not believed, however, that "Onawa" is a real Indian girl.

Jess.

Irene Grange.

Songs.

10 Mins.; One.

Miss Grange is a dainty, pretty, sweet young woman, a bit too refined for the "planting" of songs in vaudeville, especially on the small time. She gives the impression of being a recent graduate from some vocal conservatory and possessed of natural talent, undeveloped. She sings four songs and gives every indication of the right kind of pliable material.

Jolo.

New Acts in "Pop" Houses

"The Stolen Necklace."

Dramatic.

11 Mins.; Four (Parlor).

"The Stolen Necklace" is a stage adaptation of a magazine story. The tale probably reads better than its theatrical reproduction sounds. It's a "burglar sketch." A hotel thief gains entrance into an actress' hotel suite while she is at the theatre. He locates a diamond necklace, but is discovered by a young woman in the dress of a maid. The maid protects the necklace with a revolver, permitting the man to leave. The sight of the hotel detective drives him back to the room, where he pleads with the maid to hide him. This she does, but the detective, following up the crook, enters the apartment, and although the maid disclaims any knowledge of the thief, he enters an adjoining room, where the thief, who is secreted, gets the better of him in a brief struggle. Reporting his success to the maid, the crook is surprised when hearing her declare she will make a getaway with him, admitting she planted herself in a room opposite the actress', awaiting the opportunity to steal some of her jewels, but the male robber beat her to it. They thereupon depart, after first shaking hands as "pals" and agreeing upon an equal division of the proceeds. The sketch is short at best, but the ending is unsatisfactory on its sentimental side. Perhaps depended upon for this in its "different way" to become distinctive, the piece loses all the sympathy when the female gives the wrongdoers a victory. That is why it read better than it sounds. "The Stolen Necklace" can be played over the "small time"; it's sufficiently strong for that, but even so, might be improved by a reconstruction of the ending. There is no reason why the "pals" should not quarrel over the spoils, even perhaps fight for their possession, when the detective, who would have more time meanwhile to release himself than it required for the thief to "tie him up," could reappear at the doorway with a revolver, marching the pair off, with one crook blaming the other for the arrest through delaying the departure. Robert Hill, as the hotel thief, is not entirely convincing, being a little more stagey than natural, and dressing the role for a common sneak thief instead of a dressey hotel crook. Sara B. Biala as the pseudo maid did very well. She carries the part nicely, and her disclosure of a dual capacity is a complete surprise. Joe Woodburn, the hotel detective, though having a very brief "bit," made it quite strong. The sketch really should be withdrawn for a spell for further rehearsals, when all opportunities for "business" and dialog should be taken advantage of. Producers might remember also that because a thief calls a policeman a "fattie" is no indication that the public at large knows what a "fattie" refers to. Neither is it compulsory, for realism or other things, to fill a "burglar sketch" with the jargon of the crooks. *Sims.*

"Charity's Ten Cents."

35 Mins.; Full Stage.

Six people are employed in what could readily be condensed into a fairly good act for three. An old man, a bookworm, has picked up a child in the streets after she was run over but not badly injured by an auto. She is a slum-girl, never having known anything approaching affection, and grows very fond of the old man. At the opening they have been dispossessed for non-payment of rent. The janitress has notified the Gerry society to come and take the child away. There is a pathetic parting between the two, in which the child gives the old man his Christmas present, an old second-hand bible for which she paid ten cents. As the child is being taken away the old man glances at the bible and discovers that it is a genuine Gutenberg, worth a fabulous sum of money. Three comedy characters are dragged in by the heels without good reason. The old man is quite well played and the child is acceptable, though a trifle theatrical in method. The others do well enough. *Jolo.*

The Elliotts.

Harpists.

15 Mins.; One.

Man and woman work in almost concert style, and would have hard going with a rough audience. They play everything from opera to rag-time and sing a bit. The man has a pleasing manner of announcing his numbers in a classy, comedy way, winning dignified approval in the way of genteel snickers. Both play well enough, but without the ginger necessary in vaudeville. *Jolo.*

Onetta.

Dances.

8 Mins.; Two (Exterior).

Onetta wears Oriental garb. She first executes a dance and then does some "iron-jawed" balancing of a chair. Onetta for the bulsh, does a Dervish-whirling dance, with a chair in her teeth, and one in each hand, the chairs being studded with incandescent globes. She is quite supple but at no time approaches the "crotch" movements. Onetta opens her act with indifference, leaving the audience to accept her chair work as the piece de resistance. More vivacity would help. She should have no trouble in getting all the "pop" time wanted. *Mark.*

Powers.

Hypnotist.

25 Mins.; Full Stage.

American.

Powers is said to have been at one time a subject of Dr. Pauline's. In no way does he try to disprove this for his routine is wholly taken from that showman. Powers has neither personality nor a convincing manner which must go with a turn of this kind. A few of his subjects, however, are natural comedians, and in this way he causes a fair quantity of laughter. Powers may thank Pauline for whatever success he may have with this offering. *Jess.*

The Sheldys.

Songs and Talk.

12 Mins.; One.

New York Roof.

The act is constructed along the ratskeller idea with the girl at the piano and the man doing most of the singing. The wardrobe is new and the act looks well. The man might wear his evening clothes from the start with the girl also in smart attire. As it is they will pass muster in the "pop" houses which like those "piano acts." Their patter borders on the yesteryear, but that can be easily remedied. *Mark.*

Armada.

Violinist.

10 Mins.; One.

Murray Hill (Dec. 31).

A young woman violinist opens with a couple of classical numbers, following them with a medley of popular airs and finishing with "Traumerel." She resorts to no "stunts" at all and hence is more adapted to the concert platform, having no popular appeal for vaudeville either large or small. *Jolo.*

Lydia and Albino.

Equilibrists.

18 Mins.; Full Stage.

(Grand Dec. 31).

A foreign act with a pretty woman doing some good hand-to-hand and head-to-head balancing. She's clever enough to impress anywhere. The man shows much strength but the woman is the big feature. Their routine of hand and head stands is worth while. It is a good act for the "big small time." *Mark.*

Usher and Whitecliff.

Songs and Talk.

12 Mins.; One.

New York Roof.

A singing and talking act of the regulation "pop" calibre. With a good song and some attention to its delivery, the man might even surprise himself. He has a much better voice than the woman. They might round up some new patter and get away from the old style of duo entertaining. As the act stands it will survive the "small time." *Mark.*

Metropolitan Trio.

Ratskeller Act.

11 Mins.; One.

For a start these three boys have taken for themselves the Hedges Brothers and Jacobson opening. The three boys are regulars in their line and as long as the "bear" songs remain popular, the act will hold up. The boy at the piano is in line with the best of them and the other two are hard workers. *Jess.*

Irene and Bobbie Smith.

Singing and Dancing.

16 Mins.; One.

American.

Irene and Bobbie are two cute little girls who sing. After they have been taught the proper idea in the dressing of a vaudeville act they will have no trouble at all in giving a pleasant fifteen minutes anywhere. *Jess.*

Pearl Whiteside.

Songs.

10 Mins.; One.

American.

Pearl Whiteside sings comedy songs of the day, finishing with an audience number. If she had not done this audience song the girl might have been forgiven, for her comedy numbers were fairly well done. It is pretty late to use the spotlight for audience purposes now. Miss Whiteside can make good as a single on part of the small time. *Jess.*

Johnson and Watts.

Singing and Dancing.

14 Mins.; One.

American.

There are many things wrong with this colored act. The man is a wonderful acrobatic dancer and saves the turn. The woman does not fit. *Jess.*

Cody and Christy.

Dances.

12 Mins.; One.

The boys lose time with their talk and the comedy needs revision. One works in blackface. The dancing will carry them through, but that pushing one another around, useless patter and forced comedy mars the act. The new almanacs are out now, and that should help some. *Mark.*

Belle Titus.

Singing and Dancing.

9 Mins.; One.

Just a flapping, active, forward little miss, who sings coon songs and cavorts about the "apron" with plenty of self-assurance and very little ability. A "small-timer" from tip to toe. *Jolo.*

"The Pitcher."

Dramatic Sketch.

14 Mins.; Three (Interior).

The best part of the sketch is the slang. The three parts are well acted although none call for any great work. The sketch should pass without trouble on the "pop" circuits. *Mark.*

Richard Brothers.

Rings.

7 Mins.; Full Stage.

An act patterned after that of the Pederson Brothers and a very good small time edition of that offering, although the comedian at times fails to be funny. *Jess.*

Max Sherman, of the Freeman Bernstein agency, will become a Benedict Jan. 15, when he marries Stella Greenstein (non-professional), of Hartford, Conn.

Charles Merritt and Wynn Douglas will shortly commence a tour of the Sullivan-Considine Circuit.

Billie Burke has received an invitation from Joe Miller to visit the "101 Ranch" in Oklahoma. Mr. Burke is very apt to look kindly upon the invite, as it's nice out that way, and Mr. Miller has promised to illuminate the barn every night so Bill won't grow lonesome for Broadway.

RUNAWAY GIRLS

The Burlesque Hall of Fame has never had the name of Peter Clark among the producers that may be there, but Pete stands a chance of getting posted, at least for a good show, if he continues the reversal of form displayed by him in the present performance at the Columbia. Mr. Clark isn't in the performance, but the show belongs to him.

What Peter did was to gather a corking good cast of principals, as burlesque troupes have been running this season. Then he gathered some sixteen or eighteen choristers, dressed them fairly well, and put a production around the entire group that is no discredit to the Eastern Wheel.

What Peter didn't do was to get a book this company deserved. They could have played a well written story, but still, without that, the principals put over what they have been given very neatly and nicely, and entertainingly. The latter is what makes "The Runaway Girls" for '11-'12 a regular show, much better in the first part than in the burlesque, but lively throughout, the company playing with a speed that covers up the deficiencies.

There are two acts and an olio of three turns. The piece is called "The Runaway Girls from Dixie." Act 1 has three scenes, two in full stage, and the second a stalling diversion, nicely taken care of by Babette, the principal woman of the company singing the "Billy" medley, with the men assisting. The finale is a wharf setting, similar in idea to the scene of "The Dreamlands," but in the "Runaways" used only for effect, though a considerable effect that might be obtained through a better lighting scheme has been lost by inattention.

The opening scene of the first act is supposed to be "The Italian Gardens, Savoy Hotel, London at midnight." Perhaps they are. It presented a pleasing appearance anyhow, and was used to exploit a "Cabaret show." This opened the way for a succession of numbers that sped along quickly, giving plenty of singing, and almost every one a chance.

The second act throughout is a plantation scene, with the comedy falling down somewhat through the material in use. Even at that Messrs. Clare Evans, Geo. A. Clark and Joe Opp revised the stuff (even "the duel") so that it brought strong laughs Monday evening from the holiday crowd.

The men mentioned make an excellent trio of comedians. Mr. Clark is a likeable Dutchman because he is not loud nor explosive, and apparently knows his strength is in the Scotch character. While singing songs as a Scotchman, mostly those of Harry Lauder's repertoire, Mr. Clark gave evidence of being right at home and won many encores. Mr. Opp did an Englishman very well, much better in fact than the usual stage character of that country. Perhaps that came from the personal inspection of the English Mr. Opp made one season. He picked up and dropped his "H's" perfectly, and greatly assisted as the semi-straight.

Mr. Evans as the Irishman is the chief comedian of the show. He is entitled to the distinction. A really clever funny man, who is not dependent upon time worn methods in dialog or action, Mr. Evans only spoils his performance by a conventional Irish make up. He should adopt a more civilized Irish character, getting away from the fringe of beard. Mr. Opp, also, in the second part where playing a tough citizen, something of a hybrid wild westerner and prize fighter, roughens his make up overmuch, making himself grotesque.

The women were quite plentiful, led by Babette, closely followed by Adelina Roattino. Miss Roattino, as a singer, easily was in the fore vocally, although this virtue of a good voice in burlesque became the cause of a couple of slow numbers by her that should not have entered. Babette was in front of several numbers, singing and playing them well, for Babette acts all her songs, aided greatly by the freaky and Frenchy facial make up she affects. The "Estelle Rose" of the vaudeville section seemed to be Babette in her natural coloring under another name.

The number hit of the evening, however, was an "Amazon March," led by Violet Rio, but distinguished by a little chorister from the left end (stage). In her tights, this girl had a strut like a bantam rooster. She drew all the attention, and the house demanded four encores. The same girl is the best worker in the ranks as well, but slightly overdoes it, to the disadvantage of the remainder of the line. An opportunity for her was there in the "Mysterious Rag" number, when sung by Babette. Some of the principals assisted, with the chorus, but Chas. Fagin did the most for this through pretty stepping. It was an opening for a "bear." Mr. Fagin might have grabbed off the youngster from the chorus for one encore.

Although Miss Rio well led the "Amazon" (for as much as that requires in a leader) it clashed harshly against her role as a principal. Her voice among the choristers did not sound nearly as well as when heard in the olio turn of Kelly, Rio and Fagin (New Acts). The Mr. Fagin of this act had a cold Monday evening, a trifle worse than the one Ed. Gallagher brought with him last week to the same house.

Another chorus girl, Trixie Ayers, had a small role and one number, "Mandy." On looks alone, Trixie should become a bona fide principal. She might fill the part of Mary Varney very well, and could be given another song to sing. Trixie also has a nice way about her, and given something to gain confidence with, should develop.

Eugene Kelly, of the Trio, handled a Frenchman well enough, and did a Lieutenant without having anything thrown at him either. Both were thankless parts.

There were a plentitude of songs, and the dressing can pass, although Mr. Clark should supply Miss Ayers with a pair of tights to replace those

QUEENS OF FOLIES BERGERE

"The Queens of the Folies Bergeres" is the initial attempt of Counihan & Shannon in burlesque. The firm has done very well, better probably from an inside standpoint than from an outside one.

They have not a big production in scenic equipment, but that is quite common on the Western Wheel. The opening piece is a hotel interior, very plain. The burlesque is in two scenes. The first is a Chinatown restaurant, which makes the opening for the burlesque. The shift changes to practically a bare stage. In costuming the show is much better off. There are a number of changes, one or two attractive. The green dresses worn in the Irish number carried off the honors. In one or two instances the same costumes were worn more than once. The tights, that ever pink arrangement, were not good.

Whoever wrote the "French Folly in Two Frolics" (as the program puts it) was not mentioned. There is some little credit coming to the writer. The piece does very nicely. The comedy in the opener is not as strong as it might be, but gets moving toward the finish and in the burlesque, although the "bladder" is there, some things are genuinely funny. The comedy weakness lies in the fact there is but one comedian in the troupe.

The numbers easily lead all other departments. The number producer is not named. He really deserves to be. Two or three new ways of getting the girls on and off have been discovered. The sixteen rather well set up girls put plenty of life and ginger into their performance. "Beautiful Doll" was one of the hits, through being very well worked. The girls make sort of an audience song of it without resorting to old time stuff in that line. "Mammy's Shufflin' Dance" and "Killarney Rose" also do very well, while several of the others deserve mention.

The numbers were made as much through good leading as through the hard work of the chorus and the staging. In Elsie Meadows and Lillian Smalley the troupe has two very hard working young women. Miss Smalley is the leading lady. She acquits herself finely. A pretty girl with plenty of attractive and expensive wardrobe, Lillian is always welcome. A sweet singing voice is also a great help and this with her lively manner and earnest efforts did a great deal for the numbers and the general good of the show.

Miss Meadows is not as prominent that now show signs of having been repaired in the rear.

Peter Clark, in the satisfaction, if not elation, of knowing that at last he has put on a show the Censor Committee isn't lying awake nights scheming how to fix up, might retain this entire company, just as it is, then get a real author, and next season he should have one of the top notchers on the Eastern Wheel.

Nip and Tuck (New Acts) were the other olio number. *Sime.*

In the proceedings but gets several chances out in front and each time easily comes away winner. She looked extremely well at the head of the Irish number. In a sort of a "Yama Yama" outfit she scored at the head of a lively number early in the proceedings. A very pleasant voice rounds out Elsie's good qualities. Now playing a semi-soubret role Miss Meadows should go right in for the soubret thing.

Irene Callinan had the real soubret part but did not make it important. Irene had little opportunity. She came forward with a combination toe and acrobatic dance near the close, but it was too late for her to get very much. Minnie Hall did a bit as tough gal soured and got a laugh or two.

The comedy is entirely in the hands of Joe Sullivan. Just the style of comedian Sullivan is would be hard to describe. He works along the same lines as Carl Henry, although in rougher make-up and he uses a rougher style. In the opening piece it was pretty hard going for Sullivan where he had no assistance, but in the burlesque with two men working with him he did much better. The bladder, of course, gives very little room for credit, but aside from this Sullivan as a comedy judge was funny. His expression "I Warn You" repeated very often became extremely laughable.

George A. Wood makes a very good looking straight, wears good looking clothes and helps the appearance end. George, however, hasn't exactly the right idea about playing a straight role. He seems too self-conscious. A nice voice and some dancing ability helped save the day for him, and he became valuable through the leading of several numbers.

The Melrose Comedy Four contributed the other male principals to the outfit but they were not noticeable to any great extent. Chas. Frase as a "nance" was responsible for some of the comedy in the burlesque. Frase is not particularly good in the role but at least is not offensive.

Miss Smalley opened the vaudeville section with two or three songs. Lillian was a prime favorite and although not a strong "single" she will have no trouble in getting away as now placed.

Woods and Meadows are not doing themselves justice by a long ways. The couple have a very poor frame up. The ability is there but they should take care and attention in placing their capabilities forward.

The Melrose Comedy Four were a big laughing hit. There is little real merit to the turn but still the audiences laugh, so what's the answer?

Counihan & Shannon have little to worry about in "The Queens" show. There are only a few on the Western Wheel that has anything on it. When you figure that the Bronx theatre, one of the best on the Western Wheel, did not hold more than a three-quarters house the Saturday night before New Year's, you can't blame producers on that circuit for going light on the production thing. *Dash.*

COLONIAL.

The New Year's matinee attendance did not pack the Colonial. If the show was merely thrown together for what is proverbially a good theatrical week, it doesn't matter much, but if as carefully framed up as some vaudeville programs are, the Colonial bill this week does not look it.

There isn't much to the show, as a show. The two features (George Lashwood and Rube Marquard) are both in the second half, with two sketches in the first section, without a woman "single" on the program.

The American vaudeville managers have done their most to make the English singer, Mr. Lashwood, a headliner with drawing power, but Lashwood seems incapable of lending any assistance himself, with the result he merely remains a headliner. This is the third season he has been over here. Lashwood's selections of songs in his second week at the Colonial is quite ordinary for a featured foreigner. One, the "Sea, Sea" number, is, besides, in very poor taste, while "Oh, For a Night on Broadway," sung Monday, was about the silliest thing he could have picked. He sings it in a setting that might have been designed for a melodrama or a horse act. Lashwood used up thirty-three minutes to sing five numbers. The applause could have been shut off at any time by the stage manager putting out Rube Marquard's card. Marquard followed the Englishman.

One point very much in the Giants' pitcher's favor is that he appears to appreciate he is not a regular actor. Marquard is not an actor, but what money was drawn in Monday by something other than the holiday, the 1911 phenom did it, for he was the most enthusiastically received, as was his card. It came mostly from the upper section, but then, the upper portion was where the crowd strayed that afternoon. Annie Kent helps Marquard some, doing a bit of the matter she tried out as a "single." As an act it passes because Marquard undoubtedly is a popular young man in baseball circles, around New York, anyway.

Joe Jackson carted off the comedy hit of the show. He opened the second part. This foreign comedy bicyclist, who is a natural pantomimist with more ideas of real comedy than have been strewn along the vaudeville pathway in many a day, had the house howling most of the time.

McConnell and Simpson with their new sketch, "The Right Girl," because the first of the pieces, appearing "No. 3" and going quite big. It's a mistaken identity sketch with Lulu McConnell assuming a dual role, attracting the attention through her rapid changes. At least it is preferable to their other piece, and gives Mr. Simpson a regular chance. "Lucky Jim" with Jane Courthope and Co., was the other sketch, closing the first half. The story becomes so firmly fixed the first time that this, like other dramatic pieces, with very, very few exceptions, does not seem to handily bear repetition.

Lyons and Yosco did well, as they always seem to do in New York.

FIFTH AVENUE.

A bill, heavy with comedy, drew a good crowd to the downtown vaudeville house Tuesday evening. Comedy, attempted and otherwise, was sandwiched between the opening and closing acts.

For this one comedy reason, Jack Wilson was up against it, but the audience did not know that. There is no way to burlesque comedy acts, so Mr. Wilson used "gags" from other acts on the program, word for word. That hardly seems to come under the heading of travesty. For instance, a woman seated in one of the boxes did not get all of Bert Leslie's talk, but when repeated by Mr. Wilson it seemed clearer, and she laughed; so, what should have been Leslie's laugh was obtained by Wilson. This seems to make it very easy for a turn that follows all of the others and has the chance to repeat the best laughs of the evening. It's even just a little bit better than the "imitation" thing, which happens some time afterwards, while the "travesty-the-bill act" is right on the ground.

Carrie De Mar is the feature attraction. With her many costume and scenery changes, she proved a big favorite. The "sea" number could be used to close any time instead of "Lonesome Flossie," though that song did big at the finish. Miss De Mar is offering a very novel act, and Joseph Hart deserves much credit for the splendid way in which it is staged.

"Silvers," the clown of them all, is doing a great piece of pantomime in his baseball scene. The silent work at the finish on the bench is especially effective.

Bert Leslie and Co. as usual were, or at least Mr. Leslie was, a scream. He has surrounded himself with some bad actors, but they probably keep the star in good humor, for he never misses a chance for a laugh.

Paul La Croix, the juggler, comes forward with quite a new idea, in which he uses a female drummer. Instead of working the traps from the pit or the wings, the woman does so on the stage. The hat juggler crowded a lot of laughs into a few minutes.

The Melnotte Twins and the Waldorf Boys were "No. 2" and just about fit that position. They could do much better if most of the talk was discarded and singing and dancing numbers substituted.

Lamont's Cocatoos opened the show. The apparent intelligence of the birds caused the usual interest.

The Frey Twins in their very neat looking athletic act closed the program and made more than good.

George Spink and Pauline Welsh (New Acts). *Jess.*

Smythe and Hartman have a lightly constructed turn. They appeared "No. 2." Adair and Dahn (New Acts) opened the show, running twelve minutes, too long for the sort of turn they do. All the acts seemed drawn out, the matinee not closing until 5.25, when DeWitt-Burns and Torrence with "Fun in a Toy Shop" (unchanged) put a period to the regular performance. *Sime.*

HAMMERSTEIN'S.

The bill at Hammerstein's this week should undergo the English treatment. An English stage manager with his pruning utensils could make the show a hummer. Of course he would have to have the show in England, for if Mike Simon ever started cutting the acts down the way they do over there, he would probably have to give a show with three acts. Nevertheless with a long show that starts at eight and runs until eleven thirty, the acts should use judgment and for their own good not insist upon running over-time. There is nothing quite as bad as overstaying a welcome. There were only two or three which did not do more than was necessary. This made a slow moving performance out of what should have been a fast snappy vaudeville entertainment.

Adele Ritchie returns to vaudeville in the headline position. On her attractive appearance and stunning costume, she passed through nicely. Miss Ritchie needs material. A couple of her songs do well enough but she needs a "Winter" number again.

Connelly Sisters, "No. 3," too early the way the show is running, gave the bill its real start. The girls got away slowly, due to stringing out their first number. They picked up as they traveled, however, and the neat little stepping at the finish, together with the neutral comedy of Belle Connelly, sent them over nicely. The girls are doing the best act they have yet shown.

Tom Barnes and Bessie Crawford took up the running, and although it was still early, pulled out a very big winner. Miss Crawford has lost considerable weight and along the lighter lines makes a corking appearance. Eddie Leonard and Mabel Russell followed, and upheld their reputations as favorites at the corner.

"The Hold Up" closed the first half. The piece contains any amount of cheap melodramatic and also a couple of very melo actors. It should be great in a house where the villain in a moving picture is hissed, but it is pretty trashy stuff to hand regular people. Without the train effects it wouldn't have a chance.

Trovato opened after the intermission. The violinist had his troubles at the getaway but he hammered away at them until the house began to "rag" with him. Then everything was lovely. There is no getting away from the fact that Trovato does whoop 'em up on his violin.

Frank Bush, after a long absence, is back hereabouts. Mr. Bush has brought back several new and good stories. The evening dress clothes are also new. Mr. Bush was the first act from "No. 3" that did not do too much.

Belle Baker, second week, sang four songs. Three would have been enough at the late hour, and these three, if properly arranged, would have made her a legitimate hit. The first two are too strong for the third to follow.

The Bison City Four and Aerial Bartlett's were on after eleven. The Baldwins appeared about eight. Harry Thriller (New Acts). *Dash.*

NEW YORK ROOF.

That bunch on the New York Roof Monday afternoon had evidently made a New Year's resolution not to applaud or laugh. The bill was of the real "small time" calibre, only two acts showing any advanced class.

The Morrissey Sisters got the applause of the afternoon and on form deserved it, although a trio of hand and head-to-head balancers, Angelo Trio, did some clever work and bolstered up the bill immensely.

Dale and Pearson opened. They have a lot of material that only consumes time. With some of the new year's crop of jokes their act could be vastly improved. The man works as a German.

Mattie Quinn followed. She doesn't get much on her songs but scored dancing. She might try another selection and discard one of her first numbers.

The best picture of the evening, a Selig, showing a man "hopping" a moving freight from horseback. A difficult trick and one that cannot be tried on a piano.

After the Angelo trio, came Usher and Whitecliff (New Acts) with the Weavers and their aerial act next. The Weavers made a good impression. Following the Morrissey Sisters, who did the best with "Beautiful Doll" at the close, came Temple and Huff. They might also inspect the new supply of 1912 almanacs. The woman sings well but should obtain a later day ballad than the one offered at the close.

The Shelys (New Acts) closed the show. *Mark.*

AMERICAN.

On New Year's Day the American up and down stairs was a pretty busy place. The show on the Roof started about 3.30, the show downstairs getting underway about two. Nine acts were given on the Roof, while about six were kept going down below. About twelve acts were used altogether, Pearl Whiteside and Irene and Bobbie Smith (New Acts) only playing the theatre and not the Roof. Business was big on both floors.

The Aerial Fosters (New Acts) were the ones to start the Roof show. Hazel and Hawkins were "No. 2." The older woman is somewhat rough in her work and talk. The little girl is a fair singer of up-to-date songs.

Onawa (New Acts) will have to be given the honors of the whole show. She was the real hit.

W. S. Harvey has returned with his big juggling act. It remains the same, with perhaps more attempts at comedy by the woman. These are well received. The bed balance is only being done by the juggler at the downstairs show.

Harlan, Knight and Co. did well in their old standby "The Chalk Line." The sketch is well acted and if kept on the small time should prove a revelation.

Ed Gray appeared next to closing on the Roof and made them laugh. Powers, Metropolitan Trio and Johnson and Watts (New Acts). *Jess.*

MODEST SUZANNE

"A. H. Woods, in conjunction with H. H. Frazee, presents a Viennese operetta, 'Modest Suzanne,'" says the program of the Liberty theatre. It is not a matter for discussion.

"Modest Suzanne" is a French farce with musical interpolations—or rather interruptions. New York has seen it before in the garb of "The Girl in the Taxi," where the plot was not hampered by the injection of additional complications and the bringing on of chorus people, who had nothing to do with the evening's work, other than to be used to dress the stage.

Despite these drawbacks, "Modest Suzanne" is a good show of its kind, but will not set the world afire, due to the fact that it lacks the vital, intangible something. All the ingredients are there, but the cook seems to have omitted the tabasco. Numerous—in fact an overplus of—complications of the farcical sort, were presented and laughed at, an excellent company capably portrayed nearly every one of the parts from the leading role to the midget who never spoke a line. The music was good and at times even better than that, but never inspirational nor possessed of the element calculated to make it popular. There was a waltz number with a "swing" to it and there was a sort of a raggedy production number called "Tongalango Tap" in which an effort was made to go the "Turkey Trot" and "Frisco Glides" one better. Then a comedy duet called "Confidence" in which the flirty wife endeavors to instruct the unsophisticated youth in the art of winning a woman—new in idea and execution. Yes, many things, a fine production and other mechanical and sartorial accessories, but the combination misses its sureness of aim somewhere, somehow.

An "expert" called in, would probably hazard the opinion off-hand that it was due to the oft-repeated mistake of trying to play a fast, Frenchy farce idea and continually interrupting it with musical numbers.

Sallie Fisher is featured and regaled the audience with her usual vocal dynamics and ingenuitous personality. Stanley Forde gave an almost acceptable portrayal of a hypocritical father. Kathryn Osterman was an alluring matron, dressing the part in good taste. Florence Martin, in an apparently minor role, stood out well, due in no small measure to her pretty face.

Laurence Wheat was especially "smart" in his clean-cut interpretation of what is in reality the principal part in the piece. Ernest Torrence in a character role gave it intelligent handling. Arthur Stanford did all he could with a thankless sort of "tenor" part, while John L. Kearney was the real laughing hit with an altogether new kind of a "low comedy" role. Harriet Burt, a trifle stouter since her last appearance, had the "Tongalango" number and did wonders with it. Her "leg over leg" steps were as effective as ever. Sherman Wade did all he could with a head waiter role. In fact everybody got all they could out of the material at hand. It is an es-

pecially well balanced organization is this respect.

"Modest Suzanne" is a musical comedy without "the punch." Otherwise there is no fault to find with it. *Jolo.*

SHOWS FROM THE BOX OFFICE.

(Continued from page 17.)

"Louisiana Lou" (La Salle).—Holds the season's record for a continuous run. Attraction is going quite as strong as ever.

"The Woman" (Olympic) has restored prosperity to the house and shows every indication of "going over" there for a long run.

"Miss Dudesack" with Lulu Glaser (Illinois). Opened New Year's Eve. Had good advance sale. No press comments on show Monday.

"Two Women" with Mrs. Leslie Carter (Garrick). Opened this week. Piece called rather weak by the critics, who say that though star was at her best, breach is too wide to permit usual claims of success.

"Excuse Me" (Studebaker) leaves Jan. 6. Never playing to capacity, but always showing a nice profit. Alice Lloyd in "Little Miss Fix-It" opens Jan. 7 for a week. "The Greyhound" (new) next for a run.

"The Red Rose," with Valeska Suratt (Princess). Closes at the end of next week and Miss Suratt may return to vaudeville in February. It is understood she is asking \$3,000 a week for the two-a-day. The "No. 2" "Bunty Pulls the Strings" company, recently imported, will be the next attraction.

"Hanky Panky" (American).—Still doubtful if this expensive show can show a profit on any one week, unless perhaps New Year's. Business not quite as healthy as during first few weeks.

Chicago Grand Opera Company (Auditorium).—Continuing to attract profitable crowds. Will end the season with what will probably be the biggest winnings in the history of the organization.

"The Bohemian Girl" (Garrick).—Resurrection a signal failure. Manager Worm will no doubt welcome the appearance next week of Mrs. Leslie Carter in "Two Women."

"Pomander Walk," with Gertrude Elliott (Grand Opera House).—Pretty comedy deserving of a better patronage. Business very dull.

Presenting such famous shows as "The Round Up," "Madame X," and a string of others equally well known and liked at popular prices, has given McVicker's a business that has been big all season.

Powers has been up against it seriously so far this season in the way of getting a winning attraction. The last show to participate in the slump there was "The New Code," with Tim Murphy. Robert Edson next week in "The Arab." It is expected to break the unlucky streak.

"The Campus" (Whitney) opened last week to a handful of people. Has no chance.

"Ten Nights in a Barroom" (Globe).—Expected to draw big from the reform element. So far major portion of patronage from opposite direction. Shows signs of an increase of receipts

but not sufficient to hold it here after next week. Succeeding attraction not announced.

The Crown is probably doing the best business of the outlying theatres, although there has been nothing particular to complain of at the Imperial and National, and at the stock houses such as the College, Marlowe and Alhambra.

With the inauguration of the new policy of "Yiddish" plays, the reopened Bijou is again reported to be in the winning column.

Business at the Haymarket has been a series of ups and downs. As a whole the house has not made any money this season with the future holding no materially brighter prospects than the past.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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MAJESTIC (Lyman H. Glover, mgr.; agent, Orpheum Circuit).—The first big for the new year came to the Majestic standard, with Louise Dresser (New Act), lately started with the ill-fated "The Lovely Liar," tugging the program. The show opened well with the Dennis Brothers, who do things on a revolving ladder. For an opener, the brothers wait better than might be expected. Clifford Walker in a musical monologue scored well in second spot, while Crouch and Welch, who followed, started things with a vim. They took down one of the biggest hits of the bill, and shared honors with Charlie Case. Case is without doubt the best single the Majestic has brought to town in several seasons. One continuous round of laughs greeted the monologue. Crouch and Welch presented one of their sketches and pleased. The Florentine Singers, who dabble in the classics, scored an emphatic hit, and were encored several times. The operatic turn has a well-selected program, and is composed of excellent vocalists. The music and chorus of dances presented a spectacular production of the former's ideas, and turned out to be one of the best closing acts the house has offered this season. Well staged and equally well colored, Miss Dresser came next to closing, Krantz and White (New Act) held an early spot.

WYNN.

COLUMBIA (E. H. Wood, mgr.).—Max Spiegl's "Winning Widows," which replaced "The Majestic," on the Eastern Wheel, is one of the best all-around burlesque shows either Wheel has offered during the past year. Spiegl's show is a Columbia's curtain puller worked overtime Sunday, when a sealed houseful requested the curtain go up just once more after the final number had been sung and the houselights were on. "The Widows" have location and Fields, with a large portion of the old "College Girls" book, which is a good deal of the material of the show. The comedians who both seek the hand of a widow, Florence Mills is again the widow, playing the role much the same as formerly, but under much better circumstances since she has surrounded her abilities with a small fortune in wardrobe. So far Miss Mills carries off the best prize for dressing from top and bottom. A creation in purple worn throughout the burlesque settled all doubt. Fields and Scanlon have not changed, and with a capital book to assist them, had no trouble in landing laughs. A chorus composed entirely of show girls and one that displays good judgment in both the manner and the dress of the show. And the next most important point is one Henrietta Wheeler, essaying the character of a spinster whose ideas run along the suffrage line. Her bit is evidently appraised by the management as quite valuable, but why they have very foolishly wasted one of the best members of the company on this show, that any of the choristers would fit is a problem. Miss Wheeler is undoubtedly pretty, but a hideous make-up keeps her in oblivion throughout the performance. Only once did she have an opportunity to shine when, with the stage all to herself, she delivered a rather long and decidedly poor oration on women's rights. With proper material she would have stopped proceedings, and even her song, which doesn't fit, brought her a hundred fold more than it would have brought anyone else in the company. From then on the audience looked to her for another effort, but the producer unwisely kept her in the background. Whoever Miss Wheeler happens to be, bright things may be expected of her next season, if not before. Bonnie Farley and Dannie Morrison were also rather conspicuous whenever the applause chanced to come along. They led the majority of the numbers, including the two song hits of the show, "I Don't Know What the Matter with Me" and "The Mississippi Dip." Miss Farley can dance with the best and makes an excellent all around soubert, barring the vocal department, while Morrison seems to match her at all angles. They shared all honors with Fields and Scanlon. Harry LaMont as a French army officer was in a show, but never offered a line. It's the best burlesque show Max Spiegl has been associated with, and his "College Girls" isn't the worst in the world.

WYNN.

AMERICAN MUSIC HALL (Geo. Jordan, mgr.; Ind.).—The old year closed for "Hanky

Panky" with a third capacity performance at midnight. Holiday business reported satisfactory.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—The successful season of the Chicago Grand Opera company is still at its height, with no perceptible wane in popularity.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—No indications of an early termination of the successful engagement of Frances Starr in "The Case of Becky"; going quite too big to admit of the announcement of a successor.

CHICAGO O. H. (Geo. A. Kingsbury, mgr.; K. & E.).—"Gypsy Love," with Marguerite Sylva, on eighth week and drawing well enough to justify the belief it will be here as much longer. Conceded to be one of the comparatively few successes of the season.

COLONIAL (James J. Brady, mgr.; K. & E.).—"The Spring Maid," with Christie MacDonald and a supporting company equally capable, gives early promise of being the season's sensation in the way of successes. The advance seat sale augurs well for a long and profitable run.

CORT (U. J. Herrmann, mgr.; Ind.).—Farewell week of "The Master of the House," a show that has happily fooled the pessimistic critics of the town. Will be succeeded by Victor Moore in a brand new play entitled "Shook McCabe."

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Mrs. Leslie Carter, who is included in the advance press notices as Louise Dudley Carter, is on the first of a two weeks' engagement in Rupert Hughes' play, "Two Women." John Cort is directing her tour.

GRAND O. H. (Harry L. Hamlin, mgr.; Ind.).—Gertrude Elliott appears to be having quite a serious time of it in her search for a winning vehicle as is Tim Murphy; "Pomander Walk," admittedly a pleasing comedy, is not getting the public support that a play of its class is entitled to, and what stagegoers will think of Miss Elliott's approaching production of "The White Magic" must naturally be a matter of considerable concern to her managers, the Liebers.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Opening week of a fortnight engagement of Lulu Glaser in the Viennese operetta, "Miss Dudesack"; Ralph Hers in "Dr. de Luxe" is announced as the succeeding attraction.

LA SALLE (Harry Askin, mgr.; Ind.).—The conspicuous and frequent display of the "sold out" sign in the lobby is a mute witness of the splendid business that is being done by "Louisiana Lou."

LYRIC (A. Toxen Worm, mgr.; Shuberts).—A successful Viennese composition that is interpreted by a company of very near stars, "The Kiss Waltz" is deserving of better patronage. Business at the best is only ordinary, if even that.

MCVICKER'S (Geo. Warren, mgr.; K. & E.).—Last week of "The Round Up"; next Sunday will mark the return of the Chicago favorite, "Madame X."

POWERS' (Harry J. Powers, mgr.; K. & E.).—Initial week of Robert Edson in "The Arab"; engagement indefinite.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Belasco's production of the new De Millie play, "The Woman," is going over nicely and the healthy advance seat sale encourages the belief that it is destined for a prosperous run of considerable length.

PRINCESS (Mort H. Singer, mgr.; Shuberts).—Valeska Suratt and "The Red Rose" have developed a strength that is causing the managers of rival theatres to sit up and observe; "When Bunty Pulls the Strings" is the next attraction, but the date not been announced.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Excuse Me" is on its last week and will be succeeded by Alice Lloyd in "Little Miss Fix-It." A return Chicago engagement for one week only, if it will commence an indefinite visit of "The Greyhound," a new play.

WHITNEY (O. H. Peers, mgr.; K. & E.).—"The Campus," a pleasing musical-play of college life on the Pacific Coast, is on the second week of an unsuccessful engagement; Anna Eva Fay is being presented this week as an "extra added attraction."

ALHAMBRA (Marvin & Roche Co., mgrs.; Ind.).—Stock: May Homer in "The Fatal Wedding"; next week, "Heart of the Rockies."

BIJOU (Ellis Glickman, mgr.; Ind.).—"Yiddish sketch."

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock: "Arsene Lupin"; next week, "The Barri."

CROWN (Stair & Havlin).—E. L. Snader in "The Old Homestead"; next week, "The White Sister."

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

HAYMARKET (H. A. Bailey, mgr.; Stair & Havlin).—Ty Cobb in "The College Widow."

GLOBE (James H. Browne, mgr.; Stair & Havlin).—Last week of "Ten Nights in a Barroom," an attraction that has no draught in a "wide open" city like Chicago; no succeeding show announced and the house will probably go dark again for an indefinite period.

IMPERIAL (Kilmit & Gazzolo, mgrs.; Stair & Havlin).—Thurston, the magician; next week, "The Penalty."

MARLOWE (Ralph T. Kettering, mgr.; Ind.).—Stock: This week, "His Last Dollar."

NATIONAL.—"The Girl in the Taxi"; next week, Thurston.

Al C. Jundt has disposed of his Bowmanville theatre in this city and will continue to be located at Morris, Ill., where he is managing the Grand for a Chicago syndicate known as the Consolidated Circuit of Motionograph Theatres.

Martin Brown was out of the performance of "The Kiss Waltz" at the Lyric theatre last week for a few nights owing to an injury received while doing his dancing specialty.

The supporting company which comes to the Cort theatre next week with Victor Moore in "Shorty McCabe," will include Charles Dickson who is staging the play.

Feb. 6 has been selected as the date for the opening of the engagement of the Drama Players at the Lyric, according to the latest announcement.

Whenever Gertrude Elliott shall elect to lay aside "Pomander Walk" for David Graham Phillips' "White Magic," she will be assisted in the interpretation of the play by Benjamin Johnson, Charles Waldron and Mrs. Donald Brian, among others in the cast.

The number of regular local publicity bureaus has been lately increased by a "show news" shop which has opened offices under the firm name of Kettering & Pfaff. Ralph T. Kettering, the senior member, is well known here by reason of his summer publicity campaigns for "White City," as well as general press representative for the Mort H. Singer attractions, and also as the resident manager of the Bijou theatre until his scene of endeavors in that capacity was changed to the Marlowe on the Southside.

Harry A. Bailey, resident manager of the Haymarket, is reported to be looking after the theatrical property interests of Mrs. Kohl on the westside, a duty that formerly rested on the shoulders of Col. William Roche. Personally directing the new policy at the Bijou for the last fortnight is said to be primarily responsible for the rumor.

Zoe Barnett, a member of "The Sweetest Girl in Paris" company last season at the La Salle, is reported to be back in her home town of Los Angeles, where she is playing the part in "The Red Rose," made prominent by Valeska Suratt.

Chiefly on account of the notoriety gained by one Lillian Graham in the Stokes "shooting match" in New York recently, a former member of Valeska Suratt's company in "The Red Rose," of that name, has taken the surname of Lysa to avoid any unpleasant or embarrassing confusions.

Vivian Blackburn has been replaced in the cast of "Excuse Me" at the Studebaker by Rita Otway, who formerly played the part in a southern company of the comedy.

Lillian Gardner has joined the Boyce Players at Wausau, Wis., to play leads.

Lloyd Lavine and wife, recently with North Brothers' stock company at Oklahoma City, have gone to Port Arthur, Canada, to fill a stock engagement between there and Ft. William, Canada.

The arrival of a new booking agent in town is reported in the person of A. Milo Bennett, Jr., born Dec. 11.

Manning and Blutcher, who spend their lay-off weeks in a place called Wichita, Kan.,

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Music by GEO. W. MEYER

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Fine for the spotlight. Very catchy.

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No. 4

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For those who use character songs we have a great Italian waltz number with a wonderful patter chorus

Words by
RALPH EDWARDS

"Italy"

Music by
GEO. W. MEYER

This song is sure to help any act. Don't fail to send for it.

No. 5

One of those great little novelty ballads, the kind that always goes big

"Every Time You're Lonely Don't
Forget I'm Lonely Too"

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Music by GEO. W. MEYER

Will be happy to hear from all my old friends and more than glad to make new ones.

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devised a novel advertising scheme last week when they sent a series of picture post cards to the profession relative to the birth of a "male single," who will be christened Joe. The first card carried the photo of a crib fully prepared with a horde of baby clothes, but no youngster. The card requested the receiver to book in a male single for Christmas. The next card bore the picture of a stork with the "male single" in his beak. The youngster was born on or around Christmas and came in well advertised.

Ethel Robinson, who has charge of the park and fair department of the Association, did not appear at her office last week, being confined to her home with a sore throat which necessitated an operation. Her post was filled by her brother Harry, who looks after

the club and lyceum end of the Association. Miss Robinson returned Monday.

Florence Egan, daughter of Thomas Egan, connected with the managerial staff of McVicker's theatre, was successfully operated on at the American hospital by Dr. Max Thorek last week. The surgeon found it necessary to operate in three places, which in all took six minutes. The girl was given up for dead, but since the operation there is every chance for recovery. Miss Egan is a prominent public stenographer, and is well known throughout theatrical Chicago.

Thomas Quigley, former general manager for the Laemmle Music Publishing Co., will return to Chicago, where he once represented Shapiro, this time taking charge of the pro-

fessional department of M. Witmark & Sons. C. S. Grimm is western representative for Witmark.

Helen Wilton, now a member of the cast of "Excuse Me," will join Harry Askin's No. 2 company of "Louisiana Lou" when that piece takes to the road. Miss Wilton will play the part created here by Dorothy Granville. Lew Christy has also been engaged for the same show.

KEDZIE (Wm. Malcolm, mgr.; agent, W. V. M. A.).—Carson Bros.; The Clover Trio; Adams & Guhl. Last half: Murray's Dogs, Violinski; Adams & Guhl.

EVANSTON (Evanson Theatre Co., mgrs.; agent, W. V. M. A.).—Last half: Espe & Roth; Paresi; Robert Henry Dodge & Co.; Barto & Clark; Florenz Troupe.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Jack Fine; Harris & DeFoggi; Jos. Bernard & Co.; Walton & Brant; Holmen Bros. Last half: Mesenotti Trio; Fields & LaAdella; The Holdsworth; Charibino Trio.

GAITY (So. Chicago (Harry Wilson, mgr.; agent, W. V. M. A.).—Espe & Roth; Leo Kendall; The Norries; Barto & Clark; Prevost & Brown. Last half: Jack Fine; Brinkman & Steele Sisters; Jennings, Jewel & Barlow; The Four Tierneys; Holman Bros.

WILSON AVE. (M. Licalsi, mgr.; agent, W. V. M. A.).—Great Girard & Co.; Jolly & Wild; Paulinetti & Piqua; Lew Orth & Lillian; Frans Meisel. Last half: Apdale's Zoological Circus; Frederick V. Bowers & Co.; Frank A. Trenor & Co.; Four Casting Campbells; McNish & McNish.

ASHLAND (A. E. Weldner, mgr.; agent, W. V. M. A.).—Lew Rose & Co.; College City Quartet; Mason & McClaire; Joe LaFleur. Last half: Prevost & Brown; Roxie La Rocca; Lowe & Mack; Thompson & Carter.

SAN FRANCISCO

By ART HICKMAN.

VARIETY'S San Francisco Office,
908 Market Street.
(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Gordon Eldrid & Co. presented an absurd sketch, "Won by a Leg," which struck the holiday fancy of the crowd and a laughing hit was the result; Felix & Claire worked hard to please, but did not get the results they strived for in such an early position. The Esther Trio, who do most of their entertaining in an "upside down" position, rung up a hit. The remainder of the program was furnished by the Orpheum Road Show, "hold-overs." The Palace Girls had the audience with them and were applauded heartily. Simone de Beryl, with her artistic work and well-worked electrical effects, proved an enjoyable feature. Jos. Hart's "Honor Among Thieves," with its touch of the melodramatic, repeated its success. Mack & Orth may have things their own way in their old home town, Philadelphia, but their "riot" this week here prove they can make this their "native town" any old time they drop in for keeps. Ray Samuels was a big favorite from the start, and she put over her songs with a bang. As a "single" Miss Samuels has established herself here as one of the best. She was encored repeatedly.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct).—Arnold Buckley's dogs pattern too closely after Barnoid's canine actors, and therefore suffer in comparison. Barthold's Cockatoos had the opening position and proved entertaining. Donald Lowrie's "Life in Prison," a local feature, got a fair reception with the audience applauding at the close. Rawson & Clare laced out a clean hit with their meritorious and pretty act, receiving repeated curtain calls. Newell & Niblo not only scored with music, but made a good impression with the way they stage and costume their act. The Colliers sang and danced with the young misses, getting the most on their vocal efforts. The girls should pay more attention to the dancing and try for better results. The costumes in good. Harry Thompson, "His Honor the Mayor in Vaudeville," became a real hit, the audience was hugely entertained. Belle Dickson was encored for her work.

PANTAGES (Chas. L. Cole, acting mgr.; agent, direct).—It was some house that greeted the opening show of the new Pantages theatre 30, and the bill gave satisfaction. The Perla Sextet had the closing spot and the people didn't care about the pictures until the sextet was called back and back. Tat's "Mo-

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A CORKING GOOD NUMBER

"AT THE RAGTIME BALL"

By ROGER LEWIS and JIMMIE MONACO

A GREAT SONG

FJ A FORSTER - MUSIC PUBLISHER - ROOM 60, GRAND OPERA HOUSE BLDG - CHICAGO
E.C. KEITHLEY, Prof Mgr

toring" was a veritable riot. The house laughed its head off at the funny English sketch. "Count the First" was another laugh-maker. The Doughertys appeared in a comedy skit and showed cleverness in getting over the points. Sol Berns, Hebrew comedian, had no trouble in putting his stuff across, his songs in particular being repeatedly encored. Dave Nowlin started slowly with imitations and monologs, but finished with heavy applause. The Meinott Lamole Troupe, acrobats and wire artists, were in the opening position, but were only fairly well received. The house is showing independent pictures, which failed to start anything.

COLUMBIA—"The Fortune Hunter" pleased.

with Fred Niblo and Josephine Cohan.

CORT—"The Grazi Paris Grand Opera Com-

pany, this week's attraction.

SAVOY—"Three Twins," excellent business.

ALCAZAR—Stock company presenting "The

Dawn of To-Morrow," with capacity houses

during the week.

The Republic opened to big success, a strange accident happening the first week. A new tank act, consisting of three men and a seal met with mishap. The feature of the act was remaining under water three minutes. The man in back of tank failed to give the cue and ran over the limit. The orchestra grew nervous, not allowing the audience to know that anything out of the ordinary was taking place. When the time reached four

and a half minutes the drummer shot his prop pistol to attract attention of the man in the tank, but he did not move. The audience was then in an uproar, thinking the man dead. His partner, without a watch, realized what was happening, and jumped in to save him. The boy was nearly drowned. The audience was calmed by the house manager. The act, though never being presented before, met with an easy approval, the seal being a laughing hit.

The heavy man of the Six Bracks is reported to be in such condition that he may be committed to an asylum. The blood flowing from the broken vein saturated his brain. The accident happened at the Oakland Orpheum. The act is still working.

Mose Oppenheimer, interested in the S. & C. circuit, is here on a short visit, due to the death of Mrs. Oppenheimer's brother. They will return to Spokane in a day or so.

There are now four theatres of note in the Western Addition. The Garrick, Princess, Republic and National. There is not room enough for three of the houses to run on a ten-cent basis and make money.

The Grazi Grand Opera Company are to again play the Cort theatre in preference to an engagement at the Valencia. Since their visit to San Francisco they have lost \$77,000.

The "Texas Tommy" has about run its limit. It now ceases to be a drawing card, only when intermingled with some other signs of talent.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Keith's got its full share of the holiday patronage Monday, probably a little more, for there wasn't any room left when the sale of tickets was stopped. The usual holiday atmosphere permeated the air and it wasn't the easiest audience ever played to, either. Holiday audiences never are. It didn't seem as if the regulars were there at all and the visitors from the surrounding counties who get "in town" once in a while made their presence felt. They passed up the good things, laughed and giggled when Hugh Emmet's dummy pulled a bewhiskered gag, sat and stared at Charlotte Parry's nerve-racking dream sketch and thought the loose stepping of the comedian in Clifford and Burke's act was the "gol darndest trotlin' ever seed, ba gosh." It's the same every year. As it framed up, the New Year's week bill is good enough for anybody's money and played well from start to finish without starting anything

real big in the applause line. Rock & Fulton were the headliners and crowded enough specialties into their big revue to make up a couple of acts. It's the biggest and cleverest thing this couple have given vaudeville. Charlotte Parry's "Into the Light" sketch proved a real starter with its wonderfully worked up climax. This clever girl had her work cut out trying to make the audience understand what the talk was all about, but her final "character" drew real attention and the finish stunned 'em. It's a weird bit of vaudeville for a holiday offering, but Miss Parry's artistic treatment of a heavy theme is too thorough in its way to fail to secure its reward from any audience. The acts of lighter character had it pretty soft. Rawson and June passed along nicely, considering that they were forced to play to a moving throng almost through their act, and then the Courtney Sisters won their way into warm favor with raggy stuff. Hugh J. Emmett secured his full share of the honors with his musical and ventriloquist offering. With the assistance of Hildred Emmett at the piano, he gets away from the beaten path for ventriloquists and the musical portion gives the pair an excellent start, which they made good use of right through to the finish. Clark and Bergman's singing, dancing and snappy talk just seemed to be what the New Year's crowd was looking for and the young couple put one big mark to their credit, finishing with a couple of "rag" numbers, which hit a bullseye fair in the middle. This act has advanced steadily, reaching a place well in the front rank. Carl McCullough is an "impressionist." That means a lot in vaudeville, which is full of "fats," but Carl is a nice-looking little fellow with glossy hair and expressive eyes, and he ought to hold his place as an entertainer until some one of his "subjects" happens to catch him doing one of those "impressions." Aside from that he did very nicely, his "demonstrations" bit getting over in good style. Clifford and Burke have a new lead to their dancing finish, which was always the hit of their act. The "Navy" chatter brightens their act up a lot and the boys handle it well. When the comedian pulled his loose stepping, the real hit was scored. The Joe DeKoe Troupe closed the long show and their dandy acrobatics held the crowd seated for a big hand at the finish. Nothing prettier or more skillful in top-mounting tricks and hand-to-hand work has been seen that the youngster does in this act. He's a real marvel and his handlers have worked out a routine which places the act in a class by itself. Manager Jordan once entertained some friends from "down Maine way" with one of the best shows he had ever billed and at the finish they allowed it was a "pritty faher kind of a entertainmunt," but they forgot to applaud anything. Monday's audience must have been full of them.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Two acts stood out for special mention on the New Year's week bill, though the average did not reach a very high mark. There were several pretty weak spots. The big clean-up went to the credit of a "piano act," which was called "Three Rascals," composed of one-half of a big musical turn and a "single" who has a big following along Market street, on both sides. The "single" is George Offerman, and if there is any singer of "pop" songs who can make more noise or get an audience to make more than he can, that singer hasn't struck the picture-vaudeville boulevard. With one man at the piano and two handling the songs, the act was a regular riot and will probably be the same kind of a hit anywhere. Another act which

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What ASHTON STEVENS Says

Leo Carrillo is an imitationist that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

Clever "Take-Off."

He takes off a couple of Chinese and an interpreter to give you the very sniff and symbol (also cymbal), of a real Chinatown. He makes a noise like a little horse, and a hoarser (the joke is Mr. Carrillo's) noise like a big horse, and he expressed himself and George Wash in Italianized English almost as fluently as Sig. Bonfiglio recites with his feet. Mr. Carrillo's act is quick, good-looking, polite, and, I hope, profitable.

LEO CARRILLO

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won a point of merit seldom reached in the "pop" houses was Mary Shannon and Co., with a sketch of class and handled like a "big time" number. It was so good, the Market street throng never quite caught up to it. The sketch and its clever principal can hold their own on stronger bills. Savoy and Savoy scored through the comedy of the man who is as close to "Jimmy Russell" as anybody but the original. He is really a single, for the girl in the act is only a "feeder" and a poor one at that. Billy Lynd met with fair success in a blackface specialty, displaying a good singing voice. Billy Thomas "kidded" his way through and won some applause at the finish for his cello imitation. The Two Alfreds showed some clever hand-to-hand work and neat dressing. Malone and Malone wasted a lot of time in talk getting to their finish, which is the meat of the act. The man is a nifty tumbler and does a "Melrose" balance on tables which is a neat trick. The Ward Brothers sang and played some instruments and Newport and Strik offered a much-worn sketch, which deals with a lot of rough-house comedy in a barber shop.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—If there is anything in the start of a New Year, there are going to be some poor shows in this house. "Sheriff" Aronson, who has been letting his badge get rusty, was on the job again Christmas and made a regular "pinch" when a big guy kicked about what he was getting for a dime, and dared anyone to make him stop. The guy went out and the sheriff hunted up a policeman and had him arrested. When Aronson went to appear against him the following morning, there was no prisoner. He had "walked out" on Jules. The latter said he knew actors to do this, and some audiences, too, but didn't believe it of a prisoner, and is going to hand in the badge. To tell the truth, that big guy had a kick coming if he didn't see the whole show for a dime. If he caught the Three Comiques, there was an excuse for him, for those three never got near their title. Some barber shop harmony just saved them. That will save any act in a picture house. It's got something on "Old Glory" or "Dixie." Roseida and Zalesny drew down a big share of the laurels with their musical act. Miss Zalesny is an accomplished violinist and her partner a pleasing singer. Gerlie Falls also did a lot to help the show with her trapeze work. Cora Hall did nicely with her familiar act, which still suffers through want of some variety. The Dumonts, with a fellow who dances with his head, heels and body all in action at once; Cheas and Checkers, who use poor old "Carrissima" in their act; Foster and Dunbar; Eddie Green and the Mariani Trio were the others.

EMPIRE (E. J. Bulkley, mgr.).—The Western Wheel's new house got a fresh start with the New Year. With the "Follies of the Day" as the attraction, three capacity audiences were played to on Monday, including the midnight show. Tuesday afternoon, there was a pretty good matinee, and the show went through selling, which ought to help business all week. There haven't been many shows sent to the Empire that reached the even fair class, so that a good show is something of a novelty to the Broad Street burlesque patrons. But there is room for improvement before it can reach the front rank of what a burlesque show ought to be to be called a real good one. If a show has anything worth a laugh it will go over with a rush at the Empire and the "Follies" was a big laugh winner. Considerable of the material is old in the "Follies," being carried over from year to year, but there is a little new stuff worked in here and there which freshens it up and with the help of the numbers and specialties which form a goodly portion of the entertainment, the show hits a pretty neat pace at the start and holds it almost all the way through, slowing up only at the opening of the second act. The place is called "The Garden of Gilead," and starts off as if it was going to be a regular story, but just about the time the story starts it stops. The thread is caught up again several times, but there are so many ends that there is never any real solution. Gertrude Hayes and Virginia Kel-

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sey have the principal female roles, while Will J. McIntyre and Sam Hearn take care of the comedy, and James Bryson and Blanchard McKee do the "playing up." Miss Hayes is in evidence much of the time, but did not overplay her part and the cutting out of the "box" number and some other business usually indulged in, gave her the opportunity of making good with her breezy style of working. The matinee crowd liked her, applauded almost everything she did and made her a bright spot in the show. She held this position in good shape, except when she pulled a couple of those "Harc-Luck" songs in her specialty with the "Bricktops." Then she was all wrong. The "Bricktop" squad is shrinking. Now only three work with Miss Hayes, and they are almost principals, Anna Propp and Marie Hilton standing out for their help in speeding things up. Miss Kelsey has Louise Dacre's part in the show. Miss Kelsey is a statuesque blonde with a lot of shape which she discloses just before the final curtain. Up to this time Miss Kelsey didn't do anything that would make one think she had anything on Louise Dacre. She got about ten

encores on her "rag" number in the second act through McIntyre's clowning. She had a lot of chance with a good part in the first act, but never got much out of it. One who knows can almost see Miss Dacre "killing" them in that "widow" part, but even Louise would have had to work under "wraps" at the Empire, so that Miss Kelsey passed. She could help her appearance with care in making up. She now looks as if the scene painter had a hand in the penciling of her eyes. With about as much latitude as the Empire manager allows, McIntyre did wonders with the chief comedy role. His work was pretty rough at times and his dressing was far from satisfactory, but he got the laughs over and those in front laughed at anything he said, or did, or looked. It's about the best work in the comedy line that McIntyre has ever shown. He had plenty of help from Sam Hearn, who got his share of the laughs in both acts and landed one of the big hits with his violin playing. The other men were satisfactory in their roles. The Five Alarcons were an added feature and put over a good-sized hit with a classy singing number. The two women also scored with a duet in the first act as part of a number led by one of the men of the quintet. Pretty stage setting makes the "Follies" stand for a high mark and some of the costuming is in the same class. Some of it needs attention. There is no question about the hit the show made at the Empire and it ought to please generally, for there are very few shows on the Western Wheel that are as good and a good show on the Western wheel is worth talking about.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Jones and Deely; Leon Rogee; Harry Booker and Co.; Jim Harkins; Booth and Cunningham Sisters; Johnny Reynolds; Four Howards; Monkey Hippodrome.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—James J. Corbett; Musical Spillers; George B. Rono and Co.; The Hollands; Dave Schooler and Louise Dickerson; Les Ballots.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Four Diving Norlans; Three Aeroplane Ladies; Dr. Gwinnett; How-ell and Scott; Piano Wizards; Irene Jensen and Nancy Walker.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Sam J. Curtis and Co.; Winkler's Military Dancers; Kubelki; Girard and Gardner; Bob Ferns; Henry and Lizell.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Three Creightons; Harris and Fern Sisters; Monarch Comedy Four; Roberts Rats; Dave Rafael and Co.; Brimle.

HART'S (John Hart, mgr.; agent, M. W. Taylor Agency).—Lester Brothers and Teldman; Melody Lane Boys; George Landor; Sam Barton; Norton and Ayres; Barry and Mildred.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Old Home Chorus; Kaisers Dogs; Wood and Hyland Co.; Black and Mc-Cone.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Four Deelys; Morgan and Chester Co.; France Palmer Co.; Norwood and White; The Hillyers; Josephine Le Roy; Arthur Morris.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—4-6 Boccaccio Trio; The Fieldings; Dancourt Whalen; Winston's Sea Lions; Freda West Co.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—4-6, Bel Canto Trio; Von Hampton and Josselyn; Turner and De Armo; Pilar Gill and Co.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Alfreda and Pearl; Dora Ronce; Sampson and Douglass; Del Franklin and Co.; Zeno and Mandel; Pattee's Diving Girls.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Olivette Troubadours; Four Lofly Loftuses; Torelli's Circus; Hilda Le Roy; Number 44; Wells and Fisher.

COLUMBIA (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—4-6 Preston; Crown Musical Duo; The Bromleys.

POINT BREEZE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—4-6 Yabell; Robert McDonald; Clarence Marks and Co.; Franklin Society Circus.

COHOESKINK (Nixon-Nirdlinger Agency)...—4-6 Fleeter and Oakland.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—4-6 Shepperly Sisters; Hally & Noble; Veterans of '63; Sophie Everett & Co.

PLAZA (Chas. E. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Joleen Sisters; Miller & Cleveland; Gwynn & Gorsett; Klass; Murphy's Minstrels.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—4-6 The Sterlings; Thomson; Will Davis; Buster Brown Minstrels.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—4-6 Mintzer; Mack and Worth; Burke & Hirsch.

ATLANTIC CITY

By I. B. PILLSBURY.

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—McMahon & Chappelle & Pullman; Maida, hit; Yvette, hit; "The Fear," very good dramatic sketch; Deep Stuff McKee, unusual and clever; Camilla Jewel & Co., new to East and looks good; Nettie Knies, went big; Merritt & Douglas, big; Harry Botter & Co., well liked; Mlle. Isabella Peyrani & Animals, pretty act.

MILLION DOLLAR PIER (J. L. Young & Kennedy, Cresson, mgrs.; Wistar Grockett, bus. mgr.).—Pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—"My Friend from Dixie," 1-3; "Officer 666," with George Nash and Wallace Edginger, 4-6.

John Child, the hustling young man who has been conducting the Criterion theatre, a picture house on the "walk, for the past year, was given a very disagreeable surprise last week by being informed by the owners of the property that he had leased the theatre to others. It is said that Child received a very raw deal and was not even given a chance to consider an increase of rental. He had worked the business of the house until it became one of the most popular places in town. Child declares that he will soon have a place of his own.

BOSTON

By J. GOOLITZ.

PARK (W. D. Andrews, mgr.; K. & E.).—"Rich-Old-Quick Walcott" is saving good by after fifteen week.

BOSTON (A. Lawrence, mgr.; K. & E.).—"The Trail of the Lonesome Pine" has made a good impression and will give the company if allowed to remain for a time.

MAJESTIC (H. B. Swette, hit; "The Shepherd"; "The Maid with Magnifying Glass" opened last night.

THEATRE (J. J. Gault, mgr.; K. & E.).—W.

When answering advertisements kindly mention VARIETY.

AT THE ALHAMBRA, NEW YORK, BEGINNING MONDAY, JAN. 8

ROBERT T. HAINES and CO.

in "THE COWARD" by GEORGE BROADHURST

"The Strongest and Best Acted Play in Vaudeville"

Direction, M. S. Bentham

hur).—"Mutt and Jeff" still going on their riotous way after ten weeks of good business here. It is reported the show will remain until the summer season opens.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Princess Zim Zim" (Dorothy Donnelly) has struck the public fancy.

SHUBERT (E. B. Smith, mgr. Shubert).—"The Faun" (William Faversham) appears to have started right.

TREMONT (John B. Schofield, mgr.; K. & E.).—"Over the River" (Eddie Foy) doing as well as was expected. Is leaving to let the "Follies" in.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Concert" is playing to capacity for the second week. Another week to stay.

COLONIAL (Thomas Lohian, mgr.; K. & E.).—"The Pink Lady," fifth week, getting the crowds. S. R. O. at matinees.

BOSTON O. H. (Henry Russell, mgr. director).—Boston is a good opera city.

CASTLE SQUARE (John Craig, mgr.).—Stock; 17th week of capacity.

GRAND OPERA HOUSE (George Magee, mgr.; Stair, Wilbur & Magee).—"The Strugglers," good business.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Business very good. Bill excellent. Frank Fogarty told some great stories.

Edgar, Atchison-Ely and Co., exceedingly funny. Prof. Andrews and "The Wonder Kettle" entertaining. Bowers, Walters and Crocker, scored. Hoey & Lee, good laugh.

J. C. Nugent & Co. put it over. College Trio, pleased. Edwin George, clever comedy juggler. The Stanleys, good.

NATIONAL (G. A. Ryder, mgr.; agent, U. B. O.).—"Charley Brothers" "Monkey Actors"; Clarence Wilbur; Zeno, Jordan & Zeno; Winsor Trio; Anita Primrose; Rutledge & Pickering; Corcoran & Dixon; George Fredo; pictures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Florence Hughes; Colin's Dogs; Fitzgerald & Odell; Marron & Heine; Mr. & Mrs. James McCann; John T. Murray, Hill & Ackerman; Jolly Trio; The Ashers; Jermon & Walker; Alfred Rowe; Dwyer & Graham; William Robinson; Juggling Johnsons; White Bros.; Reed & Wilson.

SOUTH END (Louis M. Boas, mgr.; agent, Loew).—Reed & Wilson; White Bros.; Juggling Johnsons; William Robinson; Dwyer & Graham; The Ashers; The Jolly Trio; Hill & Ackerman; John T. Murray; Marron & Heine; Fitzgerald & Odell; Colin's Dogs; Florence Hughes; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—Llyan & Meers; Barrett & Bayne; Stanley & Barr; Eltinge Sisters; Vam Weston; Whiting & Young; Alexa Croft; Lulu Theiss; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Coleman & Williams; Kent & Whitten; Sunetaro's Japs; Lee Nichols; Catherine Raynor; Musical Seelye; pictures.

Ben Rich, who has just severed his connection with "The Yankee Doodle Girl" company, is playing small time in New England with a single "Dutch" monolog.

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SCOTLAND'S PREMIERE ENTERTAINERS

THIS WEEK (Jan. 1) HUDSON, UNION HILL, N. J.

Singing and Talking With Just a Few Dance Steps

ANDREW MACK

NEXT WEEK (Jan. 8)
POLI'S, WORCESTERWEEK Jan. 15
POLI'S, NEW HAVEN

NEW ORLEANS

By O. M. SAMUEL.
(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Mabel Fonda Troupe, adept; Elida Morris, did nicely; Kelly & Wentworth, pleased; Wright & Dietrich, splendid; McIntyre & Heath, scream; Boudini Bros., scored tremendously; Hengleur's Dogs, held interest.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Mother" is the best constructed, most universally appealing play seen here this season and is drawing excellently.

TULANE (T. C. Campbell, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm," conventional rural show enacted ordinarily; good business at opening performance.

GREENWALL (Henry Greenwall, mgr.).—Those two standard burlesques, "Too Much Married," and "A Gay Old Boy," constitute this week's offering by the Lee Musical Comedy Co. Both were well received by a small audience Sunday afternoon. James P. Lee assuming the leading roles, is a capital comedian, capable of extracting laughter without undue clowning or overplaying. Madeline Lee's work, in a soubret interpretation, ranked second only to that of Mr. Lee. The performances of the Lee Musical Comedy Co. are showing improvement each week, but the audiences at the Greenwall are not of a size sufficient to warrant a continuation of the present policy much longer.

CRESCENT (T. C. Campbell, mgr.).—"The White Slave."

FRENCH O. H. (Jules Layolle, impresario).—Layolle's French Opera Co. in "La Favorite," "La Fille Angot," "Les Petites Michu," "La Traviata," "Le Trouvère," "Carmen" and "Madame Butterfly."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players, in "Raffles."

A Beautiful Complexion for Every Woman

Nine out of every ten cases of bad complexion are due to ignorance or neglect. To neglect the skin is sure death to the finest complexion. The skin is composed of two layers, top outer layer, or epidermis, and the lower or true skin. The top outer layer consists of little scales and one above the other, which works off from time to time. This layer is full of little holes, called pores. These pores are the outlet of perspiration, oil and other waste matter, which, mixed with dirt and dust, soon closes up the pores.

Look in your mirror, notice the little black spots on your nose not reached by soap and water. They were not intended to catch the dirt and dust.

Every woman's toilet table should contain at least two articles. One to keep the pores open and one to protect them when out of doors.

We manufacture two harmless, useful creams, especially prepared for this purpose—Plexo Cleansing Cream and Plexo Greaseless Cream.

We have invested close to a quarter of million dollars in the trade-mark name of Plexo, and have produced the finest quality money and brains can produce.

Plexo Creams not only cleanse and protect the pores, but clear the complexion, remove spots, dullness, redness, roughness and blemishes by stimulating the skin to their natural healthy action.

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TRADE MARK.

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MODERATE PRICES TO MEET THE DEMANDS OF
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For STAGE MAKE-UP or Street Use

CHERRYOLA [Grease Rouge]

For LIPS OR CHEEKS, a perfect blood color

THE HESS COMPANY

Manufacturers Stage Make-Up ROCHESTER, N. Y.

When answering advertisements kindly mention VARIETY.

Warren Church is back on the job, after a month's illness with pneumonia. He was very ill for a time. With his return he gathered a few new houses. This is what he got: Colonial Opera House, North Adams, Mass.; Colonial theatre, St. Johnsbury, Vt.; Barre O. H., Barre, Vt., and the Vaudeville Theatre, Southbridge, Mass. The latter switched to a full week with acts.

Loew's Orpheum broke the record for the house since he took it from William Morris. V. J. Morris, the house manager, reports the house has enough overflow at matinees to fill another good sized theatre. Manager Morris was presented with a traveling bag by his employees. He wonders if it is a hint to pack up and "git."

Unless the small time and picture houses here have better police protection, they will have to close up, according to the warning issued to the managers by Mayor Fitzgerald. He in company with John H. Casey, his official censor, visited the houses and found many of the special police officers, supposed to attend to the duty of keeping aisles clear and a watch over the patrons, taking tickets at the door. He also complains of the fact, that the theatres of the smaller class, allow overcrowding. The mayor claims that the existing conditions are extremely dangerous and threatens to close the houses unless his edict is obeyed to the letter.

Sunnyside Park, Natick, Mass., was ruined by a high wind 22. The loss ran to the thousands of dollars. The park is run as a famous summer resort. The main building, used as an amusement resort and dance hall was blown down. This building was the principal one.

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THE SENSATION OF THE CENTURY

Good Night Mr. Moon
THE BEST MOON SONG EVER PUBLISHED

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YOU KNOW THIS ONE. THE RAGE OF THE COUNTRY

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A POSITIVE IRISH BALLAD HIT

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ALBERT VON TILZER, Mgr.

1367 BROADWAY
NEW YORK

MAJESTIC (Law Rose, mgr.).—Tyson Extravaganza Co.
LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.
ALAMO (Wm. Guerlinger, mgr.).—Vaudeville.

Bessie Friganza was the Christmas-tide guest of her sister, Trixie, at the Tulane last week in "The Sweetest Girl in Paris."

Frank and Nellie Ellison spent the holiday period with relatives in this city.

Councilman John Frawley passed away at the Orpheum the other night while Gerald Griffin & Co. were presenting "Other People's Money." It is the first time that an auditor has expired in the theatre.

The Dixie, Gulfport, Miss., was seriously injured by fire last week.

Jules F. Blates, manager of the Orpheum, is authority for the statement that Special to the Inspector of Police James Grady will shortly enter vaudeville with a novel jail-breaking act. According to Blates, Grady will employ a huge cell, wherein he will show the methods of escape executed by crookdom's lights, past and present, accompanied by a dissertation on prison lore.

The Louisiana State Fair Association lost \$4,989 during 1916.

PETE LAWRENCE and Co.

Presenting a Classic in Slang "THE FRESH FRESHMAN"
Copyright Class D., XXc. No. 20965, May 5, '10

UNITED TIME

BERNICE JACK F.
HOWARD AND WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

ST. LOUIS
By J. L. ERNEST.

(By Wire.)
COLUMBIA "Scrooge" rejuvenated the holiday enthusiasm; Edwin Stevens & Co., in strong sketch; Four Ellis, variegated act, scored; James Harrigan, fairly well received; Wilson & Wilson, acceptable; Diero, creditable performance; Wynne Bros., usual offering; Emmy's Pets, well received.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—"The Pink Lady" continues another week to standing room only.
SHUBERT (Melville Stoltz, mgr.; Shubert).—"Everywoman" continues strong drawing card.

GARRICK (Matthew Smith, mgr.; Shubert).—"Over Night," owing to blizzard weather, failed to reach St. Louis for the Sunday matinee. Pleased large audience at night.

CENTURY (Walter Cave, mgr.; K. & E.).—"Alma," with Vera Michelena, distinct success at opening performance. Cast well balanced.

AMERICAN (D. E. Russell, mgr.; S. & H.).—"In Old Kentucky" invariably draws heavily.
IMPERIAL (D. E. Russell, mgr.).—The stock company playing "Dora Thorne" attracting large house. Weekly change of bill at popular prices has brought about the old-time prosperity.

HAVILIN'S (Harry Wallace, mgr.; S. & H.).—"The Kollicking Girl," decided improvement on the previous offering, drew large audience.

BILLIE BURKE Presents

"AFTER DARK IN CHINATOWN"

WITH **JACK REID** (The Famous Celtic Wit)

AND COMPANY OF 15 PEOPLE—15

NEXT WEEK (Jan. 8) **HAMMERSTEIN'S VICTORIA**

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A BRAND NEW IDEA

HERE IT IS

"OH, Mr. DREAM MAN"

THIS SONG IS SWEEPING THE COUNTRY. IT WILL BE ONE OF THE BIGGEST HITS OF THE YEAR. IT IS A SONG OF THE FUTURE. ANY KIND OF AN ACT CAN USE IT. BEAUTIFUL SONGS BY HARRY VON TILZER.

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ODEON (German theatre; Hans Loebel, director).—The German version of Henri Bernstein's play, "The Thief," was enjoyed by usual holiday attendance. Unusual enthusiasm greeted the finished production.

GAYETY (Charles Walters, mgr.).—"Girls from Happyland," new burlesque; catchy songs and excellent layout; large audience. STANDARD (Leo Reichenbach, mgr.).—"Broadway Gaiety Girl," considerably revived the interest of the large following, who like the show very much.

HIPPODROME (Frank L. Talbott, mgr.).—"Seven Aviation Girls" proved novelty and scored; Bayonne Whipple & Co. in "Harmony and Discord," pleasing; Zaretzky Troupe, very good; Three Tyrones, unique; Burkhardt & Barry, the Melody Four, and Lalor & Mack received considerable applause. Hip continues to turn away business.

CINCINNATI

By HARRY HESS.

GRAND OPERA HOUSE (John H. Havlin, mgr.; K. & E.).—"The Bachelor's Baby," good farce. Francis Wilson, the star, scored. Baby Davis is cute and shared honors. Edna Burns, leading lady, excellent. Remainder cast capable.

LYRIC (J. E. Fennessey, mgr.; Shuberts).—Gertrude Hoffmann and her dancers created a sensation, and packed the theatre to overflowing. The dressing and mountings have seldom been equaled. The "revue" by Miss Hoffmann was the redeeming feature of the performance.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"The Soul Kiss," Thomas S. Van, the comedian and Glenn Ellis, virtually carry the show. Jack Port very funny. Ethel Gilmore did some clever dancing.

OLYMPIC (Walter Woods, mgr.; Keith Stock Co.).—"Lovers' Lane" gave the company a chance to show what they could do, and the presentation was everything that could be desired. Patty Allison scored. Dorothy Kennedy, good. Ralph Kellard, hardly equal to the part of "Rev. Singleton." Staging beautiful, particularly third act.

EMPRESS (H. E. Robinson, mgr.; S. C.; rehearsal Sunday 10).—Joseph Spissel & Co., very good; Allie Leslie Hanson, fair; Don Ramsay's Harmonists, excellent; Joseph Slaytor & Co. in "The Card Party," good; Edwin Letell, hit; Apollo Trio, very fine.

STANDARD (Frank J. Clements, house agent).—"The World of Pleasure," Charles J. Raymond, a Cincinnati boy, was given a big hand. Dora Andree held down a large number of the songs very acceptably. Will Fox and Harry Marks Stewart, scream. Whole show went with a dash.

PEOPLE'S (Jas. E. Fennessey, mgr.).—"High School Girls," Mark Adams is the life of both burlesques, as Dale Wilson, leading woman, weak vocally. Helen Lawton, Belle York and Kitty Mitchell get opportunities to sing. Dainty Marie on the flying rings made good. "The Chicken Trust" was just what was wanted. Dixon & Mills, parodies, pleased; Reese & Mitchell, good; Stewart & Stevenson, good.

AMERICAN (H. Hart, mgr.; agent, Gus Sun; rehearsal Monday 9).—Tambo Duo, good; Len Taub & Co., hit; Royal Italian Four, excellent; Ada Carlton, good; Seymour's Dogs, good.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Four Mortons, big hit; Henshaw & Avery, funny; Big City Four, liked; Hilda Hawthorne, clever; Thomas P. Huler & Co., pleased; Reba & Inez Kaufman, dainty; Nat Nazarra Troupe, excellent.

NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—Mrs. Gen. Tom Thumb & Co., pleased; Adams & Shafer, very good; Cole & Hastings, excellent; Ralph Clarke, well liked; Crogan & Bancroft, amused; Darlings & Co., clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Niddinger; rehearsal Monday 10).—J. K. Emmet & Co., pleased; Cloverly Girls, clever; Princess Sletta & Jack Chiam, entertaining; McKee & Weston, fair; Mr. & Mrs. Thornton Field, liked; Harry Crandall & Co., amused.

WILSON (G. O. Wonders, mgr.; agent, J. W. Hoover; rehearsal Monday 10).—Henry's, headlined, clever; Hunter Twins & Sister, liked; Dreams & Goodwin, pleased; Rosalie Rose, dainty; Arthur Connelly, laughs; Woods & Henry, amusing.

FOUR'S (Charles E. Ford, mgr.; K. & E.).—"Country Boy," big audience.

ACADEMY OF MUSIC (Tunika F. Dean, mgr.; K. & E.). Margaret Anglin in "Green Stockings," large audience.

MISS ALICE LLOYD

STARRING

IN

"LITTLE MISS FIX-IT"

Management,

WERBA & LUESCHER

NEXT WEEK (Jan. 7)

Studebaker, Chicago



RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

NEXT WEEK (JAN. 8), AND, SACRAMENTO.

Exclusive Management. CHRIS O. BROWN

AUDITORIUM (R. W. MacBride, mgr.; Shubert).—"Jacinta," big houses. GAYETY (Wm. Ballauf, mgr.).—"Queen of Bohemia," S. R. O.

EMPIRE (George W. Rife, gen. dir.).—"Bohemians," big business.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"Holy Name," big audiences.

MONUMENTAL (M. Jacobs, mgr.).—Thomasafsky's Yiddish Company.

Godwin S. Tallaferra, for twenty-five years an employee of James L. Kernan in his local theatrical enterprises, died suddenly from pneumonia at a local hospital Jan. 1. Burial will be in Annapolis, Md., the home of his parents.

One hundred thousand dollars is to be spent by the local syndicate headed by Eddie Renner in improvements at Bay Ridge, a summer resort on the Chesapeake Bay, recently acquired by them. All will be in readiness for the opening of the excursion season in April.

Maxine Miles, late leading lady of the ill-fated Boston Players' Stock Co. at the Savoy,

will take a short flyer into vaudeville. She makes her debut in this line of work at the Victoria, here, next week, in a little comedy sketch supported by three members of the aforementioned company.

INDIANAPOLIS

By VERA BONE.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Everywife"; Connolly & Webb; Harvey de Vora Trio; Felix Adler; Four Londons; Wilson Bros.; Selbini & Grovini.

ENGLISH'S (A. F. Miller, mgr.; agent, Boda).—1-3 "Elevating a Husband" (Louie Mann); 4-6 "The Spendthrift."

SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—Second week "Man from Home." Still doing good business.

PARK (Phil Brown, mgr.; agent, S. & H.).—"The Soul Kiss" week 25. Splendid business; 1-3 "The Traveling Salesman," splendid opening matinee. Pleased immensely; 4-6 "The Girl from Rectors."

COLONIAL (Sidney Toler, mgr.).—Colonial Players in "The Virginian," with Sidney Toler playing lead.

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Walter S. Willis; Bristol's Ponies; Prince & Virginia; Silent Tate & Amee.

KEITH'S—"Everywife," short morality

MAKES CAPITAL ON HIS SHAPE

Tom Smith, Funny Fellow at the Bell, Is Comical Along Original Lines



Tom Smith, the lanky individual whose picture appears here, is a very original fellow. He is comical to look upon, he springs a comical line of songs, he walks comically and he dances the same. All the way through he is a natural born comedian and his original methods of winning applause are to be commended, for they get him just what he is after and in good measure, too.—Oakland "Tribune."

Tom Smith brings forth the eccentric dancing again—and here's the unusual part of this programme; though he is separated from Dunbar and Turner by scarce ten minutes, his eccentric steps do not resemble theirs in any way, and are hugely, grotesquely funny, and infinitely varied. He is one of the best comedy dancers ever seen in Los Angeles.—Los Angeles "Times."

TOURING.

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STRAND
LONDON

Talent and Novelty are Always in Demand
BUT, Both Need Expert Handling

THE MAN to Look After Your Interests IN ENGLAND is
Harry Burns

Representative **ALF. ZEITLIN**

play recently seen here in "Follies" headline attraction, good and strong, above usual standard of vaudeville acts; Selbini and Grovini give bill flying start; Felix Adler, splendid; Wilson Bros., strong in laugh line; Connelly and Webb, please; Harvey-Devora Trio, big hit; Four Londons, close, splendid.

DENVER

(By Wire.)
ORPHEUM (Dorothy Rogers & Co., big hit; Joale Heather, scored; Four Fords, excellent; Boynton & Myers, fetching; Laucton-Lucier Co., good; Augustine & Hartley, well liked; Carson & Parsons, local athletic boys, did nicely.
EMPRESS—First & Hadley, interesting; Will Oakland, excellent voice; Deane & Forest, pleasing; Marie Dore, went well; Powder & Cafman, original; Fifi Ronay's Poodles, well trained.
BROADWAY.—Robert Mantell in repertoire.
TABOR GRAND.—"Mutt and Jeff."

Dorothy Rogers is quite a social favorite while here.

The Baker theatre changes hands Jan. 15, Mr. Wood, of the Rocky Mountain Theatrical Exchange, taking over lease. The same style of vaudeville policy will be continued.

ALTOONA

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Jim Leslie, excellent; Longworths, classy; Doolin & McCool, good; Sydney Shields & Co., scream.
MISHLER (I. C. Mishler, mgr.).—1, "The Sunny South"; 2, Pat White Burlesquers; 4, "Husbands Beware"; 5, Dr. Cook; 6, "The Town Marshal."

E. G. B.

ANN ARBOR

MAJESTIC (Arthur Lane, mgr.; agent, W.

V. M. A.; rehearsal Monday 2).—1-3, Archer & Carr, hit; Frank Mayne & Co., very good; Vera de Bassini, pleased; Mardo Trio, scream.
4-6, Carletta, Koloed Kandy Kids; Matthews & Doyle; Miss Jean Irwin; Stewart Sisters.

MELTON.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—St Stebbins; Geo. Moon; Shiloh.
GRAPHIC (Burns & Grant, mgrs.).—Pictures and songs.

HOWARD.

BRIDGEPORT.

POLI'S (T. Kirby, mgr.; agent, U. B. O.).—Mead & Mamie Wernitz, clever; Morris & Kramer, applause; Frank Stafford & Co., good; Ethel Green, excellent; Liars, good; Great Lester, nicely; Vallecita, good.
PARK (J. F. Burke, mgr.; K. & E.).—Jefferson De Angella, "Pearl Maiden," good business.

H. REICH.

BUFFALO.

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—Pauline, pleased; M. Golden Troubadours, fine; Homer Miles & Co., good Four Holloways, clever; Three White Kuhns, found favor; Marie Fenton, pleased; Arthur Deagon, hit.
LA FAYETTE (Charles M. Bagg, mgr.; agent, Empire Circuit; rehearsal Monday 10).—"Merry Burlesquers," business good.
GARDEN (Charles E. White, mgr.; rehearsal Monday 10).—"Howe's Lovemakers."

ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; rehearsal Monday 10).—Shields & Gale, clever; Fox & Evans, fair; Parshleys, pleased; Cooper & Ricards, good; Lukin's Lions, fine; Guy Dalley, excellent; Eldon & Clifton, good; Alma, pleasing; Taki-Kishi, good.
FAMILY (A. R. Sherry, mgr.; agent, Consolidated; rehearsal Monday 10).—Al. Line, pleased; Smith & Watson, laughable; Mr. & Mrs. Cortes, pleasing; Bessie La Count, fair;

Hyde & Williams, clever; Robert's Animals, fine.

STAR (Dr. Peter C. Cornell, mgr.; agent, K. & E.).—"Passers-By."

TECK (John R. Dinkel, mgr.; Shubert).—Sam Bernard, in "He Came from Milwaukee."

LYRIC (John Laughlin, mgr.; S. & H.).—Thomas Shea in repertoire.
PLAZA (Plaza Theatre Co., mgrs.; agent, U. B. O.; rehearsals Monday 10).—Manuel Alexander & Co., fair; Amiotis, good; Francis & Crawford, pleased; Bobbie & Dale, clever; Ted Gibson & Co., pleased; Leonard & Kane, classy; Carmen Sisters, good; Cook & Lowe, hit.

SHAYER.

BUTTE.

EMPIRE (A. Riddel, mgr.; Ind.).—Week 25, Empire Burlesque; big business.
FAMILY (Chester Gillette, mgr.; Ind.).—Week 25, stock.
EMPRESS (W. J. Swartz, mgr.; S-C; rehearsal Saturday 11).—Week 25, Mr. & Mrs. J. J. Dowling, pleasing; Carlisle's Circus, good; Arturo Bernardi, big; Calne & Odum, clever; Ollie Young & April, entertaining.
ORION (W. J. Swartz, mgr.; Ind.).—Week 25, Cruise Musical Comedy Co., good business.
BROADWAY (James E. Heslet, mgr.; K. & E.).—1-3, Lombardi Opera Co.

SAM ADELSTYNE.

CAMPDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—1-3 Musical Rough Riders, very good; Jones & Grant, funny; Danny Mann & Co., good; The Chameroys, novel; Morin, fair; 4-6, Chas. Terris & Co.; Geo. C. Davis; Myron Trio; Therese Miller; Friendly & Jordan; Sylvester.
TEMPLE (F. W. Falkner, mgr.).—25-30 "The Little Outcast," ordinary; 1-3 "Cow-boy Girl," pleased; 4-6 "My Friend from Dixie."

FRANK SHERIDAN.

CLEVELAND.

HIPPODROME (H. A. Daniels, mgr.; agent,

U. B. O.; rehearsal Monday 10).—Gus Edward's Revue, headlines; Riads; Frosini; Mayme Remington & Picks, well received; Porter J. White & Co., won favor; Kate Watson, pleased; Bond & Fenton, good.
GRAND (J. H. Michels, mgr.; rehearsal Monday 10).—Charles James & Co., headlines; Ballerini's Dogs, feature; Callouette; Scherer & Newkirk, liked; Joale & Willie Barrows, won favor; Ilma Dore, pleased.

PROSPECT (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Bramsons; Edith Clifford; Darrell & Conroy; Frank & True Rice; Bates & Leighner; Mr. & Mrs. Perkins Fisher; H. T. MacConnell; De Onzo Bros. STAR (Drew & Campbell, mgrs.; rehearsal Monday 10).—"Yankee Doodle Girls."

EMPIRE—E. A. McAdel, mgr.; rehearsal Monday 10).—"Ginger Girls."

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—Louise Gunning, in "The Balkan Princess."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—Hyams & McIntyre, "Girl of My Dreams."

LYCEUM (Geo. Todd, mgr.; rehearsal Monday 10).—"Newlyweds and Baby."

CLEVELAND (Harry Zirkler, mgr.).—Stock.

WALTER D. HOLCOMB.

COLUMBUS.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 11).—Gene Muller Trio, pretty; Charlie Olcott, entertaining; O'Brien, Havel & Co., laughs; Stewart & Alexander, good; Fay, 2 Coleys & Fay, fine; Lillian Mortimer & Co., headline; Stepp, Mehlinger & King, applause; Thres Escardos, excellent.

BROADWAY (James & Murphy, mgrs.; agent, S. & C.; rehearsal Monday 10).—De Long Trio, fairly; Guy Bartlett Trio, liked; Walters & Herbert, amused; Rae Eleanor Ball, fine; Wilson & Pearson, good.

GRAND (W. L. Carney, mgr.; agent, Gus Sun; rehearsal Monday and Thursday 11).—Sith & Granier, pleased; Williams & Culver, amused; Van France & Mansfield, good; May-

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nard, Ross & Corbett, nice; Eldora & Co., good.

COLUMBUS (Thompson Bros., mgrs.; agent, direct; rehearsal Monday 10.30).—Heath; Vern Vernon; Fay Sisters; Musical Snaps.

PRINCESS (Jim Maddox, mgr.).—Musical stock.

HARTMAN (Lee M. Boda, mgr.; K. & E.).—1-2, "The Scarecrow"; 5-6, Louis Mann.

COLONIAL (J. V. Howell, mgr.; Shubert).—2-3, "The Deep Purple."

HIGH ST. (Chas. W. Harper, mgr.; S. & H.).—1-3, "The Goose Girl"; 4-6, "The Light Eternal."

"CHIME."

DAVENPORT.

AMERICAN (C. E. Berkell, mgr.; Pantages; rehearsal Monday 12.30).—Week 25, Mirambi Band, encores; Mlle. Donita & Co., classy; Clipper Quartet, recalls; Mullen & Herbert, applause; Fred Rivenhall, good; Velles, nicely.

PRINCESS (Chas. Kindt).—Stock.

GRAND (David L. Hughes; K. & E.).—14-16, "Round Up"; 17, Chicago Grand Opera Co.

BURTIS-CORT (Shubert & Kindt).—28, Shamara de Swirsky.

DES MOINES.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sunday 10).—Week 25, Mme. Panita, good; Four Floods, pleased; Harry Breen, applause; Ida O'Day & Co., good; Pauline Moran, clever; Australian Woodchoppers, feature.

BERCHEL (Elbert & Getchell, mgrs.; K. & E.).—26-28, "Spring Maid," capacity.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.).—24-27, Luigi Bros., pleased; Rutherford & Monroe, good; Ruth Loftis & Co., good; Lucile Tilton, pleased; Alpha Troupe, darling; 27-31, Sylvan & O'Neill, unique; Ross Sisters, hit; Hap Handy & Co., scored; Richard Burton, pleased; Uyeno Japs, feature. JOE.

DETROIT.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal Monday 10).—Irene Franklin, great; Nonette, hit; Mr. and Mrs. Jimmy Barry, funny; Marshall Montgomery, splendid; Byron & Langdon, good; Carlin & Penn, laughs; Strength Bros., good; Adonis & Dog, good.

MILES (C. W. Porter, mgr.; T. B. C.).—Charles Weber, fair; Joe Edmonds & Co., scream; Riel Opera Quintette, splendid; Almont & Dumont, entertaining; Campbell & McDonald, fine; Two Georgias, very good.

FAMILY (C. H. Preston, mgr.; U. B. O.; agents).—Seeley-Summers & Co., laughs; Eugene Trio, clever; Burt & Bessie Draper, good; Clinton & Nolan, funny; Warren & Faust, excellent; Ellison & Rose, refined; Naomi Ethards, clever; Raymond & Smith, good; Barnholdt & Ellwood, fair; George Whallen, good.

NATIONAL (C. R. Hagedorn, mgr. agent, Doyle).—Nancy Lee Rice, good; Hermanus Trio, excellent; Faber & Waters, good; Loretta Models, pleased; Gypsy Wilson, good; Van & Van, fine; Shubert Musical Quartet, great; Kawana Japs, good.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—De Fur & Estes, fair; Travers Ray & Co., good; George Lepsiger, good; Osaka Jap Troupe, great; Stanley & Scanlon, good; Sidney Shepard & Co., hit; Leslie & Day, good; Four Flying Banvarda, darling.

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MAJESTIC (Wesley Schram, mgr.).—McGrath & Yeoman, big; Douglas & Douglas, very good; Devereaux & Price, good; G. L. Norris, splendid; Dolly Grace, entertained; Fred Martine, good; Hazel Lynch, good; McGrath & Kuhl, good.

GARRICK (Richard H. Lawrence, mgr.; Shubert).—"Madame X." Good business.

DETROIT (Harry Parent, mgr.; K. & E.).—Mrs. Fiske, business fair.

LYCEUM (A. R. Warner, mgr.; S. & H.).—Catherine Countess in "The White Slave."

GAYETY (J. M. Ward, mgr.; Eastern).—"Star & Garter."

AVENUE (Frank Drew, mgr.; Western).—Sam Devere Co. JACOB SMITH.

DULUTH.

ORPHEUM (Martin Beck, gen. mgr.).—Three Dooleys, fine opener; Inness & Ryan, good; Julius Tannen, big; Three Leightons, well received; Sam Mann & Co., hit; Primrose Four, very big; Mario-Aldo Trio, good.

EMPRESS (S. & C. Circuit).—"Picture of Dorian Gray." pleased; Sidney Grant, hit; Bennington Bros., nicely; Phil Bennett, good; Farolan Musicians, fair. BUNK.

ELMIRA.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.).—3 Louis M. Granat, good; Coje & Coleman, pleased.

LYCEUM (Lee Norton, mgr.; Rels Circuit).—Horstense Nielsen in "A Doll's House"; fair business; 4 Bayes & Northworth; 5 "East-est Way."

PREMIER (Chas. Benson, mgr.; agent, Edward Mozart).—1-6 Stanford & Western Players, excellent business. J. M. BEERS.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Monday 10).—Josephine Saxton & Co., good; Jane Elton, big; Mozarts, clever; Kimberly & Hodgkins, big; Musart Trio, good; Leander De Cordova & Co., hit.

PARK (F. P. Horne, mgr.).—Stock.

COLUMBIA (A. P. Weschler, mgr.).—Stock.

HAPPY HOUR (D. H. Connelly, mgr.).—Musical comedy stock.

MAJESTIC (J. L. Gilson, mgr.).—1, Walker Whiteside; 2, Victor Moore; 3, Bayes & Northworth. M. H. MIZENER.

FALL RIVER, MASS.

ACADEMY OF MUSIC (Julius Cahn, mgr.).—1 "East Lynne."

SAVOY (Julius Cahn, mgr.; agent, Loew's; rehearsal Monday 10).—Chas. Mack & Co., excellent; Creighton Bros., very good; Sampson & Delliah, good; Warren & Keefe, hit.

MOORE (Chas. Benson, mgr.; agent, Loew's; rehearsal 10).—1-3 Ashers; Freeman Bros.; Waldo; 4-6 Marron & Helms; Lawton Gertie Carlyle. E. F. RAFFERTY.

HARRISBURG.

ORPHEUM (Wilmer & Vincent, mgrs. agent, U. B. O.; rehearsal Monday 10).—Foster & Foster; Earl & Curtis; Bailey, Hall &

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MAJESTIC (N. C. Myrick, mgr.; agent, Reia).—27, "Zallah's Own"; 29, Gene Lunicka, in "Spring Maid"; 30, U. of Pa. Glee Clubs, 1, Helen Lowell in "Rejuvenation of Aunt Mary"; 3, White's "Gaiety Girls"; 6, Kiltie Band; 9, Emma Eames and Emilio de Gogorza. J. P. J.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—28-30, Musical York, good; Cantor & Curtiss, pleased; 1-3, Art Fisher; Agnes Aldran; Fred Primrose.

OPERA HOUSE (W. M. McFenen, mgr.).—28, "The Traveling Salesman," pleased; good sized audience; 8, Rhuhy Bros., Bohemian musicians.

JAMESTOWN.

LYRIC (H. A. Deardourf, mgr.; Gus Sun, agent).—Walsh-Lynch Co., fine; West and Van Siclin, good; Three Wesleys, clever; Gordon & Norton, pleased; Wadsworths, satisfactory.

SAMUELS (J. J. Waters, mgr.; Reia).—Howe's pictures; 5 Jack Norworth & Nora Bayes; 6 "The Missouri Girl"; 8 Kirk Brown Stock Co.

LAWRENCE T. BERLINER.

LINCOLN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 9).—Week 25, Nat Willis, first honors; Six Brown Bros., excellent; La Titcomb, fine; Chick Sale, hit; Horton & La Triska, clever; Sharp & Wilkes, good; Seebacks, scored. LEE J. LOGAN.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Week 25, Diamond & Nelson, big; Brown, Harris & Sulli-

van, laughs; Hinton & Wooton, dextrous; Six Bracks, clever; Renora Flora de Jordan, artistic. Holdovers: Mazie King; Ed. F. Reynard; Rooney & Bent; Lynch & Zeller.

EMPRESS (D. B. Worley, mgr.; S-C; rehearsal Monday 11).—Week 25, The Falcons, eccentric; Dunbar & Turner, funny; Warren & Seymour, comical; Tom Smith, grotesque; Le Baque Quartet, good; Three Bannans, entertaining.

PANTAGES (Carl Walker, mgr.; agent, direct; rehearsal Monday 11).—Week 25, Swan & Bombard, hit; Diamond Four, pleasing; Jenkins & Covert, fair; Mile. Palermo, mystifying; Sandra, darling.

GARRICK (J. A. Quinn, mgr.; agent, direct; rehearsal Monday 11).—Week 25, Gladstone Sisters, clever; Emma Randall, entertaining; Harmonies, good.

MAJESTIC (Oliver Morosco, mgr.; Shubert).—Week 25, "Mother"; Jan. 1, "Girl of Golden West."

MASON (W. T. Wyatt, mgr.; K. & E.).—Robert Hilliard, Week 1, Anna Held.

LYCEUM (Clarence Drown, mgr.; Cort.).—"Sis Hopkins." Week 1, "The Rosary."

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LOUISVILLE.

KEITH'S (J. L. Weed, mgr.; agents, Orpheum Circuit).—Three Brownings, pleased; Paul Barnes, very good; Chretienne & Louise, good; McKay & Cartwell, hit; Clark Trio, very good; Percy Waram & Co., clever; Adelaide Norwood, fine; Salerno, clever.

HOPKINS (I. Simons, mgr.; agents, S. & C.).—Henry Young & Co., very good; Mattie Lockette, pleased; Lewis & Pearson, good; Three Gamons, good.

WALNUT (Col. Shaw, mgr.; agents, H. & D.).—"Driftwood," good crowds.

AVENUE (Morton Shaw, mgr.; agents, H. & D.).—"The Squaw Man." S. R. O.

BUCKINGHAM (Horace McCrocklin, mgr.).—"Girls from Missouri."

GAYETY (Taylor, mgr.).—Hastings Big Show.

MACAULEY'S (John McCauley, mgr.; agents, K. & E.).—1-3 "The Pink Lady"; 4-6 "The Scarecrow." MASONIC (F. Ray Comstock, mgr.; agents, Shuberts).—"Dante's Inferno." J. M. OPPENHEIMER.

LOWELL.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.). rehearsal Monday 10).—Mrs. Annie Yeamans, good; Fox & Ward, well received; Ward & Curran, good; Lottie Gilson, good; Gus Williams, hit; Mr. & Mrs. Harry Thorne, very good; Allen & Clark, good; Four Flying Dordens, fine.

MERRIMACK SQ. (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Monday 10).—Homan's Comedy Co.; Lebreuf Bros.; Comedy Singing Four; Eddie Healey; Kendall Weston & Co.

OPERA HOUSE (Julia Cahn, prop. & mgr.).—Lina Abarbanell in "Madame Sherry." HATHAWAY'S (Gartland & Shapiro, lessees).—Stock.

ACADEMY (W. T. Howley, mgr.).—Stock. JOHN J. DAWSON.

MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert).—30, "Naughty Marietta," packed house; 4, "Graustark"; 5, "Over Night"; 6, Dockstader's Minstrels.

MAJESTIC (A. H. Dudley, mgr.).—Improvements will start at once. Will be ready by 15.

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U. B. O.).—28-30, Red Sox Quartet, popular; Les Valadons, fair; Stuart & Hill, good, 1-3, Hilton & Bannon, good; Orlole Trio, scored; White & Lambert, fair. 4-6 Hennings Lewis & Hennings; 81 Stobbins; Three Shortles.

MECHANICS (Dan Gallagher, mgr.; agent, Marcus Loew).—28-30, LeClaire Sisters, fair, 1-3, Burns & Burns, fair; Jack Rice, good; Ada Thurston, fair. 4-6 Helen & Langdon.

NEW PARK (F. P. Belmont, mgr.).—1-3, French Players; 4-6, Vaudeville.

"STEVE" BARRY.

MUNCIE.

STAR (Ray Andrews, mgr.; Gus Sun, agent; rehearsal Monday 10.30).—Millards, pleased; Wahlund-Tekia Trio, clever; Lew Wells, hit; Daniel J. Sullivan Co., big.

GEO. FIFER.

NEWARK.

PROCTOR'S (H. C. Stewart, mgr.; U. B. O., agent; rehearsal Monday 9).—Mary Elisabeth, very good; Joe Welch, scream; O'Brien & Buckley, amuse; Dan Burke & Gloria, hit; Edward Abeles & Charlotte Lander, fine; Jerge & Hamilton, laughgetters; Work & Overwork; Jacobs Dogs.

WASHINGTON (Charles Crane, mgr.; Fox, agent).—Wm. Lytell & Co., clever; Mortlock & Miles; Duffy & Edwards; Wagner Sisters, good; Blue & Pearson, clever.

COURT (Wm. E. Smith, mgr.; Loew, agent).—Nat Carr, good; Herbert Brooks & Co.; Somer & Stork, clever; Engles & Redding, good; Little Hattie, charmed; Redmond & Gleason; Harrison Armstrong Players.

COLUMBIA (George Jacobs, mgr.).—"Everyman's Daughter," good houses.

ORPHEUM (M. R. Schlesinger, mgr.).—"The Rose of the Rancho."

SHUBERT (Lee Ottelengni).—Opens Jan. 8, Low Fields, "The Hen Pecks."

EMPIRE (Frank Abbott, mgr.).—"Imperialists."

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GAYETY (Leon Evans, mgr.).—"Painting the Towns."
ARCADE (L. O. Mumford, mgr.).—"Hippodrome Quartet, well; O'Brien & Woodward, scream; Vera Good, very good; Carro's Diving Girls; The Peaches, tasty; Sig Garrett.

JOE O'BRYAN.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.). rehearsal Monday 10.—"Scrooge," headliner. White & Perry, applause; Vassar Girls, well taken; Rose Royce and Horse, very good; Gordon Bros. and Kangaroo, above ordinary; Josephine Davis, pleased; Pianagan & Edwards, clever; Leipsig, very good; Stuart Barnes, amused.

FAMILY (John P. Harris, mgr.; agent, Morgantown).—"Arthur Borella, pleased; Rogers & Burnstead; Hartley & Billings, very good; Rely & Morgan, nicely; Violet Bryan, dainty; Gales & Gates; Speddon & Hersen, hit; Ben Hilbert, good; Lawrence Radun, John Coleman.

DUQUESNE (management of John P. Harris & Harry Davis).—"Stock."

GAYETY (Henry Kurtsman, mgr.).—"Honey-moon Girls," large attendance.

ACADEMY (Harry Williams, mgr.).—"Billy Watson Beauty Beef Trust, big business."

LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Billy B. Van's 'A Lucky Hoodoo,'

ALVIN (John B. Reynolds, mgr.; agent Shuberts).—"Marie Cahill, in 'The Opera Ball,' capacity."

NIXON (Thomas F. Kirk, mgr.; agent, Nixon-Zimmerman).—"Aud Adams, in 'Chantecleer,' capacity house."

HARRIS (management of John P. Harris).—"Rutan's Song Birds, headliner; Golden & Collins, hit; J. Arthur O'Brien, pleased; Myrtles Malda, fine voices; Francis Wood, clever; Whirl's Four Harmonists, good; Reigler & Milke, novelty."

M. S. KAUL.

PIQUA, O.

BIJOU FAMILY (Geo. Ziegenfelder, mgr.; Sun Circuit).—"35-30, The Sharrocks, excellent; Jessie Hall & Co.; Tambo Duo. 1-3, Reese Bros.; Africander Co.; Four Gardeners, Anita, fine."

MAY'S (S-C).—"35-30, Silver & Duval; Edward Benton; Will Hetherington; Three Miraculous Ziggers; Swisher & Evans."

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—"35-30, 'The Family,' light attendance; 1-3, 'The Commuters,' 8-10, 'The Gamblers.'"

KEITH'S (James Moore, mgr.).—"The Leading Lady," featured; Helen Shipman, hit; Chinko, clever; Du Callon, good; Cartmell & Harris, fine; Lewis & Doty, laughing hit; Six Abdallahs, excellent."

PORTLAND (J. W. Greeley, mgr.; agent, Marcus Loew; rehearsal 10.30).—"Wartenberg

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Bros., hit; Morgan & West, clever; Glasco & Glasco, entertained; Bohemian Quartet, tremendous; Aubrey Goff & Co., excellent.

CONGRESS (P. Earl Bishop, mgr.; rehearsal 10.30).—"Read's Acrobatic Bull Terriers; Chas. R. Sweet, very good; Neff & Starr, nicely."

HIPPODROME (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—"Austin Bros., liked; Sophie Everett & Co., fair; Shapley Sisters, nicely; Veterans of '68, fair; Hally & Noble, laughs; Balton Troupe, very well received."

G. R. H.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—"35, 'Over Night,' packed house."

BIJOU (C. I. McKee, mgr.).—"Eugenie Blair in 'The Test.'"

COLONIAL (E. P. Lyons, mgr.; agent, Norman Jefferson).—"Alma Trio, hit; Brooklyn Harmony Four, big; Heliam, interesting."

EMPIRE (Louis Myers, mgr.; agent, U. B. O.).—"Gardiner & Vincent, feature; Eddie Ross, hit; Brooke & Harris, good; Pollard, strong; Lamaze, Quail & Blaise, fine."

LUBIN (M. S. Knight, mgr.; agent, Norman Jefferson).—"Five Vesuvians, feature; Terry & Shultz, good; Gus Leonard, comical."

THEATRO (D. L. Toney, mgr.; agents, Gus Sun & Nirdlinger).—"Byatt & Le Nore Comedy Co., scream."

GERSON W. HELD.

SHREVEPORT, LA.

GRAND (Ehrlich & Coleman, mgr.; K. & E.).—"Seven Days," New Year's attraction; show scream and house good.—"Jumping Jupiter," ordinary show to good business, 30; "Girl in the Taxi," good show but poor house, 27."

MAJESTIC (Ehrlich Bros., mgr.; C. O. Hodgins, agt.).—"Christmas week bill had Renel Family; Bowers Trio, funny, good voices; Dan Roby, ordinary; Miss Blake, fairly well received; Prentice Trio, very good; Wm. McDonald & Co., excellent. Capacity business."

SIOUX CITY.

ORPHEUM (C. E. Wilder, res, mgr.; rehearsal Sunday 10.30).—"31 Chick & Chicklets, good; Mme. Panita, pleased; Horton & La Triska, good; "Romance of the Underworld," very good; Charles & Francis Van, entertaining; Pedersen Bros., good."

NEW GRAND (Maurice W. Jencke, mgr.).—"27 Mistle Hajes in 'The Spring Maid,' S. R. O.; Blanche Ring in 'The Wall Street Girl,' capacity house; 35-30 Ben Welch's Burlesquers; 31-1 'Queens of the Jardin de Paris.'"

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SPRINGFIELD, MASS.

POLI'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—La Toy Bros., good opener; Harry Gilbert, fair; D'Armond & Carter, clever; Mr. & Mrs. Connolly, very good; Victor's Four, good; "Romance of the Underworld," excellent.

GILMORE (Robt. J. McDonald, mgr.).—1-3, "Merry Whirl," good houses.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—1-2, May Irwin, in "She Knows Better Now," good houses; 3-4, "Girl in the Taxi"; 5-6, Sothern and Marlowe. G. A. F.

SPRINGFIELD, OHIO.

NEW SUN (Gus Sun).—"The Devil and Tom Walker," big hit; Big Minstrel Quartet, good; Dick & Alice McAvoy, very good; Skinner & Wood, fine; Edward Zoeller Trio, nicely.

FAIRBANKS (Valentine Co.).—2, Louis Mann in "Elevating Her Husband"; 3, "The Girl from Rector's"; BURNETT.

ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—Week 25, Harkins Stock Co.; business fair.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Krieger the Great; Harry Besonette.

LYRIC (Thos. O'Rourke, mgr.).—25-27, The Woeneckers; 28-30, Rogers & Evans.

L. H. CORTRIGHT.

ST. PAUL, (By Wire.)

ORPHEUM.—Patty & Desperado, pleased; Stuart & Keeley, scored; Tom Nawn & Co., riot; Conrad & Whidden, immense; the Couriers, artistic success; Arlington Four, great; Mosher, Hayes & Mosher, pleased.

EMPERESS.—Chas. Montrell, liked; Richard Hamlin, fair; Howard & Laurence, hit; Edward Clark, pleased; Two Roses, good; "Swat Milligan," hit.

COLONIAL.—"Mother," good show, excellent business.

GARRICK.—30 "Wildfire," S. R. O.; new leads, Ida Adair and James Durkin, giving satisfaction.

SALT LAKE.—Dark. OWEN.

TERRE HAUTE.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Chesterfield, hit; Dolce Sisters, good; Paris Green, fair; Marcus & Gartelle, pleased; Espe & Roth, good; Thompson & Carter, pleased; Jolly & Wild, hit; Mills & Moulton, good; Watermelon Four, fair; Klein, Ott & Nicholson, hit; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—26, Gertrude Hoffman, good; 27, "Goose Girl," fair; 28, James K. Hackett, capacity; 29-30, Lyman Howe; 31-Jan. 1, "Heart Breakers"; 2-3, "Mutt & Jeff."

PARK (Joe Barnes, mgr.).—31-1, "Parisian Beauties." CHRIS.

TORONTO.

SHEA'S (J. Shea, mgr.).—Homer B. Mason, Marguerite Keeler & Co., very good; Casale Wynn, dainty and catchy; "A Night in a Turkish Bath," scream; Shirley & Kessler, clever; Alexander & Scopp, clever; Katamina Japa, fine; Bertlach; Manager Jerry Shea had a splendid bill to start the new year.

ROYAL ALEXANDER (L. Solman, mgr.).—Marie Dressler in "Tillie's Nightmare."



THE MARVELOUS VALDOS.

Principal in Spiritualistic Act at the Comique.

The Marvelous Valdos at the Comique theatre, Acushnet Ave. and Kenyon St., North End, won a tremendous hand last night. His act is full of mystery. It is a comedy and novelty spiritualistic creation and went with a swing that certainly won the admiration of the big houses. "The Gaiety Girl," an original comedy, as presented by George Nagel and company was a snappy production. Anita, the gypsy violinist, has also been secured to feature the picture show the first three days. She will become a fast favorite with the critical patrons. She plays classical and popular music. To some the violin almost talks. In addition to the vaudeville the management has procured the very latest independent photograph productions—20th century successes in the motion picture line.—NEW BEDFORD TIMES, Jan., 1911.

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PRINCESS (O. B. Sheppard, mgr.).—Ralph Herz in "Dr. De Luxe."
GRAND (A. J. Small, mgr.).—"Way Down East."
GAIETY (T. R. Henry, mgr.).—"Crusoe Girls."
STAR (Dan T. Pierce, mgr.).—"Kentucky Belle."

TRENTON.

STATE STREET (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday and

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THE VALDOS

Having been called away from the profession by other duties, owing to the death of my father, and as MY TRUNK WHICH I LEFT LOCKED in my room on 23d St., New York, has had the LOCK tampered with and OPENED by MY FORMER PARTNER and some of the contents taken,

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Thursday).—28-30 Ishmarji & Esther, hit; Eight Musical Halleluans, good second; Lew & Winnie Worth, pleased; Sherman & McNaughton, good; Keeley & Parks, applause; 1-3 Blille Wilson, applause; Conroy & Forrest, pleased; Agnes Ahern & Co., fair; Ward, Clare & Co., good; Willard Temple of Music, big success; 4-6 Ferncliff & Co.; Billy Evans; Austin Brothers; Petite Sisters. A. C. W.

WASHINGTON.

NATIONAL (W. Rapley, mgr.; K. & E.

agents).—Dustin & Wm. Farnum in "The Littlest Rebel."

COLUMBIA (E. Berger, mgr.; Independent, agents).—Julian Eltinge in "The Fascinating Widow."

BELASCO (L. S. Taylor, mgr.; Shuberts, agent).—"Excuse Me."

ACADEMY (J. Lyons, mgr.; S. & H., agents).—Harry Kelly in "His Honor, the Mayor."

GAIETY (Geo. Peck, mgr.).—"Behman Show."

LYCEUM (A. C. Mayer, mgr.).—"Zillah's Own."

CHASE'S (H. W. De Witt, mgr.; U. B. O., agents; rehearsal Monday 10).—May Tully & Co. and Gould & Ashlyn, first honors; Little Lord Robert, applause; Ed. Morton, well received; Great Lorch Family, pleased; Franklin, Wilson & Co., clever; Vittorio & Georgetown, amused.

IMPERIAL (McKeon, mgr.; Loew, agent; rehearsal Monday 10).—Electric Wizard, headliner; Leslie Thurston, hit; Fennell & Tyson, encores; Conboy & Wayne, well received; Green & Parker, applause.

CASINO (W. Kirby, mgr.; Galaski, agent; rehearsal Monday 10).—Ursome & Nick Santoro & Co., first honors; Williams & Florence, clever; Arminta & Burke, amused; Brooklyn Harmony Four, encores.

COSMOS (A. J. Brylawski, mgr.; Jefferies, agent; rehearsal Monday 10).—Capt. Wesley's Sea Lions; Great Dixon; Goforth & Doyle; Alfaretta Symonds; The Musical Loretas; Great Arakis Troupe.

W. KERRY BOWMAN.

WILKES-BARRE.

GRAND (D. M. Cauffman, mgr.).—1, Irish Players, good business; 2, Metropolitan Concert Co., fair business; 3, Kitties Band; 6, "Spring Maid."

LUZERNE (L. Ferandini, mgr.).—"Girls from Reno," big business.

POLI (G. Wrighter, mgr.).—Hanson Bros. & Co., hit; Tom Linton & Jungle Girls, good; Klutzing's Animals, pleased; Haydn, Borden & Haydn, good; Williams & Warner, good; Billy K. Wells, good; Five Kestons, hit.

The New Year was most fittingly greeted by the crowds in the cafes.

WILMINGTON.

GARRICK (W. L. Dockstader, mgr.; agent, U. B. O.).—1-6, Lydia Barry, big; Frank Morrell, big; Nettle Carroll Trio, good; Green, McKnight & Dean, good; Kelly & Lafferty, good; Dale & Boyle, fine; Wallace's Cockatoos, good; Chas. Leonard Fletcher & Co., big. WILLIAMS.

YOUNGSTOWN.

PARK (L. B. Cool, mgr.; Felber & Shea).—McIllyar & Hamilton, fair; James & Harrison, fair; Beatrice, Ingram & Co., good; Fordyce Trio, pleasing; Romain, good; Four Ritchies, good.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Hague & Herbert, good; Dan Sherman & Co., funny; Ben Hilbert, good; Proalt Trio, good.

GRAND (Jos. Schragrin, mgr.).—Billy Watson's Beef Trust, midnight show New Year's eve to turnaway business.

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Arlington Four Orpheum Denver

Ascott Chas Cracker Jacks B R

Atkinson Harry 21 E 30 N Y

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De Witt Young & Sister Keith Lowell

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Gordon Bros Boxing Kangaroo Lyric Dayton
Goss John 33 Sawyer Haverhill Mass
Gossman Bobby 400 So 6 Columbus O
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Gort Trio 346 Willow Akron O
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ED. F. REYNARD
 Presents Seth Dewberry and Jawn Jawson in
 "A MORNING IN HICKSVILLE"
 Direction, GENE HUGHES.

Gene Hughes

Manager, Promoter and Producer of
 Vaudeville Acts.
 Want to Produce and How to Succeed.
 Authors please note: Communications Solicited
 PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
 Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

HOMER B. MARGUERITE
Mason & Keeler
 Direction Max Hart, Putnam Bldg., N. Y. C.

These Two Nifty Girls. IRENE
Victorine and Zolar

In their new
 Singing and Dancing Act.
 COMING EAST.
 Address care VARIETY Chicago

THE ELECTRIC WIZARD
DR. CARL HERMAN
 Playing W. V. M. A. Time.
 Agent, PAT CASEY

Have Your Card in
VARIETY

GENE FRANK
Marcus and Gartelle

In their sketch
 "Skatorial Rollerism"
 JAMES PLUNKETT, Mgr.

JULIAN AND DYER
 A LAUGH A SECOND

BOUDINI BROTHERS

Kings of the
 Accordions



Returns Engagement over the Orpheum Circuit
 after six months.

This Week, Orpheum, New Orleans.
 Direction WM. LYKENS.

It isn't the name
 that makes the
 act—

It's the act that
 makes the name.



THE KING OF IRELAND
JAMES B. DONOVAN

AND
RENA ARNOLD
 QUEEN OF VAUDEVILLE
 DOING WELL, THANK YOU.
 Director and Adviser, King K. C.



Can you imagine a colored (darkened up)
 minstrel show with several cockneys from
 London, a couple from Lancashire and York-
 shire and the rest from Devonshire. These
 are all trying to imitate the real Southern
 darkey. Believe us, these dialects were sure
 made for laughing purposes.

Back in Glasgow. Return after 3 weeks.
 Going some.

Doing a two-act for a few days, as Wilber
 lost his voice on Monday and found it again
 Friday.

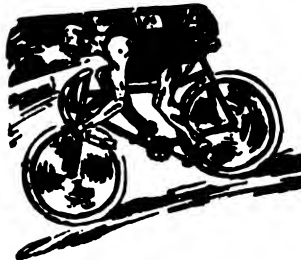
Eleven American acts in Glasgow this week.
 All doing immense.

How did you like Xmas? Fine. Yes? I
 thought you would.

Glasgowly yours,

VARDON, PERRY and WILBER
 "THOSE THREE BOYS"

CHARLES AHEARN



"THE SPEED KING."
 PAT CASEY, Agent.

ELLIS MONA
BLAMPHIN and HEHR
 The Champion Singers of Vaudeville

"The Travelling Salesman and the
 Female Drummer"

Devine and Williams

"LAUGHING GAS TABLETS"
 Booked Solid W. V. M. A. Time

MAX GRACE
Ritter and Foster
 with "Gay Widows."

Next Week (Jan. 8), Star, St. Paul.

GRIFF

I am sorry to say that I must cut down my
 Adverts to Split Time. Now at the Lim-
 burger Theatre, Utica, N. Y., commencing
 Jan. 8.

They had to get Class Loftus to oppose me
 in Milwaukee.
 I am only working for the fun of it.



CAVIN AND PLATT
 THE PEACHES

WORKING

7 Hawthorne Ave., Clifton, N. J.
 Phone, 1881-L Passaic.



**Lamb's
 Manikins**

PANTAGES
 CIRCUIT



**TOOMER
 AND
 HEWINS**

Comedy Sketch

"It Happened in Lonelyville"

Rewritten by JACK GORMAN

Direction, IRVING COOPER

IRENE AND BOBBIE SMITH

DAINTY SINGING COMEDIENNES

PRESENTING A BRAND NEW SINGING PIANO ACT
 Booked Solid Until September Direction, FRANK BOHM

PETER TRIxie
HUEGEL AND TAYLOR

"THAT LIVELY PAIR"

HERE THEY COME!
 EUGENE VIOLET CHARLIE
Kelly Rio Fagin

"IN HARMONYLAND"

With the Million Dollar Production

CLARK'S "RUNAWAY GIRLS" CO.

BARRY AND WOLFORD

In Their Latest Comic Song Review
 "SNAPSHOTS"

Booked Solid.

JAMES E. PLUNKETT, Smart, Mgr.
 Next Week (Jan. 8), Temple, Hamilton.
 Home add., 8 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS

And Co.

Melody and Mirth

In the original "SCHOOL ACT."

On the United Time.

Direction B. A. MYERS.

Next Week (Jan. 7), Nickel, Lawrence.

Lola Merrill and Frank Otto

Next Week (Jan. 8), Temple, Detroit.

Direction, Max Hart.

MANTILLA

Telephone 6689 Columbus, New York.

THE LITTLE WHIRLWIND.

JOHNNIE REILLY

Why I am always Working:

LADIES AND CHILDREN LIKE MY ACT.

Scenic Temple, Providence, R. I. This Week

**Tom
 McNaughton**

PRINCIPAL
 COMEDIAN

"THE SPRING
 MAID"

OPERA CO.
 (2nd Year)



Communications care

WERBA & LUESCHER
 New York Theatre Building, New York

TANEAN AND CLAXTON

PLAYING UNITED TIME

THE DAFFYDILS
 1387 ST. MARKS AVENUE
 BROOKLYN

When answering advertisements kindly mention VARIETY.

Vaudeville's Latest Violin Novelty

MILDRED WARNER

Former Producer of Meyers, Warner & Lyon, now Presenting

ONAWA

"The
Barefoot
Indian Girl"



MISS WARNER

Also Producing

"4 HARMONIC GIRLS"

(Direction M. S. BENTHAM)

THE WESLYN TRIO

MAXIME RENAUT

AND OTHERS

Special Scenic Effects

A Spectacular Musical
Novelty

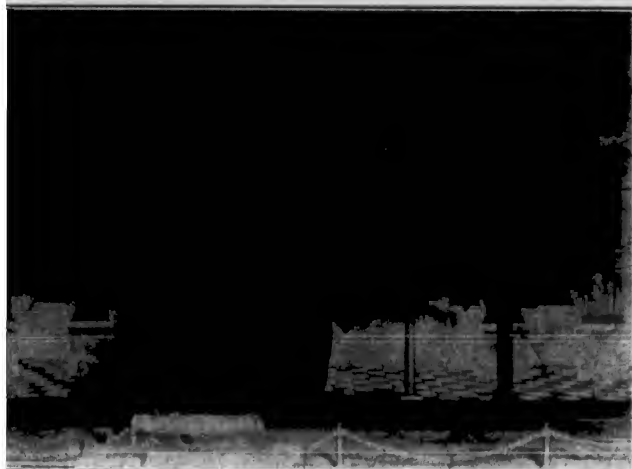


Direction

W. S. Hennessy

"ARIS-MYSTERIE"?

Direction of **ALF. T. WILTON**



SIG.

MAXIMO

THE CUBAN WONDER

THIS WEEK (Jan. 1)

A Sensational Success at Hudson Theatre, Union Hill, N. J.

Closing the Show

Direction **C. W. BOSTOCK**

THE MENLO MOORE VAUDEVILLE SUCCESSES

GENERAL OFFICES

SUITE 902 STRAUS BUILDING

CHICAGO

MENLO MOORE'S "STAGE DOOR JOHNNIES"



TRIX OLIVER

WITH

TRIX OLIVER

In a Bit of Song, Dance and Revel Set to the "Clink," the
"Pop" and the "Honk-Honk" of Midnight Life

"VAUDEVILLE'S ACT DE LUXE"

MENLO MOORE'S "Lads and Lassies"



DIXIE HARRIS

WITH

DIXIE HARRIS

In a Merry Musical Melange of
Playmate Days

A SPECTULAR PRODUCTION

MENLO MOORE'S "Mother Goose Girls"



IVENE HUYCK

(IN PREPARATION)

WITH

IVENE HUYCK

In Fantastic Fancies From
Nursery Rhymes



LORNA JACKSON

MENLO MOORE'S "RAH! RAH! BOYS"

WITH

LORNA JACKSON

In the Rollicking Musical Frivolity of Learning Days
"ON THE COLLEGE CAMPUS"

ALL PRODUCTIONS STAGED BY
MR. HAMILTON COLEMAN

FORMER GENERAL STAGE DIRECTOR FOR MORT H. SINGER

TEN CENTS

VARIETY

VOL. XXV, No. 6.

JANUARY 13, 1912

PRICE TEN CENTS.



A DECLARATION OF ORIGINALITY!

—THE—

Guatemala Operatic Marimba Serenaders



This wonderful act has been a sensation among music lovers at **Keith's, Boston, Philadelphia, Portland and Providence houses; Shea's, Buffalo and Toronto; also Chase's, Washington.**

NOW PLAYING THE PERCY WILLIAMS' CIRCUIT.

The tones of the instrument are enrapturing and with an **energetic musical director (Mr. Edward Sobarzo)** who has gracefully pleased thousands with his magnetic control, while his conducting has trained the **original GUATEMALIAN expert musicians** to a pitch of inspiration.

The mellow tones of this instrument are simply delightful, especially in "Carmen Selections", Cavalleria Rusticana the 2nd, Rhapsody of Liszt and many other operatic and popular selections.

There are no wires or metal of any kind to hinder the vibration of Marimba wood, which name is applied by the natives of tropical Central America, Guatemala, where this instrument originated.

Many imitators of the Xylophone have tried to copy this wonderful act, BUT UP-TO-DATE
**MANAGERS WILL NOT BE MISLED BY ANY OTHER SIMILAR ORGANIZATION. THEY KNOW
THE ORIGINAL AND GENUINE**

GUATEMALA OPERATIC MARIMBA SERENADERS

BOOKED SOLID

Under management of **PAT CASEY**

VARIETY

Vol. XXV. No. 6.

JANUARY 13, 1912

PRICE 10 CENTS

BIG VAUDEVILLE CORPORATION TO OPERATE BECK'S PALACES

**Capital Stock of \$5,000,000. Beck-Meyerfeld-Fehr, et al
Concerned. New Leader's Sudden Trip West
Explained. Will Beck Stop the "Grafting"
in Vaudeville Bookings?**

San Francisco, Jan. 10.

A \$5,000,000 syndicate headed by Martin Beck was formed to-day at the Anglo-London Bank. Morris Meyerfeld, Jr., president of the Orpheum Circuit Company, is a director of the bank. He was present, as was also Herman Fehr.

This corporation will probably operate the Palace Music Halls in New York and Chicago, and may have been formed to operate other similar enterprises in America.

Mr. Beck, when seen by a VARIETY representative, had no additional information to announce, merely confirming the formation of the huge corporation and stating that a recent article in VARIETY, which intimated that the Schlitz Brewing Company of Milwaukee was largely interested in the Palace music hall enterprises, was without foundation in fact.

The consummation of this huge corporation was the especial object of Mr. Beck's trip to the coast. It undoubtedly portends important future developments in the vaudeville business in this country.

It would seem probable the intention of this corporation, while working in harmony with the Orpheum syndicate, would be to distinguish the new houses in Chicago and New York from the regular Orpheum Circuit.

Chicago, Jan. 10.

The announcement in a daily paper that the Keith interests had arranged to lease the Auditorium can be accepted with the proverbial pinch of salt inasmuch as existing operative contracts make such a deal impossible.

To those in the know, it is not thought that either the Keith or Albee

faction will attempt to invade Chicago although overanxious press agents would have it believed that every first-class theatre in the town is available and being considered.

"Will Beck stop the graft?" is the question nowadays among vaudeville artists, who must apply for engagements in eastern "big time" theatres. With the news spreading of Martin Beck building a music hall in New York, the actor has been trying to learn whether that means the Orpheum Circuit will conduct a general booking agency for all theatres applying to it for programs.

The present "grafting" among those in authority to book acts in the eastern vaudeville houses is undoubtedly doing more toward the disintegration of vaudeville than any other one thing. The practice has grown so prevalent, it has almost been accepted as common usage.

By these "grafters" are not meant the booking agents who charge a commission fee for placing acts, but the "inside booking men," paid by managers or circuits to represent them and secure bills, which most often is done through selection of acts required from agents, or oftentimes by dealing with the acts direct.

Some of the vaudeville agents also get into the "grafting" class, but they are excusable in a way through having been taught how, by those "higher up," who were not satisfied to receive five per cent. commission upon acts booked through the agency they divide the profits of, but went further, telling the agents that of the five per cent. the commission men charge, the agency would take two and one-half.

(Continued on page 6.)

INVESTIGATION UNDER WAY.

It is almost an assured fact that there will shortly be some sort of an investigation conducted by the office of the Commissioner of Licenses in regard to the so-called managers, or rather unlicensed agents.

Very quietly for several weeks there has been a systematic searching as to who was representing certain acts which have been constantly working but for whom no agent's contracts have been shown. These acts may be called upon to tell what they know regarding their personal representatives.

Just how far the investigation will go is problematical. At the Commissioner's office Herman Robinson, Commissioner of Licenses, refused to state whether or not any movement was either under way or contemplated by his office.

WOODS GOING TO EUROPE.

Europe will shortly be graced by A. H. Woods. The producing-manager has not set the date for his departure, but will leave within a couple of months, accompanied by Jack Mason, the stager of numbers.

The couple are leaving to locate novelties in the theatrical line abroad.

"HANKY-PANKY" TO MOVE.

Chicago, Jan. 10.

But two weeks more remain of the engagement of the Lew Fields-Marcus Loew musicality that has been the attraction at the American Music Hall here.

The company is to take to the road. Just what direction the tour will take is unknown at present.

HOWARD, BOSTON, BLACKLISTED.

The Howard, Boston, which was placed on the United Booking Offices "blacklist" last week and then removed from so questionable a distinction, is now honored by being placed permanently on the "prohibited" list.

It occurred this week, and was perhaps inspired through the Howard having been a "bad boy" once more after being warned. They have probably been "sneaking in" acts without permission.

CHANGES IN CHICAGO.

Chicago, Jan. 10.

The Globe went dark Tuesday night because the public wouldn't patronize the revival of "Ten Nights in a Bar Room." No attraction is announced to succeed it.

Marie Dressler in "Tillie's Nightmare," will follow Marie Cahill in "The Opera Ball" at the Garrick. The latter show opens there Sunday night.

"The Kiss Waltz" closes at the Lyric after next week and preceding The Drama Players the management will offer Lawrence D'Orsay in "The Earl of Pawtucket" and the Lombardi Grand Opera company for one week each.

"Bunt Pulls the Strings" will offer no Sunday performances, but three matinees weekly will be given.

GERTRUDE ELLIOTT STOPS.

Chicago, Jan. 10.

Gertrude Elliott, who has been playing at the Grand Opera House here in "Pomander Walk," will close her season Saturday night and the production placed in the Liebler storehouse in New York.

GIVING UP GRAND, BROOKLYN.

The Grand Opera House, Brooklyn, a Hyde & Behman property, will revert to that firm August 1, next, when the present lease of the house, held by Klaw & Erlanger, expires.

It is understood K. & E. will not renew their tenure, although it is not known whether the Brooklyn firm will thereafter operate the Grand themselves, or rent it to others.

There have been reports about that Cunningham & Fluegelman, the "opposition" in the "small time" vaudeville division of New York, have been negotiating for the Grand, to present their policy in.

"NEW LITTLE NEMO" ACCEPTED.

Arthur Gillespie, a western lyric writer, who has given Chicago the go-by for New York, has signed a contract with A. H. Woods for his "The New Little Nemo," a musical comedy, music by Richard Stephens, which will be produced this year.

Gillespie is remembered for his "Absence Makes the Heart Grow Fonder" and others.

UNITED TAKES A WHACK AT AGENTS' ASSOCIATION

Opens the Doors of the Agency to Non-members of the Newly Formed Society. "Big Time" Agents Thoroughly Organized. Working Out the Agency Problem.

The United Booking Offices took a whack at the newly formed agents' association last Friday, when the big agency opened the doors of its "floor" to several agents not members of the Vaudeville Promoters Mutual Aid Society, and who previously had not received that privilege, although booking "United acts"—and receiving the full five per cent. commission. Members of the agents' association are obliged to "give up" to the United two and one-half per cent. of the five per cent. commission received by them although instead of giving it up, the agents have it taken away from them by the deduction of the amounts.

While the agents who were thus unceremoniously admitted had been seeking it for some time, they were not so elated after "getting in." Once in the United agency, these agents were called upon to sign the agreement, supposed to give the United authority to deduct the "split" commission. Another disappointment followed immediately to the newly admitted. While understanding that once "in" "officially," they would have to "split," they were of the opinion the "split" would commence with the date of entry. This delusion was softly removed, when the agency men in charge of this department gently intimated that all existing contracts entered through these agents, and unexpired (whether booked sometime ago or the day before) would be subject to the "split" extortion. While the volume of business of the new men "in" may increase, it will not sufficiently cover the deficiency, as between the "full five" they previously received and the "split" they must now suffer.

The regular agents belonging to the society were "doubled-crossed" at the getaway. It did not surprise them. Thursday afternoon, it is said, a committee of the Protective Society called upon the proper officials of the United, partially stating the aims and objects of the organization, and asking the support of the United Booking Offices. This was promised them unqualifiedly, with the further assurance the United was in full sympathy with the movement. Then the very next morning the United unlocked the doors of the agency to others.

The meetings of the agents' society will be held Thursday of each week, either at the society's office to be located in the Putnam Building or at a hotel. At the Thursday night meeting last week M. S. Bentham was elected president; Pat Casey, 1st vice-president; Max Hart, 2d vice-president; Jo Paige Smith, treasurer, and Frank Evans, secretary. The charter members of the Society, besides the officers, are: James E. Plunkett, Harry Weber, Alf T. Wilton, Edward S. Kel-

ler, and Jack Levy. There are other agents in the membership, and that may be further increased. The foreign agents to be admitted have not been passed upon. It is likely Leo Maase (representing H. B. Marinelli) and Paul Durand will be elected at this week's meeting.

The talk of a "small time" agents' association, to be formed on similar lines to that of the larger society, grew quite strong this week. There are from twelve to fifteen important agents (distinguished for the purposes of conveniences from the agents booking through the United by the term "small time") who would be included in the secondary society, both working harmoniously and for the mutual protection of all enrolled members of either society.

The chief object of the Vaudeville Promoters Society is mutual protection. Under the rules and by-laws, the practice of acts "jumping" from one agent to another will be taken care of. Also where an agent finds himself unable for some reason, other than death, to book freely, his associates in the Society will place his acts, returning all commission received to him. In case of death, the agents' business will be preserved for the benefit of his heirs, as was done in another way upon the demise of Al Sutherland last year.

An initial move made by the V. P. M. A. S. was to keep non-members, including several "managers," "promoters" and "producers" of acts "outside the rail" on the "floor" of the United. Much booking has been carried on by these, who secured some advantage over the regular agents in interviewing managers in the United Offices, merely because they did not come under the heading of "agents" and subject to the rules prescribed in the agency.

It was expected that if the United let down the bars of the "floor" to all agents, the commission men of the Society would not enter the offices, creating the condition once before obtaining, when the United attempted to get the better of the agents. At that time the agents remained in their offices. The managers had to go to those offices to secure acts. This condition repeated itself about a year ago when a present member of the Mutual Aid Society was "barred" from the United. He sat in his suite, rested his nerves and did so much business the United soon sent for him, worrying because meanwhile it had been losing the "split" "trim."

In the office to be established by the agents' association in the Putnam Building will be a clerk, attending to the secretary's or clerical work.

It is understood members will place their acts under contract.

ANOTHER CONTINENTAL TRICK.

(Special Cable to VARIETY.)

Berlin, Jan. 10.

While it is generally known that most continental managers are prone to resort to tricks of various sorts in their efforts to cancel acts for reasons which best suit their convenience, this is probably a new stunt: Manager Tichy of Prague had an act booked with him with a clause in the contract that permitted him to cancel at any time prior to the opening if he personally saw the act between the time of the signing and the opening and did not approve of the turn; otherwise it was a bona fide "play or pay" booking.

After several weeks he notified the agent who booked the turn that he had a somewhat similar act on the program and wanted to cancel. The agent refused and after considerable exchange of wires and correspondence, Tichy notified the agent that if his request for a cancellation was not complied with he would journey all the way to Copenhagen to see the act and then scratch the booking on the ground that the turn was not to his liking.

SHUBERT GOES TO VIENNA.

(Special Cable to VARIETY.)

Paris, Jan. 10.

Lee Shubert, who has been here looking over several shows, leaves today for Vienna, where he goes to secure an operetta on which he holds an option. He is expected to return here in a few days.

OPPERETTA FAD.

(Special Cable to VARIETY.)

London, Jan. 10.

Leo Fall will be followed into London by Oscar Strauss, who is reported to have been commissioned by Oswald Stoll to write an operetta of about thirty minutes duration for the Coliseum.

Another show of the same type is due at Tivoli soon, and a second edition of "Bruderlein Fein" is to be sent into the Provinces.

Mr. Fall, is the author of the very successful operetta, "Waltz Factory," at the Hippodrome.

ANOTHER "NEW ACT" WEEK.

The Fifth Avenue will repeat its experiment of a program of acts, all new to New York, the week of Feb. 5. The last one, just before Christmas, was successful enough in its drawing power for that dull period to warrant the repetition.

The "All-Women Week" the Fifth Avenue is arranging for has been deferred until Holy Week.

NOT JOE SULLIVAN.

John Sullivan, an alleged theatrical agent, reported in the daily papers this week as having been found dead, is not Joe Sullivan, the vaudeville manager, who is located in the Putnam Building. Joe insists it is not he.

LASKY'S ANTIQUE GIRL.

Fletcher Norton in a new act entitled "The Antique Girl," Jesse L. Lasky's latest, with twelve people, will open next week at Scranton.

FREEDOM FOR MUSIC HALLS.

(Special Cable to VARIETY.)

London, Jan. 10.

The Lord Chamberlain has granted all music halls licenses to stage plays, thereby putting at an end all future prosecutions for disobeying previous ordinances on that score. Only last week Alfred Butt was fined \$650 for failure to keep within the bounds.

ELVIN PRODUCES BIG ACT.

(Special Cable to VARIETY.)

London, Jan. 10.

"A Day's Sport," produced by Joe Elvin at the Palladium on Monday, employs 130 assistants. The piece lacks comedy, but the panorama effects for the final sensation aroused a storm of approval. They consist of an automobile race at the Brooklands track.

OLYMPIA PLAYING VAUDEVILLE.

(Special Cable to VARIETY.)

Paris, Jan. 10.

The Olympia opened with a vaudeville program Jan. 5, due to the defection of Carroll Fleming's colored act, which was to have been presented there. It is doing nicely. The Four Readings, though billed, did not put in an appearance.

The January program is a good one, but some of the numbers are not particularly novel in Paris.

DICKENS SHOW YIELDS \$12,500.

(Special Cable to VARIETY.)

London, Jan. 10.

The Charles Dickens' Centenary testimonial at the Coliseum on Sunday yielded receipts totalling \$12,500. The affair was a huge success, both financially and artistically.

CHINESE PLAY FOR PRODUCTION.

(Special Cable to VARIETY.)

London, Jan. 10.

"Turandot," the play composed entirely of Chinese characters written by Carl Vollmoller (author of the "Miracle"), and produced some time ago in Berlin by Reinhardt, will not be seen in the halls of England as at first thought probable.

It has been secured for production in London about next October by Sir George Alexander who now has "Bella Donna" playing at the St. James theatre. "Bella Donna" is in for a big run.

CAMERON-WELCH COMBINATION.

A new vaudeville combination is under way. Tudor Cameron, of Cameron and Gaylord, and "Big Scream" Welch, of Welch, Mealy and Montrose, have decided to hook up in double harness, debuting in a new act next summer.

"RUBE" MARQUARD SETTLES.

"Rube" Marquard, the ball tosser-actor, who had a five weeks' contract with William Fox and failed to open at the New York Roof, has settled his differences with Fox by the payment of \$75 to cover the expenses of billing him.

Fox had brought suit for damages and the case was about to come up for trial.

The agents complain, of course, but you don't have to listen.

WILLIAM MORRIS ORGANIZING VAUDEVILLE ROAD SHOWS

**Will Flood the Country with Traveling Companies,
Each Headed by at Least One Celebrity.
Sails for Europe Shortly.**

William Morris will have to be reckoned with once more in the big time vaudeville bookings, though on altogether different lines than heretofore. He intends next season to have at least seven travelling road shows made up of vaudeville talent, but playing over the legitimate circuits. It is understood he is already arranging time for next season.

All vaudeville features will comprise the show which Morris is to send out, each to have at least one big star and perhaps two.

Morris sails for Europe in a fortnight. The purpose of his trip is probably to sign up a number of foreign celebrities and to consult with Harry Lauder, who will be under his exclusive direction next season. Morris moved into his new headquarters in the Times Building this week.

These travelling shows will be op-



WILLIAM MORRIS.

position to all the regular vaudeville houses in the towns in which they play, but will be booked for not more than a week in a town, with the exception of New York, Chicago and possibly San Francisco. It is likely that should these shows develop in strength as box office attractions the number of them will be increased.

This plan of Morris' will compel the United Booking Offices to sign up a number of desirable acts early next summer, if not in the spring, giving them routes sufficiently alluring to wean them away from any inducements that may be offered by their unlooked for opposition.

The seven shows with which the scheme will be inaugurated will require from fifty to sixty acts and at approximately \$2 admission Morris will necessarily have to organize shows that will cost him more than \$6,000 a week each.

As an example of the earnestness with which he intends to equip his road shows in the matter of talent, it is understood that Morris offered

Weber & Fields a large percentage of the gross receipts with a guarantee that their share would never fall below \$6,500 a week.

WAS COPYING ACT.

Denver, Jan. 10.

A stenographer was caught jotting down word for word of "The Strongest Link," the Harry First and Florence Hadley act at the Empress last week, and the notes destroyed.

SUNDAYS AGAIN ON UNION HILL.

Commencing next Sunday the regular Sabbath shows will be resumed at Union Hill, which will enable the management to spend a little more money on their bills.

A benefit performance was given at the Hudson theatre last Sunday for the benefit of a local Catholic church. A number of priests were present. The actors were warned to omit all off color matter. One forgot, and put over a song, the catch line of which was "Where have you been to-night, to-night?"

ACT'S UNPROFITABLE WEEK.

This week will be charged up to the profit and loss account of George McKay and Johnnie Cantwell. They hopped into New York from Louisville arriving eight hours late but in time to open at the Monday matinee at Hammerstein's. Yesterday they hopped out of New York to open at the Orpheum Sioux City next Monday.

The boys didn't want to play Hammerstein's, having secured the Orpheum Circuit since making the contract for that engagement. Max Hart happened to ask Willie Hammerstein to accept a cancellation on one of the few days each week that Willie gets a bit off his feed. Mr. Hammerstein would not release the act, although he consented to their departure from the bill Wednesday night. No turn was engaged to replace them.

CANCELLATIONS IN PAIRS.

Mr. and Mrs. Hugh Emmett were compelled to cancel Trenton this week on account of a severe attack of tonsillitis with which Mr. Emmett was afflicted Saturday at Keith's Philadelphia. Wilbur Mack and Nella Walker replaced them. Leon Rogee cancelled next week at Atlanta, coming to his home in New York from Philadelphia to undergo a slight operation.

WILL ENJOIN "COPY ACT."

Collins and Hart will institute a legal action to enjoin a copy act of the same name which has been playing the small time and alleged to be treading on the established Collins and Hart cognomens.

BOTH CLAIM FRANCHISE.

Atlantic City, Jan. 10.

A local paper publishes the announcement that Louis Wesley, manager and lessee of the Savoy theatre here, has secured the United Booking Office franchise and hereafter will secure his acts from that office. Jack Flynn, manager of Young's Pier, strenuously denies the story and claims he has the exclusive right to play U. B. O. acts.

At the United offices no verification of the report was vouchsafed, but Wesley is now reinstated as an authorized agent with the freedom of the booking offices.

Mr. Flynn was in town on Tuesday and sought an interview with J. J. Murdock on the subject of Wesley's right to play U. B. O. acts, claiming for himself the exclusive right of such a privilege for Atlantic City. He is said to be paying \$75 a week for this right and does not feel like dividing the plum with an opposition theatre.

DISAPPOINTED AT NORFOLK.

Frank Mayne and Co. did not put in an appearance in Norfolk Monday and later in the day Franklin Ardell and Co. were dispatched to replace them.

Mayne offered the altogether unusual but unmistakably truthful excuse he had entirely forgotten about the date.

SHUTTING OUT NEW THEATRES.

Asbury Park, N. J., Jan. 10.

The Common Council virtually shut out the building of new theatres in this resort yesterday, when adopting the Building Code in effect in New York City. It means steel and concrete construction hereafter. This, together with the other strict provisions, would entail an expenditure of at least \$150,000 for the erection of any theatre.

A somewhat similar law goes into operation next October at Atlantic City.

TWO NEW SKETCHES.

The Gordon-North Amusement Company will place two new sketches into rehearsal next week. The titles of the pieces are "The Lifer" and "The Bridal Suite." The former is by Aaron Hoffman. The production will be in three scenes and six people will be employed in its enactment. The story deals with a life prisoner who, after serving 30 years received a pardon. He wants to remain in jail but cannot under the law. He commits a crime to be sent back.

The second playlet is a farce by Isabelle DeWitt Kaplan.

A PRECEDENT IN BOOKINGS.

Chicago, Jan. 10.

Gene Greene established a precedent in vaudeville bookings around Chicago when he was handed eight contracts calling for a full week in as many local houses booked through the "association." Greene is a native of Chicago and has a financial interest in several theatres, among them being the Ashland on West Madison street. Needless to say he will headline at his own house.

V. M. P. A.'S GUESTS AT \$10 PER.

The banquet of the Vaudeville Managers' Protective Association to be held Jan. 18 at the Hotel Astor, first limited in the enrollment of diners to members of the Association, will have a few guests. These will be the partners or associates of members, and in consideration of waiving the first condition, the Association has informed its members any guests brought to the dining table will be taxed \$10 each for the feed, the payment to be made by the party issuing the invitation.

That every little bit helps is the supposed reason for the charge per head, to the vaudeville managers who support, with their partners and associates, the V. M. P. A.

"THE SUSPECT" FOR LOEW.

"The Suspect," a dramatic offering which Wm. A. Brady is the sponsor for, will open for a tour of the Loew time next Monday at the American with the Sullivan & Considine time to follow. The piece was given its initial presentation at Union Hill several weeks ago. The act was intended for the bigger time, but as the managers were not brisk enough in bidding for it Brady decided to let it go into the smaller houses.

BOOKED ABROAD

Frank Bohm has completed arrangements through the Marinelli office whereby Franklyn Ardell is to spend next summer in the houses of the Varieties Theatres Controlling Company, England.

Black and Jones are also scheduled for the other side in the Moss houses. B. A. Myers has booked them to open in April.

HOUSE ORDERED CLOSED.

Waco, Tex., Jan. 10.

The Imperial theatre here was ordered closed by the authorities because of an epidemic of spinal-meningitis spreading through the town. The house is booked through the Hodkin's office in Chicago. It gave its first show on Christmas day.

JESS FREEMAN GOES TO LONDON.

Jesse J. Freeman, long associated with the writing staff of VARIETY, sailed Wednesday for London via the Lusitania, where he will identify himself with the Harry Burns booking agency.

Jess will devote his time to looking after American acts and arrange foreign time through the Burns office. The big fellow is well known among the vaudevillians on both sides of the water, having had charge of VARIETY's London office for several years.

DULUTH BRANCH OF W. V. M. A.

Chicago, Jan. 10.

The Western Vaudeville Managers' Association has established a new office in Duluth, Minn., under the management of one W. F. Kelly, who is proprietor of the Happy Hour theatre in that city. New houses in Superior, Wis., and Port William, Can., will be shortly added to the list of several in that section at present receiving "association" talent.

The picture reel isn't such an important act in "one" as it used to be.

HAMMERSTEIN LEAVES WITH VICTORIA STILL IN FAMILY

Oscar May Have Negotiated Another \$100,000 Loan Before Sailing Wednesday. Capacity of Hammerstein's to be Increased During Summer

The fact that Oscar Hammerstein returned to London on the Lusitania Wednesday, set at rest all rumors regarding the purchase of the Victoria by Martin Beck, who is in the west on a tour of inspection of his circuit.

Accompanying him on the Lusitania is Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House, which gave rise to rumors that the Metropolitan opera company was planning an interchange of stars with Hammerstein's London organization as announced in *VARIETY* last week.

Just what disposition has been made of the Victoria property is a matter of conjecture, but there were troublesome times around the 43d street corner during at least a portion of the elder Hammerstein's stay in New York. This seems to have been entirely disposed of before he sailed and it is probable that E. F. Albee came to the front once more, in all likelihood with an additional loan to Hammerstein of \$100,000 on that piece of property.

The alterations to the Victoria, enlarging its seating capacity by about three hundred, which have been announced at various times by Willie Hammerstein in the past three years, will be made during the summer months.

Meantime the preparations for the erection of the new Palace Music Hall are being made without cessation.

Mrs. Malvina Hammerstein, divorced wife of Oscar Hammerstein, died suddenly Jan. 9, at the home of her daughter Rosa, who is the wife of Clifford Tostevin. The deceased had been in ill health for some time. Heart failure is given as the cause of death. She was also the mother of Stella Hammerstein.

"OLD HOME WEEKS" OFF.

The "Old Home Weeks" proposed by Wilmer & Vincent for their theatres at Norfolk and Harrisburg, have been declared off through a couple of the acts engaged finding themselves unable to participate.

WILLS, MAJESTIC'S HEADLINER.

Chicago, Jan. 10.

Nat Wills has been finally selected as the headliner for the Majestic bill next week. La Titcomb (Mrs. Nat Wills) will appear on the same bill. It was rumored that negotiations pending between the management and Joe Howard had been closed and the latter would top the bill, but Major Lyman Glover denies that the songwriter had been considered. It was partially arranged that should Howard be in Chicago during the week, a

meeting of his creditors would take place and some suitable arrangements be made for the distribution of the assets mentioned in his bankruptcy petition.

SIG WACHTER GOING WEST.

Early next week Sig Wachter will shake New York for the west. He is thinking of Denver as a desirable spot to locate.

Mr. Wachter has been actively engaged in show business for some years in New York. Previously he was a newspaper man.

TO STICK TO VAUDEVILLE.

O'Brien and Buckley, who had decided to quit "vodevilling" and stick to the simple life of the farm, have again changed their minds. They are going to stick to the "two-a-day" thing. There's more money in it.



HYMAN ADLER.

The Famous Hebrew character actor and singer, assisted by Pearl Charlton Seward and Samuel Gold, now appearing in American vaudeville in his latest sketch, "The Miser's Dream and Awakening." It has been stated by press and public that Mr. Adler's future success on the American stage should be pronounced. This act is one of the several novelty successes written by this eminent artist.

One of the Critics said: "Mr. Adler as headliner shows his wonderful artistic talent and his excellent interpretation of one of the most difficult roles an actor is called upon to impersonate, that of a miser. It all ends most pleasantly and the finale was followed by curtain call after curtain call for Mr. Adler and his company." The act is under the direction of W. L. Lyons of The Pat Casey Agency.

NEW VAUDEVILLE CORPORATION.

(Continued from page 3.)

calling it a "split," and cloaking this particular "graft" under the pretense of charging the "outside agent" for the use of the agency's floor, as a "clearing house."

Not so long ago, according to an authentic story, a private detective agency left at the residence of a high officer of this agency a letter informing him that did he indicate a desire for the information, within seventy-two hours there would be laid before him a complete list of grafters in his agency, and the manner in which they were grafting. The detective agency never received a reply to the letter.

Whatever the "graft" in vaudeville bookings, how it is secured and to whom it goes, the vaudeville manager pays the freight. The "split" with the "outside agents" has cost managers thousands upon thousands of dollars in increased salaries agents have secured for their acts, while the cold blooded way in which this "deal" was put over on the "outside agents" and the many incidents that have arisen in connection with it, since in operation, have left the opinion that "grafting" in eastern vaudeville is approved of.

The managers have been helpless through being bound to this agency by the laws of force. Through the expectancy of acts in trusting Martin Beck will open up a general agency where acts may be booked "upon the level," the "grafting" condition is looked forward to become abolished. Otherwise vaudeville people say the business must dry up, and the managers who have not sufficient capital to withstand the steady increase of salaries made necessary through the "grafting" methods (and to support the "graffers") will have to close their houses or go into bankruptcy.

It is claimed by many acts that to secure a route of one or more weeks on the eastern "big time," "someone must be seen." Nearly everybody has his hand out, claim the artists, who say they would not care if all things were equal otherwise, but it has grown to be the custom, according to them, that one "inside man" will say, "If so and so 'doesn't come across,' then so and so will get the date, for that booking is good for a hundred," (or whatever the amount may be).

A standard turn, recognized all over America wherever vaudeville is played, was plainly told recently if he wanted a route from this agency, he would have to give up. Out of curiosity, he pursued inquiries, and found the amount wanted was \$50 weekly while he worked. He could not learn how many ways this \$50 would go, or who might participate in it weekly, but there was no denial of the condition.

Another common belief is that an act looking for an opening in a big city must pay a bonus to obtain it. The "outside agents" understand the conditions, though they will not admit them.

Could an act be convinced it could secure a season's route, without any "graft" attached, and a "play or pay" contract to work under, there are very few which would not make a considerable cut from their present salary,

now maintained at a set figure through the act believing it must pay weekly to play, and wanting a margin left for its services.

Some managers do their own booking, either directly with acts or through the "outside agents." These managers are protected, but few of the others are. There are exceptions, where the "inside agent" is without the "grafting" inclination, but the majority are out for the coin, and from reports about, are getting it in large chunks.

Vaudeville is being run at present on the theory of getting all there is in sight while it is in sight. "Grafting" has obtained some seasons now, increasing each year. No actor will come forward to make an affidavit of the facts, through fear of having himself written out of vaudeville.

A couple of heads in this big agency do little else than devote their thinking moments how to secure money out of the vaudeville business, besides at the box office. While they scheme and figure, their hirelings, taking the cue from them, go after it too.

With Beck and his booking office in New York City, with a fair assurance he would engage people not guaranteed as "graffers" before they got the jobs, the vaudeville conditions would greatly change for the better. The manager wants the improvement, and the artist says it must come, otherwise there is no inducement for him to provide a "new act." "The other fellow who will slip a little coin gets the job. New acts don't go in the east. That's just bull to cover up."

And the actor is right, because he is going through the mill himself and knows.

BECK BUYS SCENERY.

The new scenic equipment for the Orpheum Circuit theatres which Martin Beck ordered from Hugo Baruch & Co. when abroad, will reach New York in April and will then be consigned to the different theatres.

Painters are now at work on the big sign announcing the erection of the new Palace Music Hall in Times Square.

CHILDS TRANSFERRED TO PEORIA

Ch'cago, Jan. 10.

E. O. Childs, who has been in charge of the New Grand, Evansville, has been transferred to the management of the Orpheum, Peoria, also an "association" house, succeeding Frank Rayman, who resigned. Childs' former post was taken by William McGowan, who resigned last week as manager of the Majestic, St. Paul, a Miles house.

USING FRISCO MODEL.

Chicago, Jan. 10.

Col. W. S. Ha'ch has made arrangements for a first-class vaudeville theatre to occupy the site adjoining the Linden theatre at 63d and Halsted streets.

Hatch will model the theatre after the style of the new Pantages house in San Francisco. The booking will be done through the J. C. Matthews office. Pictures will replace vaudeville at the Linden.

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G. Molasso is due back from Mexico Jan. 12.

The Comedy Club ball will be held at Terrace Garden March 25.

The Three Ernests will return to this side, opening at the Fifth Avenue Jan. 22.

Adelaide Francis, the "Graphophone Girl," opens on the United time at the National, Boston, Jan. 22.

Barnes and Crawford have a new act in preparation. Tommy Gray is providing the material.

The Olympic Trio, a western bar act, will make its first New York appearance in a few weeks.

Frank Hayman, after a year's management of the Orpheum, Peoria, Ill., has resigned.

Josh Daly's Minstrel Five have been booked for the S-C. time opening in March.

Karl Tausig and Leon Rogee have united to write music and lyrics of songs.

J. J. Rosenthal has left town ahead of Julian Eltinge and will be gone for over three months.

Jarrow is preparing a new act in which he is to have the assistance of El Gordo, working up a rather elaborate "two" act.

"Those French Girls" (Amorosos Sisters) are not at Hammerstein's this week, having declined to close the show.

Berta Donn, the child-actress, a feature with "The Blue Bird," has been signed by Henry B. Harris for one of his productions.

Shelley and Dawson were forced to cancel all time on the Gus Sun Circuit, owing to the illness of Grace Shelley.

Pealson and Goldie, originally of Pealson, Goldie and Lee three years ago, have combined. Pealson of late has been of Pealson and Hill.

Shirley Kellogg, of the defunct "Three Romeos" company, is rehearsing an act for vaudeville, comprising three people.

Alexander Gane, formerly of the Henry W. Savage dramatic forces, will shortly debut on the Loew time in a comedy playlet.

Dave Schooler and Louise Dickenson have been booked by James Clancy for the Orpheum Circuit. They open in Milwaukee on Jan. 22.

Arthur Weld still remains as musical director of Henry W. Savage's "Little Boy Blue" company, reports to the contrary notwithstanding.

The St. John (N. B.) Opera House Company shareholders have leased the theatre to F. G. Spencer for five years, beginning Feb. 1 next. No policy has been outlined by Spencer.

"The Motor Boat," out this week, has a story by Clare A. Lutz (Lutz Brothers) describing how he built, with his feet only, a 35-foot motor boat. Mr. Lutz is armless.

Acts sailing this month to fill foreign time are Jermon and Walker, Mabel Johnstone, The Three Bremens, Oceanic, 13; Robert DeMont Trio, Olympic, 24.

Percy Hance, second man with the Billy Clifford show, now playing western territory, has left the company and returned to his home in Urbana, Ohio.

Frank Matthews, with the Cohan & Harris advance forces, is now perambulating on the Pacific Coast telling the "native sons" how good "The Fortune Hunter" is.

Frank McKee's vaudeville offering, "The Ninety and Nine" has been temporarily withdrawn from the stage and the people playing it have secured engagements elsewhere.

Joe Nathan, erstwhile composer and music publisher, has opened a vaudeville promoting office and will hereafter confine his activities to that branch of the theatrical business.

It is announced that Ida St. Leon, who has been starring this season in "Polly of the Circus" on the coast, will be seen in a new play next season under the direction of Frederic Thompson.

At the close of the regular tour of "Get-Rich-Quick-Wallingford," the piece will play a return engagement at the Grand Opera House, New York, of three weeks' duration. This will be in the spring.

Dave Ferguson, while playing the Orpheum, Kansas City, broke in a new act and its success was such that he was retained for a second week.

Rosalind Coghlan, daughter of Rose Coghlan, opens in vaudeville at Wilmington, Jan. 15, in a sketch by Edgar Allan Woolf called "The Obstinate Miss Granger," under the direction of John C. Peebles.

"The Doll Girl," by Leo Fall, a foreign musical piece, will very likely be brought out the last of February by Charles Frohman. The piece is expected to get in swing for a summer engagement.

The Music Hall, a picture house at Milford, Mass., formerly the home of the legitimate attractions there, was almost destroyed by fire last week. Gordon Bros.' Amusement Co. had the house, with J. J. McGuinness manager.

Two "Man and Woman" teams of "small time" actors celebrated New Year's Eve by driving in a taxicab from the theatre at which they were playing to Child's restaurant in Times Square.

VARIETY has no correspondent at Melbourne, Australia. One J. F. Reilly at Melbourne, who has represented himself as such, is not known to us. VARIETY's sole Australian representative is Martin Brennan, at Sydney.

James J. Barry formerly of Mort H. Singer's attractions and later of K. & E.'s "The Ham Tree" will play the Irish door tender with Ned Wayburn in "The Producer" which opens Hammerstein's, Feb. 19, with twelve weeks New York time to follow.

Hans Bartsch, the American representative for the Felix Bloch Erban playbroking firm, after an extended trip abroad, will arrive in New York the last of the week. He is bringing some new plays which he hopes to place with American producers.

The vaudeville turns playing the Hippodrome, with contracts expiring in February, have already received renewals to carry them throughout the season. The Dollar Troupe is the only one to leave, owing to previous bookings.

Grace Hampton, with the Leonard-Anderson company, broke her ankle while playing at the Orpheum, Memphis, last week. A member of the "Planophiends" on the same bill replaced the injured young woman for the remainder of the week. The Leonard-Anderson act is not playing this week at the New Orleans Orpheum, as billed.

Jan. 4, the day before the case of Byron Chandler vs. Cecil J. Ryan and John Willard, the latter suing for two weeks' salary due to their sudden closing with Chandler's "Betsy" show, was to come to trial, Jacob Weissberger, attorney for the plaintiffs, effected a compromise with Chandler out of court.

James H. Curtin was manager of the London theatre, Bowery, in 1904. Orison R. Burr, of Kent Ave., Brooklyn, had some important business with Uncle Jim regarding the alteration of the gallery seats in the house as a result of fire regulations. The latter wrote but got no reply. Burr appeared in person and swore by all that was holy he had notified Uncle Jim of his coming. Curtin said nothing but thought differently. Imagine Uncle Jim's surprise when a letter, dated Sept. 1, 1904, reached him last week after being seven years and four months coming from Brooklyn.

John, the Barber (John J. Riesler) has not recovered the stolen \$2,500 diamond necklace of his wife's, but John has been in the Plaza Hotel through the circumstance. Last Friday VARIETY printed a note stating the fact of the robbery and the reward of \$500 offered. About 4.30 that afternoon, John was called to the phone, and asked if the reward still held good. Replying that it did, he was told by the strange voice to be at the Hotel Plaza at six o'clock Friday, carry a white handkerchief and walk up to the cigar counter, blowing his nose. When he saw a man wearing a rain coat, having a belt in the back, that would be the fellow to slip the \$500 to, but it would have to be in cash. John got the five hundred in bills, had his shoes shined, face shaved and hair combed (all in his own shop), sent out for a clean collar and a new tie, then took a taxi to the Plaza, his first visit there. Entering the lobby, John was somewhat puzzled, "as he could see six cigar stands ranged about. There was nothing else to do, however, so John walked up to each cigar counter, holding the handkerchief and blowing his nose. No man with a rain coat approached him. Thinking perhaps there had been a mistake made in the time of the appointment, John kept walking around the lobby blowing his nose every time he neared a cigar stand, until 7.15. But still no man with a rain coat. Perplexed John looked over those seated in the chairs. He noticed three men in a group wearing rain coats, but they had the rear of their coats against the backs of the chairs. Hopeful, however, John sat down also, waiting for the men to get up, which they did two hours afterwards. John meanwhile taking a chance every now and then by giving each of the cigar stands a nasal salute to see if the rain-coated fellow wouldn't appear. When the trio of sitters finally headed for the bar, John disconsolately observed that neither had a band on the back of his coat. About this time something struck John. It was only a little idea, but the thought started him on a run for a taxi. In the rush he lost his hat, but told the driver to get straight back to John, the Barber's barbershop, on West 45th street, which the taxi did. John crashed in, a trifle excited. The shop was full of patrons. The boss stopped all business by saying he hadn't gotten the diamonds, but he would give \$1,000 to anybody telling him who telephoned he should go to the Hotel Plaza to get them.

THIRD BURLESQUE CIRCUIT FOR WESTERN TOWNS

Otto Floto and H. H. Tammen Approaching Eastern and Western Wheel Managers. I. H. Herk Reported Offered General Management.

Chicago, Jan. 10.

A third burlesque circuit that will operate as far west as the Pacific Coast became a possibility this week when it was learned that Otto Floto, acting in the interests of C. P. Bonfils and H. H. Tammen, had approached several managers at present working under franchises on the Eastern and Western Wheels, offering flattering inducements for their co-operation and active interest in such a company.

Sam Howe and Charles Robinson (Eastern Wheel) were mentioned among those consulted and whether either manager professed an interest in the scheme is unknown.

I. H. Herk (Western Wheel) admitted to a VARIETY representative that the matter had been brought before him but refused to give his view on the subject. It is understood that Herk was offered interests in towns at present uninvaded by the Empire Circuit and there are some inclined to think that Herk is wanted as the nominal head of the new circuit because of his ability and inside knowledge of the burlesque situation.

Jack Curley, recent manager of Hackenschmidt and generally known as a shrewd sporting promoter, is said to be connected with the new deal, but his connections were not defined.

To a VARIETY representative Curley stated that such a project was in view and while several prospective towns had been looked over, nothing as yet had been settled.

Curley also intimated that John Cort had a few available houses in the West that might be utilized for burlesque provided the venture looked successful, but opined that the present lack of proper material to inaugurate such a circuit made the possibilities slimmer, though in the same breath he declared that before the season of 1912-13 commenced there would be sufficient candidates to make the scheme a reality.

It is understood that the interested parties figure on sending twenty-five companies out to tour the towns west of Chicago, including Omaha, St. Joe, Colorado Springs, Cheyenne, Pueblo, Lincoln and on to the Pacific Coast.

Burlesque in a condensed form has been tried along the coast with little success, although several so-called musical comedy companies have found one hour frolics together with a vaudeville bill financially advantageous.

"MAKING GOOD" PRODUCED.

Baltimore, Jan. 10.

Barring a somewhat draggy and talky first act, William A. Brady's newest production, "Making Good" gives promise of developing into a good play.

Melodrama runs riot throughout the

four acts, three in the Maine forests and the fourth in the New York home of the hero. There is plenty of stirring action in the last three acts.

The piece tells how a spoiled son of wealth made good. William Courtney was the manly hero. Frank Hatch was fine as a drunken loafer, while Maude Gilbert scored as the heroine. John Willard as a wood-camp bully, acquitted himself creditably. Other roles were capably portrayed by Robert Lawlor, Griffith Evans, Ethelbert Hales, Charles Donald, Corbett Morris, Alma Belwin and Ann Warrington.

OFF AND ON AGAIN.

"The Man and Three Wives," one of the proposed new Shubert productions, has stopped rehearsals. Jimmy Powers was slated for the piece but passed it up and upon the inability of the Shuberts to prevail upon Sam Bernard to take on the chief comedy role, the present rehearsals were called off.

Isabel D'Armond and her vaudeville partner Frank Carter have been signed by the Shuberts for this show with a resumption of rehearsals announced for next week. D'Armond and Carter end their vaudeville bookings in Philadelphia this week.

MUSICAL "SEVEN SISTERS."

"Seven Sisters," Charles Cherry's former starring vehicle, will be made over into a musical comedy and put out on the road under Jos. M. Galtes' management.

If the show is not prepared for immediate use, it will get an early start next season.

Ferika Boros, who translated the piece from the Hungarian, has just purchased a house at Bayside, L. I., where she expects to reside.

URNS DOWN SHUBERT HOUSE.

St. Louis, Jan. 10.

Blanche Ring, first billed for the Garrick, a Shubert house, with her "The Wall Street Girl" show, will not play the theatre as advertised. Her management would not stand for the \$1.50 price being cut down to an even plunk, and the date was given to the Century, the K. & E. house.

The Shuberts threatened legal action. The Sunday papers carried her show as the next attraction at both houses, opening next Sunday. The Garrick ad. had the \$1.50 price, notwithstanding its previous stand for reduction.

Frederick McKay, Miss Ring's manager, says his star will positively appear at the Century despite any proposed action of the Shuberts.

The funniest thing in the world is to hear two small time managers talk about their shows.

SIRE ALL THE WAY.

Leander Sire has purchased the production rights to "Half Way to Paris," which enjoyed a rather eventful tour of two weeks, one in Baltimore and the other in Philadelphia.

The piece is being rewritten and is to be revived in March with a company of one hundred, probably intended for a summer run.

The "Half Way to Paris" show as first produced by Mr. Rorke at Baltimore, was founded on the manuscript read by Harry Fox at rehearsal when tendered him as a play which would feature that young comedian as a star.

Mr. Fox's reason for his abrupt departure was to the effect that dialogue and situations he would be called upon to take part in were too risqué. Reports from Baltimore at the time the show opened tended to confirm Mr. Fox's opinion.

If A. H. Woods has his way and George M. Cohan consents, the latter will be commissioned to write a play for Harry Fox next season. Woods has his mind set on procuring a suitable vehicle for the young comedian who almost became a star this year.

Meanwhile Harry is waiting for a few things to happen. One is the Cohan play and another is his proposed trip abroad with the Millership Sisters. They will sail the latter part of April.

DEKOVEN OPERATIC REVIVAL.

The DeKoven Opera Company, now an organized reality through a Shubert arrangement, is planning a production of "The Tales Of Hoffmann" and a revival of DeKoven's greatest light operatic success, "Robin Hood."

These shows are expected to follow the New York season of "The Wedding Trip," but what theatre will hold 'em will be determined later.

REVIVING DREW PIECE.

"The Second In Command" a piece by Robert Marshall in which John Drew appeared at the Empire six or seven years ago is to be revived by Bob Irwin. It is to start out late this month for a tour of Canadian territory.

LEGIT PRODUCERS THINKING.

Chicago, Jan. 10.

The recent activity of vaudeville producers who have experimented with condensed versions of old time musical plays for the smaller grade of vaudeville houses has started the legitimate producers thinking, and William Cullen announces his intention to try and place his several shows which seem to have outlived their usefulness for the one-nighters. Incidentally Lem Parker has arrived in Chicago prepared to send out condensed types of his "The Candy Kid" and "The Cowboy Girl." While the vaudeville field no doubt looks good for this style of amusement, nevertheless there is yet one manager to come forward with the statement that he has found it profitable.

FULLER'S MINSTRELS READY.

Fuller's Minstrels is in complete readiness for a trip through the south and it will be routed through the New York offices of the southern circuits.

FAVERSHAM'S STOCK.

William Faversham announced in Boston last week, through his publicity department, that he intends to establish in New York a permanent stock company, in which will be interested a "few men of wealth" and also Lee Shubert.

According to the tale, Mr. Shubert is now abroad securing suitable plays for this venture and one of the numerous Shubert playhouses in the metropolis will be given over to the enterprise.

All of which brings to mind the absence of any further mention of the loudly proclaimed permanent stock organization to be conducted in New York by Henry Miller after the holidays. Friends of Mr. Miller, when asked about it, declare that the stock enterprise has been deferred owing to the inability of the actor to secure enough good material for production.

Mr. Miller closes his season in Cincinnati next week and will immediately put into rehearsal "The End of the Bridge," which he tried out in San Francisco last summer, with a view to bringing it into New York at an early date.

Meanwhile the stock enterprise slumbers quiescently.

MAY ROBSON DENIES.

May Robson wires VARIETY, denying the report she is about to close her season.

The report emanated from the contemplated withdrawal of the eastern "Rejuvenation of Aunt Mary" company headed by Helen Lowell. The Lowell organization is now being routed through the south.

"GYPSY LOVE" DOING WELL.

Chicago, Jan. 10.

"Gypsy Love," with Marguerita Sylva, played to \$11,000 last week.

SOUTH PICKING UP.

Letters from theatre managers in South Carolina, Georgia and Florida say business is on the mend down there and that this month is expected to be the best of the present season.

The cotton growers are unloading their stored-up crops as planting time is near and there is a better price offered now than at any previous time this season. Last year they got a fraction over 14 cents for their cotton. Early this season, a little over seven cents was offered, with it now a fraction over nine cents.

WHITESIDE SECURES TYPHOON.

Walker Whiteside has secured the English rights for this country for "The Typhoon." He will star himself in the piece, opening in St. Louis on Jan. 28. Walter Floyd has been engaged as business manager by the star.

"JIMMIE, JR.," FOR THE CORT.

Chicago, Jan. 10.

"Jimmie, Jr." will be the next show at the Cort, if present plans materialize, and Freeze and Lederer will be the producers. Thomas Ross, who spent a brief time at the Cort last fall in Owen Davis' "An Everyday Man" will head the list of players engaged for the new piece.

"PICTURE JOBBING" PRICE CUT DOWN TO \$2.50 DAILY

**Multitude of Actors Out of Engagements Bring
About Reduction. \$5 the Former Scale. Rate
Dropped Steadily from \$15 a Day.
\$1 Price Looked For.**

There is no New Year's joy among the vast army of men and women employed by the various picture concerns to do "jobbing" from day to day, as the edict went forth from a number of both independent and syndicate manufacturers that beginning with Jan. 1, the daily wage would be \$2.50 instead of \$5, the prevailing rate during the last year.

Since the present legitimate road season has proven so disastrous, hundreds of actors have been forced to pose in pictures or starve, they have passed up the dramatic agencies and gone to the picture studios themselves to land "jobbing" assignments.

Each morning they have besieged the picture offices and with the directors having men and women by the hundreds at their beck and call, the companies decided that a reduction in the "jobbing" scale would be accepted by the people eager to work.

Two independent companies and one "trust" manufacturer were out with announcements to the dramatic agencies last week that hereafter there would be "nothing doing" on the five dollar thing. Several agencies threw up their hands in despair and returned word they could not afford to engage people at the \$2.50 rate, as there wasn't enough in the work to justify them to take the time and trouble.

The agents now get twenty-five cents a job where last year they made fifty cents. As there is considerable telephoning to be done, one can figure what an agent would make if he sent one or two persons to a company after he had expended twenty or thirty cents in 'phone calls.

It hasn't been very long since the "jobbing people" got fifteen dollars a day. This price has been steadily decreased until now it is at the \$2.50 mark.

Engaging supernumeraries and real legit to work in the pictures at \$2.50 a job means a big financial saving for the film manufacturers.

Several agents predict that it won't be many moons until "picture jobbing" will be paid at the rate of \$1 a day.

LOU'S 200TH PERFORMANCE.

Chicago, Jan. 10.

"Louisiana Lou" at the La Salle will turn its two hundredth performance Jan. 18, being the first play of the season, musical or non-musical, to reach that number in any part of the United States or Canada.

The management announces Jan. 13 as the opening day for the "No. 2" company, although the town is not given. Victor Morley has been engaged to play the part created by Bernard Granville. The untimely ill-

ness of the player engaged previously for that role kept the piece from commencing its road tour on New Year's Day as was intended.

AMSTERDAM'S "TRAIL," NEXT.

The next attraction at the Amsterdam theatre, following "Ben Hur" in a fortnight or so, will be "The Trail of the Lonesome Pine."

PRINCIPALS STOP SHOW.

Terre Haute, Jan. 10.

With stage set for the "Parisian Beauties" at the Park, Jan. 7, the show had to be called off when word came that the musical director and two principals had quit the company and vamped for parts unknown.

"THE STRUGGLERS" STRUGGLING.

Providence, R. I., Jan. 10.

"The Strugglers" came to town after a very harrowing week in Boston where business was decidedly below par. The company is looking for the show to close. There have been no turnaway houses here.

This is the H. M. Horkheimer show that has closed and gone out again more times than any other attraction this season. A letter from a member of the company says the show "starved to death" on its Boston engagement. It followed "The Two Orphans" into the Grand. The latter quit the going with the men behind the show \$3,000 out.

"SUZANNE" TO STOREHOUSE.

Notice has been posted on the call-board of the Liberty theatre announcing the close of "Modest Suzanne" Jan. 20.

Louis Mann in "Elevating a Husband" will succeed, opening Tuesday, Jan. 23.

"PEARL MAIDEN" AT THE N. Y.

"The Pearl Maiden" is the next attraction to go into the New York theatre, Jan. 22, following "The Enchantress" at that house.

JOIN "MAN FROM COOKS."

Flavia Acaro and Marion Murray signed contracts with Klaw & Erlanger Monday to join the cast of "The Man From Cooks." Fred Walton will be featured in the piece. Rehearsals are to begin next week.

According to the present arrangements "The Man from Cooks" is first to be presented at the Apollo theatre, Atlantic City, Feb. 5. After Atlantic City an engagement will be played in Philadelphia with the hope that the production will be in shape for New York the early part of March.

SHOW'S WARDROBE RUINED.

New Haven, Jan. 10.

There came very nearly being no performance of "Betsey" at the Hyperion on Monday night, due to the ruin of the company's wardrobe.

Miss La Rue's company arrived in town in the afternoon, and the costumes were taken out and hung up in the dressing rooms. S. Z. Poli, who owns the theatre, had installed a huge tank to supply the sprinkler system, and this tank was directly over the dressing rooms. During the recent frost the water in the tank had frozen. When the steam was turned on, the tank burst, and four thousand gallons of water came down into the dressing rooms and flooded them.

There was not a presentable costume belonging to the company when they reported to make up at seven o'clock. Temporary dressing rooms were at once improvised back of the stage and efforts made to dry out some of the clothes, but with little success.

At 9.15 the curtain rose after a speech by the manager informing the audience of the cause of the delay.

"SIXTH COMMANDMENT" SOON.

Leigh Morrison, who seems to have battled successfully with his road attractions this season, is going to put out another, having accepted "The Sixth Commandment."

The company was engaged this week, the opening date being set for Jan. 17.

YOUNG AGENT DIES.

New Orleans, Jan. 10.

John Bennett, advertising agent at the Orpheum for several years, died last week. He was twenty-two years old. Obsequies were conducted by the local T. M. A. lodge, of which Mr. Bennett was a member.

O'HARA GOING TO COAST.

Fiske O'Hara who is appearing under the management of Bob Irwin, after playing several weeks through the middle west, went over into Canadian territory and has been getting lots of money.

The going over the line has been so good Irwin has decided to send the company westward through Canada to the Pacific. The show is to lay off for three weeks on the Coast during the summer and then will return eastward over the southern route.

VIOLA ALLEN'S NEW PLAY.

Viola Allen in her new play, "The Herefords," by Rachel Crothers, first entitled "He and She," will be brought out shortly by Liebler & Co. in Boston.

STORM BY REQUEST.

Paul Scott sailed away for Bermuda last week but before he went wished something on himself. He expressed a desire to see a storm while on the boat and Fate evidently heard his wish as there was a big storm which delayed Paul in landing at his destination.

It is almost time for someone to come forward with an uplifting burlesque story.

"ARAB'S" CHICAGO RUN ENDS.

Chicago, Jan. 10.

"The Arab," with Robert Edeson in the stellar role, closes its run here on Saturday night, after a fortnight's stay, at Powers' theatre. The piece opened on New Year's day and the following morning eight daily papers commented favorably on the piece and its presentment. That night the receipts were \$304.

FRIEDMAN SWEARS TO THIS.

Leon Friedman wires that Anna Held in "Miss Innocence" played to \$18,700 at the Mason Opera House, Los Angeles, last week with Henry W. Savage's "Girl of the Golden West" as opposition.

RECHRISTENS SCHEFF SHOW.

The new Fritz Scheff show, "The Bat," has been rechristened "The Nightbirds," and the Shuberts are planning a New York opening before the summer birds come.

Ray Cox signed early in the week to become a member of the support of Mlle. Scheff. Miss Cox has started rehearsals with the company.

HARRY KELLY SHOW CLOSES.

Washington, Jan. 10.

Harry Kelly, who has been playing "His Honor the Mayor" on the road, closed his season here last Saturday night. The company returned to New York.

HACKETT RETURNS TO ROAD.

James K. Hackett and "The Grain of Dust" will leave the Criterion theatre after next week and again take to the road, where he was reported to have been doing a very good business.

New York did not take kindly to the dramatization of David Graham Phillips' novel.

OPERATIC TROUPE IN PORTO RICO

Freeman Bernstein sent an operatic organization of forty-five people to San Juan on the steamer Carolina last week, where they will play an engagement of from four to eight weeks, after which they will be replaced by another grand opera company sent from here.

A repertoire of fifteen operas will be presented there under the chaperonage of F. Bernstein, impresario, who remains in New York.

"THE FLYERS" ON THE FLY.

"The Flyers," George Barr McCutcheon's own dramatization of his own story of that title, rehearsing under Hayes Hunter's direction, opens next Monday at Rochester.

There were some changes in the company at the last minute and the newcomers this week were Mattie Ferguson and Sam Edwards.

Robert Drouet and Frank Doane are the principal male players.

"BARON TRENCK" ON ROAD.

Fred C. Whitney took his "Baron Trenck" company to Washington by special train Jan. 6. Before leaving Whitney felt sure the piece would be in shape for an early Broadway presentation but if a theatre isn't available at present, he will keep the piece going on the road until he can come into New York.

TEN PER CENT. ASSESSMENT TO AID ALLIANCE'S IDLE MEN

**International President Charles C. Shay Announces
New I.A.T.S.E. Agreement Whereby Unemployed
Members Will Receive Financial Benefit.**

New Orleans, Jan. 10.

In an official statement here today, Charles C. Shay, international president of the International Alliance Theatrical Stage Employees of the United States and Canada, announced that the Alliance had agreed upon an assessment of ten per cent. to insure the payment of one dollar per day to members of the organization not employed; that is, the extra men about the theatres in this country and Canada, when not actively engaged during the theatrical season, will receive that amount.

The local strike shows no developments, save that L. Marsden, one of the stage directors employed by Klaw & Erlanger, was here last week for the purpose, it is rumored, of superintending the setting of the scenery of "Rebecca of Sunnybrook Farm," and "The Pink Lady," at the Tulane next week.

I. A. T. S. E. men with "The Havoc," at the Tulane, and "Around the Clock," at the Crescent, are not working this week, as directed by President Shay.

"EXCUSE ME" MOVEMENTS.

The original Henry W. Savage company, "Excuse Me," with Willis P. Sweatnam and Ann Murdock, after its present St. Louis engagement, will go into the "one nighters" for a fortnight and then open at Kansas City.

Just where the company goes after K. C. hasn't been determined but it is believed that the "No. 3" company, now in the south, will be closed and that the original company will take up its route to the Pacific Coast.

SHIPMAN'S GOING TO BE BUSY.

Ernest Shipman, managing the present tour of Rex Beach's "The Barrier" in the west, plans to launch a second company some time this month.

Shipman also has "The Silver Horde" in preparation.

"PASSERS-BY FOR BLACKSTONE.

Chicago, Jan. 10.

When Haddon Chamber's newest play "Passers-by" is presented at the Blackstone here, following "The Case of Becky," which closes Jan. 21, the company will include Richard Bennett, Ernest Lawford, Julian Royce, Louise Rutter, Rosalie Toller and Ivy Herzog. The piece is scheduled for a two weeks' engagement.

COMPANY GOES TO NEW YORK.

Chicago, Jan. 10.

The cast of "The Master of the House," which has just completed a successful nine weeks' engagement at the Cort here, to make way for "Shorty McCabe," another Frazee-Lederer attraction, left town last Monday and will congregate in New York

to await the result of pending negotiations between the producing firm and several different theatre managers in as many eastern cities. It is thought the piece will go into either Boston or Philadelphia for a run, but there is a possibility that New York will be the scene of its next efforts. Julius Steger, the star of the piece, is the recipient of many flattering offers for vaudeville, but Steger, now that he has practically proven his abilities as a legitimate drawing card, will probably remain in that branch.

REVAMPING "JACINTA."

"Jacinta," John Cort's new show, has been renamed "The Rose of Panama." The company came in from Baltimore last Sunday afternoon and will lay off in New York for the next ten days to permit new dialogue to be inserted in the second and third acts and enable the company to rehearse.

The show is in line for a Broadway showing but Cort has not determined upon the house although he has been trying to land the Casino.

The music is said to be the best part of the show, "Love's Fond Dreams" declared to be a second "Merry Widow" waits.

There have been more changes in the company. Ida Brooks Hunt no longer sings the principal female role, a new foreign prima donna having replaced her. Carrie Reynolds has not returned to the company.

"THE CLAIRVOYANT" NEXT.

"The Clairvoyant," a musical comedy by Victor Hollaender, now in New York, will be produced by the Frazee-Lederer firm the latter part of this month or sometime in February.

Hollaender will conduct the orchestra himself when the piece is produced.

"GUDGEONS" REVIVAL PLANNED.

Plans are under way for a revision of Louis N. Parker's "Gudgeons," one of his earliest plays. The intention is to bring it out before the end of the season.

LAURA NELSON HALL FINED.

Philadelphia, Jan. 9.

Laura Nelson Hall, who plays "Everywoman" in the piece of that title, now at the Lyric, refused to report for a rehearsal called especially for her benefit on New Year's day morning and was fined \$50. Miss Hall handed in her resignation to take effect Saturday, Jan. 13, and declared she would attach the box office receipts to get her money back.

She failed to do this up to Tuesday night of this week. Kathryn Grey will replace Miss Hall in the piece next week. "Everywoman" is having a very profitable run here so far.

REFUSED TO STAR.

One of the New York dailies last Monday published a very pretty little story of loyalty on the part of an actor calculated to bring tears to those in the profession. The hero of the tale is Paul Orleneff, a Russian actor of merit who is playing in his native language at the Garibaldi theatre on East Fourth street.

The story goes on to say that Orleneff was offered a \$20,000 bankroll and an opportunity to star on Broadway, provided he abandoned his old friends, the socialists, and especially Emma Goldman, their leader, and that Orleneff, with a fine sense of loyalty, declined the proffer.

According to an intimate friend of the actor, he is making every effort to secure enough money to make a tour of the principal cities of America, playing in his native tongue for the simple and sufficient reason that he speaks little or no English. Thus far he has learned to say: "How do you do?" "Good night" and "Business is bad."

It's a nice little tale, but not in keeping with the facts.

GABY SAILS NEXT WEEK.

Gaby Deslys has engaged passage on the Baltic for Jan. 17. Harry Plicer goes abroad with her to appear in the halls there with the French dancer.

Though Gaby raked in \$4,000 each week here for her Winter Garden engagement, the harvest will not be so profitable abroad as she is contracted to appear there for \$600 a week. Out of this she must pay Plicer's salary.

TWO WEEKS ONLY IN CHICAGO.

Chicago, Jan. 10.

Mrs. Leslie Carter at the Garrick in "Two Women" closes a two weeks' engagement here Saturday night.

Mrs. Carter opened New Year's Eve to a \$2,270 audience.

WINDY CITY ADVENTS.

Chicago, Jan. 10.

Coming theatrical events for this month and next promise much for Chicago. On Jan. 14, Wagenbals & Kemper give "The Greyhound" its premiere at the Studebaker while the same date brings Ralph Herz and "Dr. De Luxe," Illinois, and Marie Cahill in "The Opera Ball," Garrick.

"When Bunty Pulls The Strings" (No. 2 Co.) opens at the Princess, Jan. 15. Other January bookings are: "The Scarecrow," Henry B. Harris' new production, Powers, 14; "The Runaway" (Billie Burke), Powers, 19; "The House Divided" (new), with Emmett Corrigan, Whitney's, 20; "In Old Kentucky" (revival), McVicker's, 21; "Passers-By," original company with Richard Bennett, Blackstone, 22; Elma Goodrich, in "His Neighbor's Wife" (new), Powers, 29.

The First February show will be the Drama Players (10 weeks' engagement), Lyric, Feb. 5.

LEFFLER GETS RIGHTS.

The John Leffler, Inc., has acquired the American producing rights to "Diva Dame Von Moulin Rouge" ("The Girl from Moulin Rouge"). It is a one-act German musical comedy piece by Taufstein Knopf.

HOFFMANN SHOW WAY SOUTH.

The Gertrude Hoffman show may get way down south, into South America, after the engagement of the troupe at the dancing carnival Comstock & Gest will present at the Manhattan Opera House in April.

Guarantees from southern managers, from Cuba downward on the continent, have induced the firm to seriously consider the proposition of the show leaving here in May, to be gone until September, picking up the guaranteed money en route.

About 110 people will be carried on the trip, including besides Miss Hoffmann, Theodor Kosloff, who has re-engaged with Comstock & Gest for two years, with an option for three beyond, upon his services. Mr. Kosloff will be the stage director on the southern tour.

RETURNS TO THE COAST.

Chicago, Jan. 10.

"The Campus" left the Whitney Opera House last week and will return to the Pacific Coast while Anna Eva Fay, who was an extra feature to the show, immediately left for Boston, where she will fill some vaudeville contracts. The Whitney will remain dark until January 20, when Emmett Corrigan will come there for a run with "The House Divided."

LOTS OF SHUBERT SUITS.

The suit instituted by Harry Jolson against the Shuberts for breach of contract comes up some time this week. The action grew out of his discharge from the Winter Garden without notice. A similar claim of Maud Raymond against the Shuberts has been settled for \$1,000.

Nell McKinley had been watching the show at the Winter Garden for the past two weeks under the impression he was to take part in the performance, but was told at the end of that time they would use a chorus man for the position. McKinley now threatens a suit.

GERMAN OPERA QUILTS.

The German-American Opera Company, after a two weeks' engagement at Weber's theatre, has called all bets off with A. M. Eger, satisfied that Broadway doesn't show the proper spirit towards his German productions.

Eger longed to put on "The Girl in the Train" but for some reason failed to get it. He offered "The Waltz Dream" however and is planning a road tour with the piece (German version).

This is the company that formerly played the Irving Place Theatre but a disagreement between Eger and Gustav Amberg, the Irving Place manager, resulted in Eger taking away nearly the entire company, including principals.

MAY STAGE "IN HIS STEPS."

Topeka, Jan. 10.

If present plans are carried out. Rev. Charles M. Sheldon's famous book, "In His Steps," will be adapted for stage production. Mr. Sheldon recently resigned the pastorate of a local church.

Topeka friends of the pastor believe the book will create a sensation on the stage.

WEBER AND FIELDS' JUBILEE WILL COST \$12,000 WEEKLY

Opens at the Broadway Theatre, Feb. 8. Bidding for the Big Attraction Between Shuberts and K. & E. Settled. Shuberts Wanted 25% of the Show, But Weber Balked

The task of selecting the show and chorus for the forthcoming Weber and Fields Jubilee is rapidly approaching completion. An impression exists in the minds of many that all the stars that ever played the old Music Hall would be included in the roster of the forthcoming of the old musical stock organization. This is not only impossible but highly impracticable for the reason that the salary list would be prohibitive. As it is, the gross expenses of the enterprise as at present framed, will total over \$12,000 a week.

In addition to those already announced, which include Lillian Russell, Fay Templeton, George Beban and a number of minor principals and show girls who appeared at the old house, it is practically a certainty that Willie Collier and his sister, Helena Collier Garrick, will be annexed. Likewise Bessie Clayton.

Collier will continue his show at the Fulton throughout the rehearsals, until the opening date at Albany, Feb. 6, with the New York premiere Feb. 8, at the Broadway theatre.

Sam Bernard was negotiated with, but is contracted to play with his own company for twelve weeks more, which it was impossible to cancel. Edna Goodrich did some flirting with the promoters of the enterprise, but in the meantime signed to appear under the management of Daniel Frohman.

The Weber and Fields Jubilee will be first in the field the current season for a sensational "all-star" road tour which will discount in a greater or less degree the Friars Frolic and the Lambs' Gambol. The two clubs now have a "gentlemen's agreement" with regard to territorial rights and hereafter will alternate each spring between the east and the west. As Weber and Fields will tour only the eastern towns, the Lambs will be the only likely sufferers in the matter of competition through having taken the eastern territory while the Friars will go to the coast this Spring. The three dollar money east of the Missouri will therefore be divided between the Weber and Fields company and the Lambs Gambol.

Feb. 11 is the date scheduled for the Friars' banquet to Weber and Fields. Willie Collier has been selected as chairman. Speeches are promised by Augustus Thomas, DeWolf Hopper and George M. Cohan.

The details of arranging the Jubilee by the old partners at the 29th street music hall were not settled as smoothly as would appear at first glance. Klaw & Erlanger, with whom Weber is allied, were anxious to secure so important an attraction for their houses, as did also the Shuberts, with whom Fields is associated.

The Shuberts are said to have a twenty-five per cent. interest in all the Fields attractions and when this was brought to the attention of Weber he is said to have declared that such an arrangement was no concern of his and that if Fields had to declare the Shuberts in, it would have to come out of the Fields end.

The various matters that arose have been adjusted by permitting the show to play at the Broadway for its metropolitan engagement and when it takes to the road to be entirely independent, playing in whatever houses indicate the best prospects for large takings.

BIG CROWD AT OPENING.

Newark, Jan. 10.

With every seat upstairs and down taken, the new Sam S. Shubert theatre was dedicated here Monday night with performance by Lew Fields and his company in "The Hen Pecker."

Lee Ottolengui, manager, who received many handsome floral reminders, made a speech. The house seats 1,400.

BANDMASTER RECOVERING.

Philadelphia, Jan. 9.

Oreste Vessella, the bandmaster, was operated on by Dr. John B. Deaver for appendicitis in the German Hospital, this city, last Saturday. Vessella has been at the hospital preparing for the operation since New Year's day and is reported to be on the road to recovery.

ANGEL AND PROMOTER AGREE.

San Francisco, Jan. 10.

The Broadway Musical Comedy will not take to the road again for the present anyway.

A Mr. Rhodes, who was the "angel" and Mr. Alden, who promoted the show, have reached the conclusion the company can do better off the stage.

THATCHER'S "TURK" PAID.

Jim Thatcher, wearing an expansive grin and with his hand tightly clenching a wad of greenbacks, is back on Broadway flushed with his success with a "turkey show," which he had out on the "one nighters" during the holidays.

Jim put out "The End of the Trail" Christmas Day, and his business at that time and on New Year's encouraged him to keep the show out longer than he intended. That the "turk" paid, Jim's roll will testify.

HOBOKEN NOT LUCRATIVE.

Travers Vale, who closed his stock company in Hoboken and then later jumped into the Orpheum, Jersey City, is said to be losing money on the Jersey side and is reported to be closing up shop there in a week or so.

THIESE MAKING REVIVAL.

"Wine, Women and Song" is to be revived by M. M. Thiese with new people, new songs and new material. It will be sent through the K. & E. houses in the south, starting some time this month. Ted Burns, formerly with Lew Fields' "Jolly Bachelors," will be featured. Nat Carr will likely be in Alex. Carr's former role.

A colored organization, forty people, billed as "Alexander's Ragtime Band," with the Whangdoodle Four as the featured act, will take to the road next week under Thiese's direction, first playing down east and then going into Canada.

BURT BRANCHES OUT.

C. A. Burt, who directs the movements of the Southern Theatrical Circuit, but since 1900 has been quietly securing a lot of travelling combinations, has found the increase in his list such that he has established a permanent branch of his office to take care of the business.

It will be called the Equitable Booking Office, with Burt as general manager. He intends to work connections with all theatre circuit managers.

GOES ON S. & H. TIME.

The western company playing "The Girl in the Taxi," which has been out to the coast showing for \$2 and \$1.50, has gone into the Stair & Havlin houses at lower admission prices. The company lost considerable money on its coast trip and on the way back to Chicago salaries were cut.

Just before going into the Crown, Chicago, where \$6,200 was registered on the week, the show got \$150 gross on two performances at Alton, Ill.

There have been several changes, new people replacing James M. Ashley and Isobel Maddigan, who returned to New York.

GUS HILL TRAVELLING.

Gus Hill departed westward on Sunday for a tour of inspection of the "Mutt and Jeff" shows. He will make his first stop in Denver and look the Coast company over. On his way back he will review another of the shows in Kansas City.

TOLEDO'S MAYOR-DRAMATIST.

Toledo, Jan. 10.

According to reports here, Brand Whitlock, Toledo's mayor, is trying his hand at the dramatist's game, having been commissioned by a prominent New York producer to write a political play.

The piece will deal with the "submerged tenth." Whitlock has written many splendid stories and knows politics better than a book.

"ARRIVAL OF KITTY" REVIVED.

"The Arrival of Kitty" is going out better and bigger than ever, according to the producing plans of Charles J. Basil. The show went out earlier in the season under a different management, but the company failed to put it over.

The new route is through the south. The company opens next Monday, working its way to Wilmington, N. C., for its first southern date. Charleston is underlined for Jan. 23.

FIVE NEW ONES OPEN.

Philadelphia, Jan. 9.

Five new shows opened Monday night and secured a fairly good start despite terrible weather conditions. "The Real Thing," with Henrietta Crossman, was well received at the Broad and is credited with having a good chance for a run here.

At the Walnut "The Commuters" opened to a filled house and proved a good laugh winner. The piece opens slowly and closes very badly. There are plenty of laughs in the other two acts.

"The Pearl Maiden," with Jeff. De Angelis, is at the Chestnut Street Opera House. The piece opened well, and the papers were generous. The comedy of the show is weak.

"Get-Rich-Quick Wallingford" at the Garrick promises to be another big hit for this house, which has had its share of successes this season.

The Irish Players presented three plays at the Adelphi Monday night, being greeted warmly and without any demonstration of the kind which they met with in New York.

GLASER DIVORCE HELD UP.

Chicago, Jan. 10.

The petition for divorce filed by Lulu Glaser, who is here acting in "Miss Duduclack," was handed a body blow this week when Superior Court Judge McDonald passed down a decision denying the decree until Ralph Herz appeared before him and made a statement. The Judge claimed that a Toronto newspaper clipping had come before his notice in which Herz stated that he was aware of the fact that his wife was desperately in love with another man and intended to remarry immediately after she gained her freedom. Herz also stated that he did not intend to interfere. The presiding Judge refused to proceed with the case on these grounds and the matter will go over until next week when Herz comes to Illinois in "Dr. De Luxe," succeeding his wife at that theatre.

Miss Glaser did not appear at the theatre all week owing to a severe attack of tonsillitis, her part being handled by an understudy. The divorce case has created considerable interest in the play and the Illinois is thereby profiting. With Herz succeeding Miss Glaser the press agent will have plenty of material to work on.

The couple were married five years. Cruelty was forwarded as grounds for divorce by Miss Glaser.

DANNY BAGNELL QUILTS LEGITS.

Danny Bagnell has long stuck to the legitimate thing and has bravely buffeted from pillar to post during the holidays with a "turkey" attraction of his own but is now going to forsake his old loves for vaudeville.

In a comedy playlet, Danny and three people debuted at Peekskill Thursday night.

WEE KEEPS GOING.

O. E. Wee's road attraction, "The Girl in the Mountains," will keep going and is being booked through the south, scheduled to close Jan. 20.

DAVE MARION TO LEAVE WHEEL AT SEASON'S END

**Columbia Amusement Company and Comedian-Manager
Mutually Agree To Cancel Contract. Wanted
Another Franchise. May Play
S. & H. Circuit.**

One season as the star of an Eastern Wheel Burlesque show would seem to be quite enough for Dave Marion. It came to pass last week that the comedian of the "Dreamland" show and the officials of the Columbia Amusement Co. mutually decided to break the existent contract between them after the end of this season.

The meeting at which this took place was in the offices of the Columbia Company Friday. Marion wanted another franchise in the Eastern Wheel and when arrangements could not be made to his liking regarding another show he offered Columbia back the Columbia's contract with him.

Those conversant with burlesque affairs state that Marion will not return to the Western Wheel but will rather be found playing next season in the houses controlled and booked by the Stair & Havlin office.

At the Columbia offices J. Herbert Mack, after consulting with Sam Scribner, stated that both parties had mutually agreed to break the contract with the ending of the present season.

The "Dreamland" show has been high in the running as far as receipts are concerned. It was predicted that it would be found way up in the standing at the close of the season. It has been drawing particularly well in the towns where there are Western Wheel houses.

As Marion withdrew from his contract with the consent of the Columbia officials it may remain optional with the comedian to renew or not before some other arrangement is made for the franchise which he is working under.

BURLESQUE CRY IN SOUTH.

New Orleans, Jan. 10.

Henry Greenwall has announced that negotiations with Jake Wells, representing New York interests (presumably the Western Burlesque Wheel, through M. Whallen, of Louisville, dickering for an entry into the south by way of the Wells houses and the Greenwall here), have led to a tentative consummation of a deal whereby Wells takes over the Greenwall for a term of five years. Wells is expected here this week, when the lease of the theatre is to be signed, unless present plans go awry.

R. Chisolm and Arthur B. Leopold, a local firm, have acquired the Greenwall and for the present will continue the musical comedy policy now in vogue at "pop" prices. Leopold will be manager.

OPTION UNEXERCISED.

The option held by Al. Shean upon the lease of the Charles Barton fran-

chise on the Eastern Burlesque Wheel has not been exercised up to this date. Gallagher and Shean are now operating "The Big Banner Show" through a lease from Mr. Barton, which expires this season. The option is for one more year.

The burlesque men have been speculating what would happen in connection with the Barton Wheel franchise through Gallagher and Shean leaving their show to become principal comedians with the new production "Boy or Girl" Werba and Leuscher will shortly put out.

Mr. Barton said to the VARIETY representative that though his lease to Shean called for the appearance of that comedian in any production made under it, he (Barton) would have no fault to find did the show with Gallagher and Shean out provide about an equal quantity of good entertainment as when they were with it.

WEATHER CAUSES SLUMP.

"The College Girls," Max Spiegel's shows which with the "Shooting Stars" as an added attraction, were well on their way to capture the record at Hurling and Seamon's Music Hall last week when the weather handed them an awful slap. The record still stands where Gordon and North's "Merry Whirl" placed it over the \$5,300 mark at the opening of the season. The Spiegel show finished a little better than \$4,900.

Chicago, Ill., Jan. 10.

"The Winning Widow" started after the record at the Columbia here last week and had it not been for the "zero" weather which blew into town on Thursday, might have accomplished their desire. The show had \$4,300 after the Wednesday night show. On Thursday night with the thermometer registering 9 below, the house was \$400 short of capacity. Friday with it 12 below, was just as bad. On Saturday the show got \$1,100 which brought the total for the week in the neighborhood of \$7,500.

SHOW ORDERED STRENGTHENED.

Philadelphia, Jan. 10.

Pete Clark's "Runaway Girls," which played at the Columbia, New York, last week, is said to have come in for an inspection on the part of the Censor Committee. It is understood from members of the company that Mr. Clark received notice to strengthen his show within the next 21 days, the usual time given for such a request to be complied with. The principal strengthening must be made in the olio and perhaps the burlesque itself will have to be rewritten.

JOE DONEGAN VISITS CHICAGO.

Chicago, Jan. 10.

Joe Donegan, manager of the Century theatre in Kansas City and proprietor of the Century Hotel of the same town, spent several days in Chicago last week arranging for extra attractions to play his houses at Kansas City and Omaha in the near future. May Fennessy, who recently opened a booking agency in this city, giving the bulk of her attention to burlesque needs, placed several acts with Donegan and arranged to send attractions to his houses whenever needed.

BURLESQUE ACTRESS SCALDED.

Newark, Jan. 10.

Clara Raymond, one of the principal women with the "Painting the Town" company, who was severely scalded during the show's stay here, will recover.

After being burned, she pluckily played two performances, but fainted after the second show and was unable to be removed to her home in Brooklyn.

CANFIELD GETS TWO YEARS.

Kid Canfield, the reformed gambler of the west, whose exposes of the gambling tables has been featured with Counihan & Shannon's "Queens Of The Folles Bergere" of late, has been such a success that the firm Wednesday signed the Kid up for the next two years.

THE WAIL OF THE HICK.

By JOHN J. O'CONNOR.

(Wynn.)

"Good mornin', Con," said the hick as he breezed through the office door with a rush. "Slip me your deck of Hassans and I'll hand you somethin' that'll drive you to Horlick's Malted.

"I'm goin' to change me line of graft from brick handlin' to actin'. You see, it's this way. The Brannigans are runnin' a racket up at the nickel creep and me and the Cribbage Kid is there with a roll of fives, havin' made a ringer on the Roche job, so we crashes in for a brace of jigs with a couple of swell molls, just in time to see a flock of them hams comin' through the gate with their keysters all filled up with the necessary tools to make a killin'.

"You see the Brannigans slips a Hebe down the line a century to furnish some talent for the boys and two of them yeggs comes along with their big fur bennys tellin' each other that they're sick of this club work and if the graft don't make a pass pretty soon they're goin' back to Freeport to mow another crop of mule food. I gets talkin' to one of these muzzlers and he tells me it's hardly worth while to crawl out of the hay for a measly fifty washers even if it does come easy.

"Well, after the big show, I goes back for another earful and he tells me I'm a likeable lookin' fellow and if it wasn't for my big fns I oughta make a good property man for a Tom show. He hands me over to another guy who works for a music house and when I asked him how to land the show graft he says, 'Why, son, it's a pipe. All you have to do is load yourself down with our songs and you'll go

through the business like a dose of salts.'

"Well, Con, I'm there forty with the dogs and I can tear off a yard of clog with any of those brickets on the job and the Cribbage Kid is mighty clever only one of his feet is a Protestant but he can make 'em think it's been converted. I made a date with that music peddler and I figures I must doll up to make the big front so I hits a Broadway barber for a shave and hair cut and believe me, what that second story guy did to my roll is a shame.

"A swell lookin' skirt comes along and mitts me, telling me I won't mind if she flirts with my fish hook for a bit, so I tells her to go to 'em. That filly just takes an even six bits' worth of real estate outa my mitts and all the time she's keepin' up a line of bull that looks like the makin's of a date and I'm so interested so that I pay no attention to the butcher with the razor and he just nachally puts the hype over on me for a three buck bill. Then a dinge puts the cloth to my Walkovers for a gitney shine and I fly out lookin' like a fairy, with a stogie for appearance. I thought I'd drop in on you while the oil lasts.

"I'm goin' over to wake up the Cribbage Kid. He's layin' against the bamboo, but his jubilee is about over, and I'm goin' to put the proposition to him. If he goes democratic, watch for us at the Alhambra. Think we'll play the Al for a couple of weeks and then some more theatres around here and just before the big whirl take another crack at Harlem.

"Get your plipteen ready, kid, and climb up in the galliary. I'm through brickin' and hereafter there's a Mister on the front of my monacker. S'long.

(To be continued.)

GEORGE ADE, THE LITTLE TIPPER.

George Ade, the author and playwright, who has been on three cruises through the West Indies and to Panama twice, has consented to accompany the Illinois Manufacturers' Association on its forthcoming trip to Panama on the Fuerst Bismark.

Ade in a letter to the Association says the tailors in Kingston will take your measure for a suit in the afternoon and next morning deliver an outfit of pongee, linen or a kind of crash towel material, which, when worn, one can tell it was made while you waited, and that you will be sorry you waited. Ade gave the manufacturers other good tips.

LEAVITT'S BOOK COMING.

Lest the profession forgets, Mike B. Leavitt has issued an official statement that his book, "Fifty Years in Theatrical Management," will positively appear from the press Jan. 20.

SMALL OUT OF SHEEDY'S.

Eddie Small retired from the Sheedy office Saturday night, Eddie has been in charge of the sheets in that office for more than a year past. He has been succeeded by Ben Piermont, formerly connected with the Gordon & North office.

WM. FOX IN NEW ENGLAND AGAINST MANAGER POLI

William Fox Amusement Co. Gets Lease of Nelson, Springfield. Takes Possession Nov. 1. Beginning of New England Chain. Fox Sailed Yesterday

Springfield, Mass., Jan. 10.

William Fox is to secure control of the Nelson theatre here on Nov. 1 of this year. The house has been under the management of Poli, he having got the lease of the property by assignment from the Shuberts.

Poli was ejected from the property, but won out in the courts. The lease giving the house to the William Fox Amusement Co., was filed here this week.

At the Fox offices here the report from Springfield was verified. It was also intimated that another announcement in the near future would give another theatre to the circuit.

Mr. Fox sailed for Europe yesterday. There were rumors of important last minute developments just prior to his sailing.

Mr. Fox it was announced in VARIETY, some time ago intends to have a string of theatres in New England for next season.

CHICAGO "POPS" SPLITTING.

Chicago, Jan. 10.

The Empress (Sullivan-Considine) has not turned in the desired profit to play a full week's bill and beginning next week will split shows with the Hamlin Avenue theatre. The latter has always been a "split week."

STRANDED ACTORS IN COURT.

Harrisburg, Pa., Jan. 10.

Six members of the Slinger-Philend colored vaudeville troupe, who stranded here last November and have been here since waiting for the Court to settle their differences, etc., had their trial this week.

Harry Sheldon LeGarr, manager, was arrested for embezzling back salaries on charges of Mamie M. Smith. The charge of embezzlement was later dropped and LeGarr held for larceny. As Mamie got back a signet ring which she charged LeGarr with stealing he brought a counter-charge of larceny against Mamie.

The troupe consisted of Minnie De Rogers, Viola Robinson, Joseph Fortune, George Turpin and Miss Smith. Their tour was brought to a sudden stop by a smallpox scare at Steelton.

PLAN S-C OPPOSITION.

San Francisco, Jan. 10.

A syndicate headed by Sam Lovrich is negotiating for a site (60x150 ft.) in Los Angeles directly opposite the Empress, the Sullivan-Considine house, where it proposes building a "pop" vaudeville theatre.

RUSH TEMPLE CHANGES HANDS.

Chicago, Jan. 10.

After several seasons of unprofitable attempts to resurrect the business at the Bush Temple, the lessees have finally rid themselves of the

lease, and this time one C. H. Allen will guide the destinies of the North Side amusement place. Johnny McGrall will busy himself around the managerial department, and three a day vaudeville will be tried for a start. The house has been dark for some time. Everything from "pop" vaudeville to German stock has been tried at the house with little or no success.

FAMILY DEPT. IN BINGHAMTON.

Binghamton, N. Y., Jan. 10.

The Stone Opera House will become one of the chain of the Family Department's string on next Monday. The house will be turned over to a "pop" vaudeville policy with a bill of five acts headlined by Mermaids. The Stone will split with the Burtis in Auburn.

KINEMACOLOR ANNUAL ELECTION

At the annual session of the board of directors of the Kinemacolor Company Tuesday all of the former presiding officers were elected, including Mr. Ford as president.

BLOSSOM SEELEY.

It was almost impossible the past two weeks to pick up a daily paper which did not say "The Turkey Trot" or "The Grizzly Bear" must go, or that society had placed the ban on the dance, or that the ministers had combined to force the craze for new dances out of existence.

Probably very few people when reading the reports stopped to consider that a little girl playing with Lew Field's "Hen Pecks," opening on Broadway last August, had started this whole excitement in the east, through her rendition of the "Todolo" number in that show.

Nevertheless it is true, for until Blossom Seeley came to Broadway with her "Todolo" dance, little was known of the "Trot" or "Bear" aside from indefinite rumors which had floated here from the Coast.

With the advent of Miss Seeley the dance was given a great boom and it became popular over night. In taking the dance, however, Miss Seeley was not followed over closely or the suppression movement now in progress would not have been necessary, for the clever little dancer of the "Hen Pecks" gave nothing in her performance to which the slightest objection could be raised.

The "Todolo," according to Miss Seeley, is a dance of Spanish origin to which no possible objection could be raised, and seeing her in the number bears out her statements.

Miss Seeley will shortly appear in vaudeville, where she has been often imitated and grossly exaggerated. Her pictures are on the front cover of this issue.

LOEW INVADES PHILLY.

Philadelphia, Jan. 9.

The report that Marcus Loew had closed an agreement for a theatre in this city caused somewhat of a stir among the "pop" vaudeville circuits this week. Loew is said to have secured the National at 10th and Calowhill streets.

At the theatre today it was said that the deal had not been closed, although it was not denied that Loew was doing business with the owners of the house. Papers will probably be signed this week.

The National is the only house playing combinations at "pop" prices in this city, except the Grand Opera House. No show is announced for next week, and it is said vaudeville at a scale of prices to equal those of the other "pop" houses here will be the policy and, the opening is fixed for Jan. 22.

The National will be in close opposition to Forepaugh's, playing three shows daily and booked by the Is. Kaufman Agency and the Bijou, now playing two shows and booked through the Family department of the U. B. O. The Bijou will go back to the three shows daily in about two weeks, and a lower scale of prices will go into effect.

VAUDEVILLE LEAVES ROOF.

Vaudeville left the New York Roof last Saturday night. The entertainment now provided up in the air there by William Fox is moving pictures only.

It is reported the Loew Circuit may shortly discontinue its vaudeville shows on the American roof, confining the programs to the theatre stage below.

In cold weather it is difficult to convince New Yorkers anything with a "Roof" is preferable to an indoor place.

CHANGE IN MASON CITY.

Chicago, Jan. 10.

The Princess, Mason City, booked through the Sullivan-Considine office here, has changed management and will hereafter be run by Arthur & Howland. The former manager, one Heffner, will look after the destinies of a picture house in the same town.

FINDS VIRGIN SOIL.

Chicago, Jan. 10.

O. M. Sebring has bought a site in Shelburn, Ind., and will erect a modern vaudeville theatre to seat 600. Vaudeville and pictures will fill the program.

Inasmuch as the town has heretofore been without amusement of any kind, the venture is expected to be successful.

MANAGERS LOSE SUIT.

The suit of the Boston Road Amusement Co. (McKinley Sq. Theatre) against Lola Milton for alleged breach of contract, which also involved attachment proceedings was decided in favor of the defendant Friday by Judge Morris.

The attorney for the managers have served Miss Milton's counsel with notice of appeal.

HAYMARKET AGAIN VAUDEVILLE.

Chicago, Jan. 10.

On January 4th the policy of the Haymarket theatre on West Madison street will revert to vaudeville at ten and twenty cents, playing two shows a day booked through the Western Vaudeville Managers' Association. The house has been playing the higher grade of Stair and Havlin attractions. Jack Johnson has been engaged to headline the first week's bill, supported by six other acts. The shows will play a full week at the house.

Although the Kohl-Castle company, who direct the destinies of the Haymarket, have supplied the west side with the best attractions procurable, the public would not patronize, and the decision was reached this week after it was discovered that even the best road shows only offered an even break for the house management.

While many will question the advisability of this move, inasmuch as the same company operates the Academy only a few doors south of the Haymarket, there is hardly any danger of one house interfering with the other's clientele. The management will endeavor to run along lines similar to the Hippodrome in St. Louis, offering big shows for ten and twenty cents.

The Haymarket was formerly booked through the New York end, and more recently booked direct by C. E. Kohl, Jr. Harry Bailey will remain as resident manager.

DAYTON CLOSING PICTURE SHOWS.

Dayton, O., Jan. 10.

Dayton's picture shows are closed on Sunday notwithstanding Mayor Phillips' reported promises before election. The owners are having the law investigated relative to the closing of temperance pool rooms open on the Sabbath.

CHANGES TO LEGIT POLICY.

Chicago, Jan. 10.

The Lyceum theatre, Baraboo, Wis., which until the present time has been offering vaudeville attractions booked through the Western Vaudeville Managers' Association, will change its policy to stock Jan. 15. The Evanston at Evanston, Ill., also found it convenient to switch from vaudeville to the legitimate and will offer a road show there next week. The latter move necessitated the cancellation of two full bills by the "Association."

DETROIT I. A. T. S. E. OFFICERS.

Detroit, Mich., Jan. 10.

Local No. 38, International Alliance of Theatrical Stage Employees, has elected the following officers for the next six months: Frank J. Panko, president; Jas. E. Sullivan, vice-president; Harry Griffin, treasurer; John L. Doyle, financial and recording secretary; Harry J. Poggenburg, business agent; Stephen Fleming, sergeant-at-arms; trustees: Wilfred Lloyd, Wm. Phillips, Frank Wilder.

Delegates Detroit Federation of Labor: Harry Wandel, James Nelson, Harry J. Poggenburg; delegates to convention, Peoria, Ill.; John L. Doyle, Ernie A. Cochran; alternates: Harry Griffin, F. J. Panko.

Frank Keeney has gone to Mt. Clemens for a fortnight's rest.

LONDON

VARIETY'S LONDON OFFICE

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

W. BUCHANAN TAYLOR, Representative.

(BAYARD)

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

London, Jan. 3.

Chief talk concerning the pantomimes centres upon little Renee Mayer, who plays "Hop 'O My Thumb" at Drury Lane. Hardly a week passes that we do not hear of some wonderful child actress. They were becoming a little tiresome in their frequency. In the case of little Miss Mayer, however, it is somewhat different. She is natural, without precocity and able to handle big situations. The pantomime at the Lane is a considerable departure from any previous effort. It is decidedly on the up-grade, being a combination of comic-opera, musical comedy and fairy extravaganza. It is the work of three authors: George R. Sims, Frank Dix and Arthur Collins. George Graves has a part after his own heart, that a King who has lost his memory and who is attended wherever he goes by his Remembrancer, called "Datus."

At the Lyceum an old-fashioned type of pantomime is given, where too much has not been spent for unnecessary finery. The story is that of "Dick Whittington," and though it has no remarkably new features, it goes with a rollicking swing, and appeals exactly to the audiences it is attracting. Claire Rowaine's "Dick Whittington," Nan Stuart's "Alice" and the Bros. Egbert were the hits.

In the Provinces all the American artists have made good. At the Kings theatre, Sunderland, Friend and Downing, playing "Growl and Scowl" the Giant's attendants, in "Jack in the Beanstalk," were the big solid hit of the show. In fact, where several others failed and let the show down, they came along and lifted the pantomime back to a position of success. They are practically certain to be featured in a London show next year. In Dublin at the Gaiety theatre, The Two Bobs are engaged as the villains to the piece, Bob Bilkem and Bill Bluffum, in "The Babes in the Wood." The reports go to show that they have made an immense start. Their work in the quarrel scene when they dispute with each other as to how the Babes shall be disposed of, is specially marked out as a piece of comedy on a high plane. In this scene they work with Beattie and Babs, two clever youngsters, who are due to appear in America in the spring.

The theatres and music-halls committee of the London County Council is preparing a special report on the conduct of music-halls with special reference to the dances which have been conducted in the nude or semi-nude.

As the result of the success of "The Eternal Waltz" at the Hippo-

drome, Leo Fall has been commissioned to write another for the same house. Strauss is busy on one for the Coliseum, and I am told that there are four others in preparation for other London halls. When Sir Edward Moss made the arrangement with Fall he put in a clause providing that they should have an option upon his services for another operetta. The duration of that option was three weeks, and it cost them \$500.

Marise Fairy, who recently played the leading part in Whitney's "The Spring Maid" at the Whitney theatre, has taken an engagement at the Alhambra. She appears in a musical monolog written by George Arthurs and composed by Jas. W. Tate.

It is stated that Madge Titheradge was offered a big sum per week to play the part of "Carmen" in the forthcoming ballet of that name at the Alhambra. He declined "because of the character of a certain section of the audience."

"Sweet Nell of Drury" was revived at the New Theatre last week with Julia Neilson in her old part. Fred Terry is not yet well enough to resume his work on the stage, so Malcolm Cherry took his place.

At the Opera the other night I heard Felice Lyne, Lina Cavalleri and Victoria Fer in "Tales of Hoffman." Felice Lyne showed again that her previous triumphs were not flukes. She played Olympia (the Doll) in the first part, and sang it finely. Cavalleri made up in beauty what she lacked in voice. The big success of the evening, however, was made by Victoria Fer in the third part of the Opera. She sang the very trying music magnificently, and at the close was acclaimed thunderously. It was the best performance heard in the Hammerstein house for some time.

The best children's play since "Peter Pan" is "Where the Rainbow Ends" which Charles Hawtrey has produced at the Savoy. Little Miss Mavis Yorke, who plays "Will o' the Wisp" is an actual discovery, and more will be heard of her. Clifton Alderson, a fine actor (who has never had a really big chance in London) stands out boldly as the Dragon King. His voice alone makes him worth the money.

It appears that Raguel Meller, the famous Spanish artiste, has thrown down Alfred Moul, who had secured her to play "Carmen" in the ballet at the Alhambra. She is said to be the greatest artiste in Spain, but like most people in that country, has no idea of the binding nature of a contract.

PARIS

BY EDWARD G. KENDREW

The revue at the Olympia will terminate, after a most successful three months' season, Jan. 5, and will then make a provincial tour under the eye of Frank Mauris. At the Olympia, vaudeville will hold the bills for two months, after which another revue.

At the Alhambra, opening Jan. 16, we shall see a versatile artiste in the person of Stella Marté, who alone plays the principal roles in a 25 minutes' version of the opera "Pagliacci."

The controversy between H. B. Marinelli and Victor de Cottens, over the profits of their joint management of the Olympia, has been happily settled by a compromise and there will be no litigation, De Cottens having withdrawn the case.

"Madame Sherry" may be seen in Paris soon, Maurice Ordonneau having prepared a French version for that purpose. But there seems to be no theatre free at present to produce it.

"Rue de la Paix," by Abel Hermant, will be the next piece at the Vaudeville theatre, Baron Henri de Rothschild having withdrawn the manuscript of his work in order to submit it to the Odeon. It is reported that Rothschild is also interested in a new moving picture theatre to be opened here.

Mlle. Spinelli, the cafe concert singer, now at the Boite à Fursy, the fashionable cabaret up Montmartre, will hold the leading part in Paul Gavault's piece at the Varieties, which is to follow "Les Favorites." Eve Lavalliere, evidently no longer the favorite leading lady of Samuel, who was listed for the role, will be seen in L. Nepot's "Les Petits" at Theatre Antoine.

"La Montée," the new play by Henry Bernstein, has been put into rehearsal at the Gymnase, with Lucien Guitry.

The only theatre in Paris where the ushers do not pester the public for tips is the Alhambra, but it is probable that the same system will be adopted in the near future at the Folies Bergere, Porte Saint-Martin, Opera Comique, Theatre Sarah Bernhardt, and other large houses.

The Casino de Paris, the lease of which was recently acquired by Peter Carin, former director of the Capucines, and the Vaudeville theatre here, will not reopen with variety. It has been re-sub-let to a moving picture concern.

"Berenice," (not Racine's version, but one by Alberic Magnard) will be produced at the Opera Comique, as an opera, shortly. There seems to be a drought of original "books" for musical purposes at present.

Isadora Duncan states she is going to found a new religion—the religion of dancing! In terminating her series of successful matinees at the Chatelet, particularly noteworthy because Isadora aped Eve as regards attire, she made a neat little speech to the audience. "Although an American," said Miss Duncan, "I am of the same nation as yourself as far as my art is concerned. I am going to Egypt to study all that country, which has danced for thousands of years, can teach about dancing. Then I return to Paris to build a theatre here, which shall be different to all modern theatres—with only a huge amphitheatre. It will be a church rather than a theatre."

WRITING ANOTHER PIECE.

Channing Pollock and Rennold Wolf, authors of "The Red Widow," are at work on another musical comedy, which will probably be produced by Jesse L. Lasky, in conjunction with Henry B. Harris.

Harris and Lasky originally controlled the production rights to "The Red Widow," but relinquished it because they were unable to secure a comedian for the leading role. Sam Bernard was negotiated for, but he asked \$1,000 a week as salary and twenty-five per cent. of the profits.

\$1,000 ADVANCE LOOKED GOOD.

Cohan & Harris are to make an immediate production of Augustin Mac-Hugh's play, "The Gladwin Collection."

This piece was originally accepted by David Belasco, as announced in VARIETY, but Mr. Belasco would make no advance payment nor contract for a production at any given time.

Meantime Samuel H. Harris had read a copy of the script. He made the offer of prompt production, reinforced by a check for \$1,000 for advance royalty. What could the poor author do?

OBITUARY

The mother of Belle Ashlyn (Gould & Ashlyn) died in Philadelphia Jan. 4 and the remains were cremated Jan. 8.

The father of Walter Burke (Clifford and Burke) died last week at his home in Akron, Ohio. When notified of the demise, the team retired from the bill at Keith's, Philadelphia, and were replaced on Thursday by Harry Jolson.

Kate Pattison Selten, an actress formerly well known in New York, died Jan. 9 at Kew, London, of paralysis. She was the wife of Morton Selten, an actor now in New York.

Ray E. (Doc) Fulgley, manager and producer of Al G. Field's Minstrels, died in Columbus Dec. 26. Mr. Fulgley was 38 years old.

STOCK

VICTORY BATEMAN AT LIBERTY.

Victory Bateman, one of the best known leading women in stock houses, both east and west, who has been on the Pacific Coast for two years, is back on Broadway greeting old friends.

Miss Bateman has been with the Max Figman stock company for several seasons but left it to join the Nat Goodwin company which closed lately in the west.

Miss Bateman will likely accept a permanent engagement with an eastern stock company.

SPLITTING "STOCK."

A "split week" stock policy was inaugurated at the Odeon, Clinton street, New York, and the Odeon, Newark, beginning Jan. 8, a company, headed by Isabelle Evesson, playing three days at the Clinton house and the balance of the week at Newark.

When the company is at one house "pop" vaudeville will be offered at the other.

STOCK FOR PROVIDENCE.

Providence, Jan. 10.

The Empire Theatre Stock Company, under Spitz & Nathanson's management, which opens sometime in March, will comprise the following: Henry W. Rowell, leads; John T. Dwyer, Morris Burr, George B. Conner, Caroline Harris, Walter Woodall, stage manager; Frank D. Lane, scenic artist.

Spitz & Nathanson signed Lovell-Alice Taylor as leading woman several weeks ago.

JUVENILE ACTOR DIES.

Salt Lake, Jan. 10.

Louis Craig, the popular juvenile actor at the Garrick, died Jan. 7 of spinal meningitis. The remains were shipped to San Francisco for interment.

LONG TOUR AHEAD.

Paul Harvey and wife (Merle Stanton) opened with the Jessie Shirley Company in Spokane Christmas Day, the former playing leads and the latter character roles.

Harvey and wife are slated for roles with the "Bought And Paid For" and "The Easiest Way" companies which are said to be planned for tours of Australia next season.

FIGMAN BACK FROM COAST.

Max Figman and wife, who have been playing stock in several Pacific Coast cities, arrived in New York last week and have gone to the home on Long Island for a rest.

When Figman returns to the stage he expects to appear in a new play, "The Little Joker," produced by him in Los Angeles last year.

Figman first played stock at the Alcazar, San Francisco, then went to Seattle and later to Portland. From Portland he went to the Burbank, Los Angeles, where he has been up to a few weeks ago.

HALL IN PAYTON'S CO.

Louis Leon Hall, formerly heading his own company in various New Jersey towns, joined Joe Payton's Orpheum stock company, Newark, playing a role in "Are You A Mason?"

THREE A DAY STOCK.

The "split week" stock regime at the Odeon, Clinton street, New York, and the Odeon, Newark, with Isabelle Evesson as the star, was inaugurated this week with the company opening the first half of the week at the New York house.

The opening bill was "Men and Women" with "A Bachelor's Honeymoon" to follow. Three shows a day will be given, one matinee and two night shows.

STANDARD'S NEW LEADING MAN.

Philadelphia, Jan. 10.

The Standard stock players are to have a new leading man, Edgar Darrell, opening here Jan. 15. There have been several additions to the organization during the present week.

FLORENCE GEAR LEAVING.

Philadelphia, Jan. 10.

Florence Gear, who has been playing leads with the stock company at the American, has given in her "two weeks' notice."

Her successor has not yet been selected.

"TICKET TRUST" CASE ON.

Chicago, Jan. 10.

The continuance of the "ticket trust" case revealed to an over curious public the fact that the H. N. Waterfall Company, at present in the hands of a receiver, has made as high as three hundred dollars in one day. The examination, however, does not show that any of the theatres mentioned co-operated with Waterfall or his associates in securing the tickets. The daily papers devoting space to the trial have endeavored to place the blame on one or two individual theatre managers, but without success. The fact that blocks of seats were purchased do not show anything, inasmuch as such sales are quite customary out this way. The Majestic with a large subscription list is frequently called upon to reserve seats for large parties, but there is every indication that the management does not desire the speculators to share in the profits, especially since a large sign rests in the lobby calling attention to the fact that coupons purchased from the sidewalk salesmen are not good. However, the Majestic topped the list in the Waterfall operations. Until a law is passed prohibiting the trafficking in theatre tickets, it is doubtful if the "disease" will be remedied.

Frieda Hempel, one of the star members of the Berlin Royal Opera has signed a three years' contract with the Metropolitan Opera Company. With her on the roster, "The Magic Flute" may be revived.

LYCEUM AND CONCERT

SECOND BURNLEY RECITAL.

Curtis Burnley will give the second of her afternoon recitals in this city at the Republic theatre on the afternoon of Jan. 26. The program will consist of character impersonations and songs.

EDOUARD LANDS BAND.

Asbury Park, N. J., Jan. 10.

Upon the representations that Sousa will not lead his band next season, and that Edouard, a member of it, will have the direction of the organization during the hot season to come, the Beach Commission has agreed with the budding bandmaster to engage himself and thirty-five men during next summer for the Arcade, at a weekly remuneration of \$1,600.

Chicago, Jan. 10.

Arthur Pryor and His Band will be the musical attraction next summer at "White City."

Marc Lagen, concert impresario, has returned from an extended trip through the west.

Olive Fremstad, of the Metropolitan Opera Company, is recovering from a severe illness of several weeks.

During February Mme. Nordica will sing with the Boston Opera Company.

Helen Waldo is on her way to the Pacific Coast, booked for a long transcontinental tour.

Mary Cracraft, English pianist, who has started on an extended concert tour, will be heard in New York later in the season.

George Bob Wick, formerly baritone with the Henry W. Savage Grand Opera Company, is living at Butler, Pa., where he has a studio.

The Grand Opera Company gave Charpentier's "Louise" its first western presentation on its present engagement on the Coast.

Leo Slezak, who is announced to sing with the Metropolitan Opera Co. in March, will first be heard in concert Jan. 15 at Carnegie Hall, New York.

Augusta Cottlow, pianist, now touring the west, will not return east until March.

Siegfried Philip, the Danish baritone, gave his first recital in New York, Recital Hall, Jan. 9.

From Berlin comes word that Richard Strauss, composer, and his librettist, Hugo von Hofmannsthal, are negotiating for the lease of the Bayreuth Opera House, Bayreuth. It is a small house, built in 1748.

Mme. Jeanne Jomelli will begin her concert tour Jan. 14. She then goes south and then will play eastern engagements. Her accompanist will be Harold Osborn Smith.

Berlin is to have a fourth opera house, the third having just been opened. The fourth will be the Charlottenburg Opera.

Luisa Tetrazzini has signed a contract to sing with the Boston Opera Company next season.

Wilhelm Bachaus, the German pianist, has arrived in New York for his first concert appearance here. He was heard in Carnegie Hall this week.

Evelyn Parnell, a Boston girl, who has made a successful debut in grand opera in Genoa, Italy, will sing at the Boston Opera House next season.

"The Nightingale," a new opera by August Enna, will shortly have its premiere at the Berlin Komische Opera.

Caruso has written a song entitled "Fenestra Abbandonata" ("The Abandoned Window").

Luella Chilson-Orman, the Chicago soprano, has been engaged to create the leading role in a new opera to be produced in Seattle, April 21, under Henry Hadley's direction.

Namara-Tove, a young foreign soprano, arrived last week for a series of concerts in this country.

Henri La Ronte, the tenor, reached New York last week to sing here during the season.

MUST HAVE HURT BADLY.

Mme. Clarell, contralto, who sang in French opera in New Orleans, is bringing suit for \$325,000 for damages to her reputation and feelings as the result of her discharge by Manager Jules Layolle of the Opera company.

CHOIR'S \$20,000 DEFICIT.

The Mormon Tabernacle Choir, which appeared in New York and other cities, has returned west to Salt Lake City with the results most disappointing, the trip proving a financial failure.

There is a deficit of \$20,000 on the expenses of the trip.

Charlotte Guernsey, soprano, has quit the Chicago Opera Company, returning to New York to take up concert work.

Dr. Carl Muck has tendered his resignation as conductor of the Berlin Royal Opera in order that he may return to Boston next season to resume the conductorship of the Boston Symphony Orchestra.

Marcus Kellerman, basso, left New York Jan. 8 on a concert tour that will last late in the spring.

The American String Quartet has returned from a successful trip through the south and is now filling its spring schedule.

Frances Alda, prima donna, with the Montreal Opera Company, dissatisfied with conditions existing there, resigned.

Emma Eames has come out with an emphatic statement that she is not going to retire from the grand opera stage, reports to the contrary notwithstanding.

There is talk of the Metropolitan Opera Company paying Buenos Ayres a visit in the summer of 1913, the visit being similar to the one made to Paris in 1910. Conductor Toscanini has promised to go and Pasquale Amato, the baritone, has been engaged for \$1,000 a month, singing at ten performances.

Mme. Orndt-Ober, formerly of the Kaiser's Opera, Berlin, peeved over her failure at being cast for the principal role in "Der Rosenkavalier" in Berlin, has left the company and is said to be on the point of coming to New York to join the Metropolitan Company.

Marguerite Dunlap, contralto, formerly of the Metropolitan, is being booked up for a concert tour for the remainder of the season.

Eugenio V. Pirani, the German composer, has sold his new opera, "Hexenlied," which will be produced in Berlin at an early date.

E. Van Horen, the cellist, has been booked for an extended concert tour in the old country this winter.

Jan Kubelik is so much impressed with the violin ability of twelve-year-old Gerald Kuns, of Milwaukee, he will have the latter study under his old master, Sevcik.

Katrina Goltzer, the dancer at the Metropolitan Opera House, must return to Russia, Jan. 15, for a special performance before the czar.

The Marum Quartet has everything in readiness for a long American tour.

Yvonne de Treville, coloratura soprano, comes to America early in January for a concert tour.

Heinrich Henel, the tenor, who has been singing at the Covent Garden, London, has arrived in New York with his bride. He is considered one of the foremost of Wagnerian singers.

Thomas Ball, who sang the title role in the first production of Mendelssohn's "Elijah" and won fame as a sculptor, is dead.

Paul Althouse, tenor, is planning a concert tour for this season.

Gatty Soltra, English organist, after a series of engagements in the States, will go to Canada for a tour there.

Anne Inra-Hannell, the German opera singer, has filed suit against F. C. Whitney for \$10,000 on an alleged breach of contract. She was among those engaged for the proposed American production of "Der Rosenkavalier" by Whitney.

Horatio Connell, baritone, has a long list of engagements for the balance of the season.

BILLS NEXT WEEK (Jan. 15)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

NEW YORK
FIFTH AVE.
Adele Ritchie
Charles E. Evans
& Co.
Barney & Crawford
Mr. & Mrs. J. Jimmie
Darry
White & Perry
Arthur Deagan
Don Meyer & Bro.
Berman & Hano
Bosworth & Hayes
Old Soldier Fiddlers

HAMMERSTEIN'S
Pauline
Gould & Ashlyn
Maggie Cline
Jimmie Britt
Donita & Hearn
Frank Morrell
J. C. Nugent & Co.
Hubert & Warren
Windsor Trio
Sayton Trio
Church Sisters
Scott & Melrose

COLONIAL
Marilyn Arbuckle & Co.
Frank Tinney
Yvette
Chick Sales
Weston Fields & Carroll
Four Lukens
Kajiyama
Work & Ower

ALHAMBRA
George Leashwood
Homer Miles & Co.
Linden Beckwith
Yorke & Adams
Willie Weston
Joe Jackson
Sully Family
Great Richards
Seven Pichlans

FRONX
Edmund Brees & Co.
Walter C. Kelly
Harry Tishe & Co.
Neapolitans
Maud Tiffany
Morris & Allen
Henshaw & Avery
Marline Bros.

AMERICAN
Barney Thornton
Five DeWolfs
Grace DeMarr
Vedder & Morgan
Al Tucker
Estelle Wordette & Co.
Freeman & Dunham
Celeste
2d Half
Bochman & Gross
Yeoman
Griff
J. K. Hutchinson
Henry & Francis
Nible & Riley
LaVelle & Grant

SEVENTH AVENUE
Makenka Duo
Jack Atkins
Harry Brooks & Co.
Rosa & Ashton
Agnes Mahr
2d Half
Hettie Urma
Winkler's Military
Dancers
Estelle Wordette & Co.
Roland Carter & Co.
Valentine's Dogs

GREENLY SQUARE
Dave Kindler
Hillie James
Howell & Scott
Henry & Francis
Sommer & Storke
Honey Johnson
Wally Trio
2d Half
Ed Estus
Metropolitan Trio
Anex Mahr
Makenka Duo
Cameron & Gaylord
Jack Atkins

PLAZA
Ed Estus
Victor
Wm. Morrow & Co.
Various Edna
2d Half
Bernard & Roberts
Tom & Stanla Moore
Herbert Brooks & Co.
Laurie Ordway
The Schillings

NATIONAL
Josephine Knowles
Griff
Linda & Chanman
Pauline Fielding & Co.

Watson & Dwyer
Pearl Tangle
2d Half
The Highlands
Pennell & Tyson
Brittina Bruce & Co.
Cook & Stevens
Wally Trio

LINCOLN SQUARE
Flahe & Green
Winkler's Military
Dancers
Bettina Bruce & Co.
El Cieve
Huss & Dogs
2d Half
Knowles & Powers
Warren & Brockway
Pauline Fielding & Co.
Ed Gray
The Oseles

YORKVILLE
Hettie Urma
Warren & Brockway
J. K. Hutchinson
Roland Carter & Co.
LeVelle & Grant
2d Half
Martine & Houze
Sisters
Spook Minstrels
Five DeWolfs
Harry Brooks & Co.
Howell & Scott
Celeste

BIJOU
Valentine's Dogs
Martine & Houze
Sisters
Spook Minstrels
Pennell & Tyson
Harlan Knight & Co.
Cook & Stevens
Lantry Bros.
2d Half
Billie James
Howard Truesdell & Co.
Madge Matland
Nine Krazy Kids
Freeman & Dunham
Samson & Delilah

GRAND STREET
Holden & LeClair
Dora Ronca
Mitchell & Wallace
Nine Krazy Kids
Jack Symonds
Riffner & Cook
2d Half
El Cieve
Menarcu Comedy
Four
Merkle
Wm. Morrow & Co.
Stella Carl
Martha & Oily

BROOKLYN
ORPHEUM
"California"
Tom Edwards
Williams & Van
Atwyne
McConnell & Simpson
Collins & Hart
Fay, 2 Coleys & Fay
Shirley & Kessler

GREENPOINT
Frank Fogarty
Mack & Walker
Aida Overton Walker & Co.
Charles Ahearn
Troupe
West & Roland
Hilda Hawthorne
Four Huntings
Havelocks

BUSHWICK
"Romance of Underworld"
May Tully & Co.
Hend Howard
Stella Tracy
Jones & Grant
Victoria & Georgetown
Gardner & Stoddard

FULTON
Hermony Beaux & Belles
Nible & Riley
Howard Truesdell & Co.
Geo. Yeoman
Herbert Brooks & Co.
2d Half
Dave Kindler
Little Hattie
Rosa & Ashlyn
Harlan Knight & Co.
Grace DeMarr
Huss & Dogs

COLUMBIA
De Frates
Roubie Simms
Housey & Nicholas
Knowles & Powers
Merkle
2d Half
Frank Carmen
Mr. & Mrs. Sidney
Reynolds
Dora Ronca
Murry Livingston & Co.
Wm. Robinson
Mang & Snyder

LIBERTY
Mang & Snyder
"Stranded" Co.
Laurie Ordway
The Schillings
2d Half
Marion White
Grumlich & Hall
Flahe & Green
McDonald Trio

JONES
Merrion White
Metropolitan Trio
Grumlich & Hall
Nat Carr
McDonald Trio
2d Half
Musical Stippa
Joe Cook
Rogers McIntosh
Lewis & Chapman
DeFrates

ATLANTA
FORSYTH
Maybelle Fonda
Troupe
Lee Tung Foo
Kalm & Brown
Chas. B. Lawlor & Daughters
Cannahan & St. George
Big City Four
Thaler's Animal Circus

ATLANTIC CITY
YOUNG'S PIER
Toots Paka
Lurie Tonge
Chas. Howe & Co.
Mahoney Bros. & Co.
Laurie
Arlon Four
DeFra
Yull & Boyt
Chas. Brachard

BIRMINGHAM
MAJESTIC
Moore's Rah Rah Boys
Hanlon, Dean & Hanlon
Billy Falls
Scintilla

BOSTON
KEITH'S
Mabel Hite
Little Lord Robert
Joe Welch
Frey Twins
Haydn, Borden & Haydn
Covington & Wilbur
Richards & Montrose
The Three Jossy's

HUB
Adams, Mack & Roy
Farley & Butler
The Royal Duo
Manning & Ford
Friedlander & Clark
Mack & Mack

SHAWMUT
Charles Farrell
Tallman
Kennette & White
Baldwin & Quinn
Lufeta & Perea
Tokio Four
Matt Clark
Allen Wichtman
Frank & Lagetta
Fred Goulette

SCENIC
Sheffell & Mitchell
The Carvills
Maria Camilla

BEACON
Patrick & Sampire
Betty Wynne
Adelaide & Lawrence
Broe & Maxim
The Brissons
Brentice & Cornell
Black & Warren
The Dalleys

SUPREME
Dena Cooper & Co.
Nathan & Mann
The Carvills
Inez Lawson

OLD SOUTH
Gordon & Stafford
Meyers & Perry
Schlitz Japs

Joe McCourt
Joe Goodman
Clark & Parker
Jack Williams
Nible Horton
WASHINGTON
Wagner & Lee
Waluron & Vass
Stuard & Dale
Evelyn Cunningham
Dale & Clark
Kentucky Trio

ORPHEUM
Alvin Bros
Crosby & Jermon
Frederick & Clark
Beauver, Reed & St. John
Bothwell Browne
Madden & Nugent
Sampson & Douglas
Paul Perry
2d Half
Griffith & Doris
Brown & Moulton
Zenita
Bothwell Browne
Hollins & Byron
W. E. Whittle
Tom Mahoney
W. S. Harvey & Co.

SOUTH END
Zenita
Brown & Moulton
W. E. Whittle
W. S. Harvey & Co.
Tom Mahoney
2d Half
Crosby & Jermon
Frederick & Clark
Madden & Nugent
Sampson & Douglas
Beauver, Reed & St. John

SALEM
Hyde & Williams
John F. Clark
Akroyd & Morcroft
2d Half
Perry & Elliott
Billy Barlow & Annie Morcroft

BRIDGEPORT
POLI'S
Nautman Troupe
"The Police Inspector"
Geo. B. Reno & Co.
Victoria Four
Newman & Tooney
Newport & Stark
Froelich

BROCKTON
City
Dan Ryan & Co.
Jack Conway & Co.
White & Joseph
Gertie LeClair & Picka
Storey & Booker

BUFFALO
SHEA'S
Inez Franklin
Vassar Girls
Middleton-Spellmeyer Co.
Ray L. Royce
(Others to fill)

BURLINGTON
STRONG
The Roman Duo
The Belmont Trio
Hallett & Stack
Lillian Carter
2d Half
Kent & Whitten
Barnon's Miniature
Circus
Walrdon & Vass

BUTTE
EMPRESS
Mella & Doris
Leo Beers
Lew Welch & Co.
Adler & Arline
Berzac's Circus

CALGARY, CAN.
EMPIRE
(Open Thurs. Mat.)
Rappleyea
Moore & St. Clair
Helen Pingree & Co.
Sully & Husay
Hurly Lyons & Girls

CEDAR RAPIDS
MAJESTIC
Robt. Henry Hodge & Co.
John & Wild
Datto Freese & Co.
Farber Sisters
Orth & Lillian
Rose & Arthur Boylan
Mile, Zella's Dogs

CHARLESTON
VICTORIA
Capt. Irat's Seal
Paul Florus
Flissimmons & Cameron
Ferguson & Northlane
Yalto Duo

CHICAGO
MAJESTIC
Nat Wills
Edward Abeles & Co.
Laddie Cline
La Titcomb
Jones & Deley
Van Dyck Trio
Leander De Cordova & Co.
Three Lyrea
EMPRESS
(Open Sun. Mat.)
Three Gamons
Mattie Lockette
Devil & Tom
Walker
Lewis & Pearson
Royal Zanettos

PLAZA
(Open Sun. Mat.)
Hickey Brothers
John & Winnie Heulings
DeVane & Williams
Sleck & D'Arville
Andrew Toombs

LINDEN
Two Georges
Charlotte
Weston-Raymond Co.
White, Pelzer & White
Fritz Hueston
2d Half
The LaVelles
Elina Gardiner
Meody Four
Lindon & Dorman
Nichols, Nelson
Troupe

WILLIARD
Grace Cameron
Great Eldon & Co.
Rhea Keane & Co.
Prevost & Brown
Morton & Kissen
2d Half
Grace Cameron
Moore's "Stage Door Johnnies"
Norton & Russell
Elizabeth Otto
Joe La Fleur

CINCINNATI
KEITH'S
(Open Sun. Mat.)
Carrie De Mar
"Scrooge"
Melville & Higgins
Klein Bros. & Brennan
Ermy's Pets
Wright & Dietrich
Hastings & Wilson
(Complete)

EMPRESS
(Open Sun. Mat.)
Wilson & Pearson
Guy Bartlett Trio
Rae Eleanor Ball
Walters & Frank
Geo. Bonhair Troupe
Lena Pantzer

COLO. SPRINGS
MAJESTIC
(Open Sun. Mat.)
Chas. Montrell
2 Roses
Howard & Lawrence
Edw. Clark

COLUMBUS
KEITH'S
Charlotte Parry & Co.
Claude & Fanny
Usher
Stuart Barnes
Mayme Remington & Plicks
Bradna & Derrick
Josephine Davis
Henry Clive
Rawson & June

BROADWAY
(Open Sun. Mat.)
Mr. & Mrs. Frederic Voelker
Fornes & Barron
Alma
Hallen's Dogs

DALLAS
MAJESTIC
Moore's Lads & Lasses
Walman
Shirley & Willie
Mercedes
Ellison
Lee & Cranston
Lohse & Sterling

DAVENPORT
AMERICAN
Togart
D'Aliza
Master Hale
Burke-Touhey & Co.
Murray Bennett
Rush Ling Toy & Co.

DAYTON
LYRIC
Jane Courthorpe & Co.
Heim Children
Bixley & Lerner
Diero
J. Francis Dooley
Marus & Gortelle
Julien Sisters

DENVER
ORPHEUM
Rooney & Bent
Ed Reynard & Co.
Mazie King & Co.
Lynch & Zeller
Wilbur & Terry
Knight & Dyer
Hinton & Wooton

EMPRESS
(Open Sun. Mat.)
Thorley
Reeves & Bradcome
Moore & Palmer
Grace Armond
Kenny & Hollis
3 Juggling Bannans

PANTAGES
Lamb's Mannikins
Dave Nowlin
James Smith & Co.
Wilson & Cumby
D'Urban's Band

DES MOINES
ORPHEUM
(Open Sun. Mat.)
Dorothy Rogers
Nichols Sisters
Sager Midgeley
Rita Gould
International Polo Team
Ergott Lilliputians
Inness & Ryan

DULUTH
ORPHEUM
(Open Sun. Mat.)
"Romance of Underworld"
Ward Baker
World & Kingston
King Sisters
Richardson's Dogs
Ernie & Mildred
Potts

EMPRESS
(Open Sun. Mat.)
Mozotto
Sherron & Sloane
Books
Carl Randall
"La Petite Revue"

EAST ST. LOUIS
MAJESTIC
(Open Sun. Mat.)
Norton-Jewel Troupe
LeFevre & St. John
Leimore & Light
Aerial Sherwoods
Nitty Girls

FALL RIVER
SAVOY
Excelsa & Franks
Joe Kelsey
Edwards Bros.
Margaret Starr
Hayward & Hayward
Fred & Bess Lucier
Sateudas

BIJOU
Perry & Elliott
Hollins & Byron
Billy Barlow
2d Half
Alvin Bros.
John F. Clark
Hyde & Williams

FORT WAYNE
TEMPLE
Caddie De Gascoigne
Castine Dunbars
Four Sullivan Bros.
"On a Side Street"
Three Dolce Sisters
Hines & Remington
Morton & Kissen

FORT WORTH
MAJESTIC
(Open Sun. Mat.)
Brenk's Models
Leslie Morano & Co.
Tuxedo Comedy Four
Dick & Dollie Merriam
Brooks & Carlisle
Kramer & Spillane
Ward & Weber

GRAND RAPIDS
ORPHEUM
(Open Sun. Mat.)
Frank Mayne & Co.
Mardo Trio
Victorine & Zolar
Archer & Carr
Williams & Sterling

HAMILTON, ONT.
TEMPLE
Flo Adler & Boys
Bert Leslie & Co.
Du Callon
Jewell's Mannikins
Pett Fitzgibbon
DeVoe Trio
(One to fill)

HARRISBURG
ORPHEUM
John LeClair
Duffy & Lorenz
Ward & Curran
Van Bros.

Homer B. Mason Co.
Belle Adair
Thrs Marconotis

HARTFORD
POLI'S
Eva Fay
Jugling Delisle
Williams & Warner
Mme. Beason & Co.
Barnes & Robinson
Fox & Millership
Sisters
Kremka Bros.
(One to fill)

HOBOKEN
LYRIC
Musical Stipps
Monarch Comedy 4
Grace Leonard
Joe Cook
Martha & Oily
2d Half
Roubie Simms
Vedder & Morgan
Watson & Dwyer
Landry Bros.

HOUSTON
MAJESTIC
(Open Sun. Mat.)
Maurice Freeman & Co.
Five Musical Lunds
Kenny, Nobody & Platt
Buford Bennett & Buford
Zara Carmen Troupe
Spelling Players
Marcellies

INDIANAPOLIS
KEITH'S
(Open Sun. Mat.)
Crenny & Dayne
Cockley, Harvey & Dunlevy
Crouch & Welch
H. T. MacConnell
& Co.
Hickey's Circus
Lyon Bros. & Siems

JACKSONVILLE
ORPHEUM
(Open Sun. Mat.)
Burr Magnalls
Billy Link
Evans & Lawrence
Hart & Perlick
Blossom Robinson

KANSAS CITY
ORPHEUM
McIntyre & Heath
Four Fords
Josie Heather
Horton & La Trieka
Augustin & Hartley
Paulina
Alvin & Kenney

EMPRESS
(Open Sun. Mat.)
Bonay's Poodles
Will Oakland
Geo. A. Beane & Co.
Marie Dorr
Richard Hamlin
"Swat Milligan"

KNOXVILLE
GRAND
Foster & Foster
Hughes Musical Trio
Le Tung Foo
Allie Leslie Hassan
Gales Brothers

LAWRENCE
BROADWAY
Kimball Bros.
Durbank & Danforth
Dan Ryan & Co.
2d Half
Kennette & White
Conway & Co.

LINCOLN
ORPHEUM
Courtiers
Adams-Odonnell & Co.
Mother, Hayes & Mother
Arlin ton Four
Laughlin Dogs

LOS ANGELES
ORPHEUM
Ray Samuels
Puck & Lewis
Charles Lemon
Helen Grantly & Co.
Cunningham & Marlon
Gegaro & Bailey
Mrs. Gardner Crane
& Co.
Ada Reeve

EMPRESS
(Open Sun. Mat.)
Al Adair
Phillips & Merritt
Vilmos Westony
Sullivan & Pasque-lena
Nat Fields & Co.

LOUISVILLE
KEITH'S
(Open Sun. Mat.)
Ed Blondell & Co.
Cheyenne Days
O'Brien-Havel Co.
Edwarda, Ryan & Tierney
Four Londons

NEW BEDFORD
VIE'S
Three Perry Sisters
Gere & Delany
Dena Cooper & Co.
Nathan & Mann
Mark Cobden
The Stanleys
Five Frasars

Wilson Bros.
Rosa Roma
Schlitz & Grovini

LYNN
CENTRAL SQUARE
Shorey Campbell
Deo & Rehan
Karlin
Soden & Clark
Fred Goulette
2d Half
Great Tallman
Lurbank & Danforth
Farley & Butler

MEMPHIS
ORPHEUM
James O'Neill & Co.
Chadwick Trio
Blank Family
Leo Carlin
J. Warren Keane
Lillian Ashley
The Glanbecks

MILWAUKEE
MAJESTIC
"Everywife"
Avon Comedy Four
Brown & Ayer
The Ritchies
Lillian Walter
Schreiber
Boudlin Bros.
Four Elies
(Complete)

EMPRESS
(Open Sun. Mat.)
"The Card Party"
Ramsey's Harmonists
Apollo Trio
Edwin Latell
Joe Spissell & Co.

MINNEAPOLIS
(Open Sun. Mat.)
Mary Norman
"In Old New York"
Six American Dancers
Burton Raymond & Co.
Cole De Lasse
Mason & Murray
Armand Bros.

UNIQUE
(Open Sun. Mat.)
Anita Bartling
Josie Flynn
Waterbury Bros. & Tenny
Fol-de-Rol Girls
George Auger & Co.

MAJESTIC
(Open Sun. Mat.)
Waterbury Bros. & Tenny
Fol-de-Rol Girls
Geo. Auger & Co.
Josie Flynn
Anita Bartling

MONTGOMERY
MAJESTIC
Three Richardsons
Gilmore Sisters & Brigham
Romano Brothers
Olive Megan

MONTREAL
ORPHEUM
Delmore & Onelda
Nevis & Erwood
Milo Beldon & Co.
Chas. Olcott
Bowers, Walters & Crocker
"The Leading Lady"
Barry & Wolford
Golden Troupe

NASHUA, N. H.
COLONIAL
Manning & Ford
Tokio Four
Bohemian Quartette
2d Half
The Parsheleys
Charles Farrell
Marion & Finlay

NEWARK
PROCTOR'S
Ronair & Ward
Sambo Girls
Ideal
James Cullen
"Lies"
Al & Fanny Steadman
Neil Family
Martineti & Sylvestre

COURT
Bochman & Gross
Mr. & Mrs. Sidney
Reynolds
Rogers & McIntosh
Black & Jones
2d Half
Al Tucker
Vedder & Morgan
Mitchell & Wallace
"Ona!"

<p>NEW BEDFORD Castalucci's Band Sunstar's Japs Boyle & Craig 2d Half Heidelberg Four Kyan & Meers Luffy & May</p> <p>NEW ORLEANS ORPHEUM Maude Hall Macy & Co Bernard & Butler Alxander & Scott William Thompson & Co Paul Barnes Mouett & Clair Trio</p> <p>NEWPORT, R. I. OF AND A HOUSE Duffy & May Ryan & Meers Heidelberg Four 2d Half Boyle & Craig Sunstar's Japs Castalucci's Band</p> <p>NEW ROCHELLE LOUWIS Ed Gray Little Hattie Cameron & Gaylord Grace Leonard Harmony Beaux & Belles Gouin & Henderson</p> <p>NORFOLK. COLONIAL Gordon Russell & Church Rais & Von Kaufman Brent Hayes Salerno Kaufman Bros. Edwards' Song Revue</p> <p>NORTH ADAMS COLUMBIA Elena Amwell & Donovan Lulu Heals Watson & Vase 2d Half Tom Bateman Lorella & Parsons Bert Howe</p> <p>OAKLAND BELL (Open Sun. Mat.) Bartholdi's Cockatoo Belle Dixon Kuwson & Clare Newell & Niblo Harry Lombard Buckley's Canine Wonders</p> <p>ODGEN OKPHEUM John & Emma Ray Four Entertainers Mile. De Falliers Hopkins & Axtell Robbie Gordone Les Fred Nead Bob & Tip Trio</p> <p>OMAHA ORPHEUM (Open Sun. Mat.) Odva Howard & North Scott & Keene Five Brown Bros. Pederson Bros. Nevins & Gordon Loa Durbeyelle</p> <p>OTTAWA DOMINION Mint & Wertz Norma Cogswell Berrins Carlin & Penn Mrs. Gene Hughes & Co Carl McCullough Piriscot</p> <p>PEEKSKILL. COLONIAL Wm. Robinson Stella Carl Murry Livingston & Co Frank Carmen 2d Half Jack Symonds Victor Chas. James & Co Riffner & Cook</p> <p>PHILADELPHIA KEITH'S Harry Houdini Trovato "Rube" Dickinson La Toy Brothers Ellaore & Williams "The Hold Up" Handwriting Dog Dale & Boyle Byron & Langdon</p> <p>WILLIAM PENN Tom Linton and Jungle Girls Klamure Japs DeWitt, Burns and Torrence Skipper, Kennedy & Reed Smith & Hartman (One to fill)</p>	<p>BIJOU Walter Lawrence & Co Hugh Lloyd Al Carlton Moulton Trio Henry Hargraves & Co Erie Van Nally & Co Clare & Crawford Natty McNutts</p> <p>PORTLAND, ORE. ORPHEUM Arklio's Balalaka Orchestra "Sun of Solomon" Brown & Newman Alpine Troupe Marlice Burkhardt A. O. Duncan Corrigan & Vivian</p> <p>EMPRESS Paul Stephens Original Bandy "All Divers Meet At Sea" Three Dixons Lew Hawkins Malvern Troupe</p> <p>PANTAGES (Open Sun. Mat.) Dudalope Georgia Trio Mack, Leone & Co Arlia Rich Karl & Wills Majars</p> <p>PORTLAND, ME. PORTLAND La Reine & Co Linchart & Heritage Thomas & Costa Inez Lawson Franklin & D'Oro</p> <p>PUEBLO PANTAGES Sandro Bros N.M. Palmer & Co Jenkins & Covert Linsand Comedy Four Swan & Bamard</p> <p>SACRAMENTO ORPHEUM Knox Wilson Una Clayton & Co Musical Six Steps Hawthorne & Burt Flying Wards Jugglers Burkes</p> <p>GRAND (Open Sun. Mat.) Luan & Price W. J. Coleman "Erin's Isle" Gruet & Gruet Saranthaler Troupe Maglin, Eddy & Nichol</p> <p>PANTAGES (Open Sun. Mat.) La Feydia Relf Clayton & Relf Frank Rutledge & Co Noble & Brooks Abou Hamid Arabs</p> <p>SALT LAKE ORPHEUM (Open Sun. Mat.) Diamond & Nelson Brown, Harris & Brown Six Bracks Richard Crolius & Co Abbott & White Esmeralda & Veola</p> <p>EMPRESS (Open Wed. Mat.) Lugros & Clara Mondane Phillips Kennedy & Williams Laverne Barber's Players Luigi Dell'Oro Bernard & Arnold Kara</p> <p>SAN ANTONIO PLAZA (Open Sun. Mat.) Sams Imperial Minstrels Laveo Cross & Co Ida Barr Dorothy DeSchelle & Co Tom Powell Victoria Singing Five Musical Brittons</p> <p>SAN DIEGO EMPRESS (Open Sun. Mat.) Owen Wright Levinos Donahue & Stewart Joe Tinker Maud & Gill</p> <p>SAN FRANCISCO EMPRESS (Open Sun. Mat.) Robert & Robert Lillian Selker Lucke & Young Hal Stephens & Co Joe Watson Joe Maxwell's Co</p>	<p>PANTAGES (Open Sun. Mat.) Baroldi's Cockatoo Belle Dixon Lew Arlbor Davis & Cooper Arthur Ruby Martelle Family Hal Davis & Co</p> <p>ST. JOE PANTAGES Jesse Klerman & Co Jazz Circus Fielding & Carlos Charlie Gibbs The Doughertys</p> <p>ST. LOUIS COLUMBIA Ida Fuller & Co Lily Lena Hermonie Shone & Co Three Vagrants Harvey DeVora Trio Lonny Haskeel DuGros Trio Dennis Bros.</p> <p>MIKADO Tanner & Gilbert Colby J. P. Reed 2d Half Crescent Musical Co</p> <p>GRAVOIS Garrik Players Dupont & Devine 2d Half Tanner & Gilbert Colby</p> <p>MONTGOMERY Moscow Four Vola The Campbells Garrik Players Dupont & Devine</p> <p>JUNIATA Star Musical Comedy Co 2d Half The Campbells Volta & Co Moscow Four</p> <p>UNION Musical Bensons Bushnell & Co Pauline Shilling 2d Half Star Musical Comedy Co</p> <p>BREMAN Novelty Musical Comedy 2d Half Musical Bensons Bushnell & Co Pauline Shilling</p> <p>NOVELTY Lonzo Cox Scanlon Bros. Fisher & Montgom. 2d Half Novelty Musical Comedy</p> <p>ARCO Casino Musical Comedy Co 2d Half Frederick & Co Marie McNeil & Sis.</p> <p>CHEROKEE The Darts Odell & Whiting Martinez & Martinez 2d Half Casino Musical Comedy Co</p> <p>ST. PAUL ORPHEUM (Open Sun. Mat.) Vairle Burgere & Co Chas. & Fannie Van Lurns & Fulton Pauline Moran Lancton Lulier Co Harry Breen Chuck & Chidlets</p> <p>EMPRESS (Open Sun. Mat.) Rie Elmer & Tom Jennings & Renfrew Four Musical Hodge M. Kinzie & Shannon Eva Ray & Co</p> <p>SCRANTON, PA. POLIS "Antique Girl" Ten Dark Knights Courtney Sisters John B. Cooke & Co Arthur Pickens & Co D. K. Wells Sprague & McNece</p> <p>SEATTLE ORPHEUM Romany Opera Trio Juliet John & Lenbarr Mullen & Coogan</p>	<p>Karl Paul Asser The Caroffs</p> <p>EMPRESS Luba Miroff Haseball Four Kitty Ross Cadieux Harry Van Fossen Metzett Troupe</p> <p>PANTAGES (Open Sun. Mat.) Pewitt Flynn & McLaughlin O'Killa Barbee & Co Leo Filler International Opera Co Abreu Family</p> <p>SIoux CITY ORPHEUM (Open Sun. Mat.) Nana McKay & Cantwell McDevitt & Kelly De Fay Sisters Four Floods Hans Ersson De Rens & La Due</p> <p>SPOKANE ORPHEUM (Open Sun. Mat.) "Blackmail" Norton & Nicholson Thurber & Madison Millett's Models Anna Youlin Sharp & Wilkes Mario Aldo Trio</p> <p>EMPRESS Albert Donnelly Three Ketons Holmes & Buchanan Ruth Francis & Co Bridget Mahoney Ella Leon Troupe</p> <p>PANTAGES (Open Sun. Mat.) Three Emmersons Simore & Raymond Tom Kyle & Co Fred Wyckoff McGurath & Yeoman Five Merrels</p> <p>SPRINGFIELD, MASS POLIS Conical Septette Coul & Loreux Howard's Pouters Macart & Bradford Ford & Gibson Harry B. Lester Ken Braut</p> <p>TACOMA EMPRESS Marin & Lona Ted Lenore Von Klein & Gibson Eckhoff & Gordon James Grady & Co Mile. Cecile & Co</p> <p>PANTAGES (Open Sun. Mat.) Deltorelli & Gilsaudo Mabel Whitman & Pickle Karl Hewitt & Co Way Down East Four Lavis Family</p> <p>TERRE HAUTE VARIETIES Alaska's Cats Graham & Randall Four Sullivan Bros. Harry Tombs Gray's Marionettes Four Dunbars Musical Norries Lorton & Brown Madcap Trio Eudini Trio</p> <p>UTICA SHUBERT Jas. Burns Spiegel & Dunn Florence Modena Co Claudius & Scarlet Rock & Fulton Howard & Howard Rials</p> <p>ORPHEUM Ollie Young & April Georgia Mr. & Mrs. Dowling Bernardi Caine & Odum Cathie's Dogs</p> <p>LUMBERG Leslie Thurston Morris & Hensley Steele & McMaisters Harry Cutler "Mayor" & The Man- Prowling & Lewis Mori Bros.</p> <p>VANCOUVER PANTAGES (Open Sun. Mat.) Hanley Marguerite & Hanley Mr. & Mrs. Allison Charles Halliday & Co Bob Albright Carlos Catesaro</p>	<p>VICTORIA EMPRASS Light Hards Merlin Bud & Clare Mary Barley's Bull- dogs Metropolitan Min- strels</p> <p>WASHINGTON CHASE'S Wm. H. Thompson & Co Paul Dickley & Co Robedillo Fred Duprez Clara & Bergman Handers & Mullas Wintaker & Hill</p> <p>WILKES BARRE POLIS "Antonianna" Kuhn & Green Maurice Montgomery Jimmie Lucas Haigut & Dean</p> <p>Dean & Sibley Henie Onra</p> <p>WINNEPEG ORPHEUM Louise Dresser Sam Maun & Co Nana Rayne Van Hoven Five Farrell Sisters Fudrier & Shelton Mcnae & Levering</p> <p>EMPRESS (Open Sun. Mat.) Mae Devlin & Co Stantons Maxwell's Dancing Girls Coy De Trickey Altus Bros.</p> <p>WORCESTER POLIS Frances Rajah Lyons & Yocco Valletta's Leopards Frank Stanford & Co Fred Watson Cyring Brunettes</p>	<p>"OUR DAVE" (Dave Lewis)—Crown. "THE GIRL FROM RECTORS"—Imperial. "THE LUCKY HOODOO" (Billy M. Van)— National. STOCK—Marlowe. DARK—Whitney. DARK—Globe.</p> <p>PHILADELPHIA. "CHANTECLEER" (Maud Adams)—Broad. "THE LITTLEST REBEL"—Forrest. "GET-RICH-QUICK WALLINGFORD"—Gar- house. "THE PEARL MAIDEN"—Chestnut St. Opera House. "THE COMMUTERS"—Walnut. "EVERY WOMAN"—Lyric. IRISH PLAYERS—Adephi. "GIRL IN THE TAIL"—Grand Opera House. "FIVE MILES FROM BOSTON"—Chestnut St. Stock. "DAIKERST RUSSIA"—American Stock. DUMONT'S MINSTRELS—Ninth and Arch.</p> <p>KANSAS CITY. "THE HEARTBREAKERS"—Grand. "TWO WOMEN" (Mrs. Leslie Carter)—Shu- bert. "THE CHORUS LADY"—Willis Wood. "BIG REVIEW"—Century. "JARDIN DE PARIS"—Gayety.</p> <p>BUFFALO. 16-17, HELEN WARE; 18-20, MRS. FISKE —Star. "TILLIE'S NIGHTMARE" (Marie Dressler)— Boston (4th week). "STAR AND GARTER"—Garden. "KENTUCKY BELL"—Lafayette. "DRIFTWOOD"—Lyric.</p> <p>BOSTON. "COUNTRY BOY"—Park (2d week). "THE TRAIL OF THE LONESOME PINE"— Boston (4th week). "BABY MINE"—Majestic (2d week). "MUTT AND JEFF"—Globe (11th week). "SHE KNOWS BETTER NOW" (May Irwin) —Plymouth (2d week). "THE NEVER HOMES"—Shubert (1st week). "ZIGZAG FOLLIES"—Tremont (2d week). "A SINGLE MAN" (John Drew)—Hollis (1st week). "THE PINK LADY"—Colonial (4th week). STOCK—Castle square. "THE THIRD DEGREE"—Grand O. H.</p> <p>NEW ORLEANS. "THE PRINCE OF TO-NIGHT" (Henry Woodruff)—Dauphine. "THE PINK LADY"—Tulane. "TOP OF THE WORLD"—Crescent. STOCK—Lyric. OPERA—French O. H. MUSICAL STOCK—Greenwall.</p> <p>LOS ANGELES. "FORTUNE HUNTER"—Mason. "CHOCOLATE SOLDIER"—Majestic. "THREE TWINS"—Lyceum.</p> <p>BALTIMORE. "OFFICER 666"—Ford's. "BARON TRENC"—Auditorium. "THE SIREN" (Donald Brian)—Academy. "MY FRIEND FROM DIXIE"—Holiday St. "DREAMLAND"—Gayety. WHITE & GAIETY GIRLS—Empire. PHILHARMONIC SOCIETY OF NEW YORK —Lyric. THOMASHEFSKY'S STOCK—Monumental.</p> <p>ST. PAUL. "SCHOOL DAYS"—Grand.</p> <p>PITTSBURGH. "EXCUSE ME"—Alvin. "KISSERS"—Nixon. STOCK—Duquesne. "MOTHER"—Lyceum.</p> <p>CINCINNATI. "THE HAVOC" (Henry Miller)—Grand O. H. "OVER NIGHT"—Lyric. "LET GEORGE DO IT"—Walnut. "THE CITY" (Stock)—Olympic. STOCK and VAUDEVILLE—Auditorium. "GIRLS FROM HAPPYLAND"—Standard. MINK'S "AMERICANS"—Peoples.</p>
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The New York Herald last Thursday carried an illustrated story booming A. L. Erlanger and Pat Casey for the presidential nominations, saying the ticket must read "Erlanger and Casey."

The management of the Imperial theatre, a moving picture house on West 116th street, New York, has issued a prospectus asking for subscriptions to a \$200,000 stock issue for the purpose of transforming their present structure into a "pop" theatre to seat 1,800 people. It is a very alluringly worked pamphlet designed to prove to the investor beyond a doubt that "you can't lose."

NEW ACTS NEXT WEEK

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

Serman and Hano, Fifth Ave.
Bosworth and Hayes, Fifth Ave.
Jimmie Britt, Hammerstein's.
Scott and Melrose, Hammerstein's.
Maclyn Arbuckle & Co., (New Act)
Colonial.

"California."

American Operetta (Musical).

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

Colonial.

"California" is a vaudeville production from the Jesse L. Lasky shop. Scenically it is immense, the setting of the little California mission reminding one of one of the sets in "The Rose of the Rancho." The music approaches the light opera make with a duet standing out the most prominently. Robert Hood Bowers, who wrote the music, conducted the orchestra personally Monday night and worked harder than any of the principals. As to the voices called upon to sustain the score one cannot go into ecstasies over any of them. In fact as a whole the work of the principals was disappointing. Not much acting is required but as the piece was builded for vocal interpretation more than anything else, judging from what strength it had at its Colonial premiere as the comedy is woefully weak and the plot drawn out it would make a better impression with a more prominent array of vocalists. No matter what the shortcomings are, one cannot overlook the sumptuous staging of the little operetta. "California" tells a story that may have been slapped together in a night, for as it stands it becomes rather tiresome with an unfunny Englishman trying to be funny. There is nothing new or novel about the act when the idea thing is considered, but the scenery looks nice and that helps a lot nowadays when scenic spectacles are making such an inroad in New York theatricals. The act was only fairly well received at the Colonial. "California" does not fill a long-felt want in vaudeville, anyway not in its present condition. *Mark.*

Tyson, Brown and Company (1).
Rural Sketch.

10 Mins.; Full Stage (Special Set).
Colonial.

Tyson and Brown have been working around for several years as a man and woman dancing act, in "one." They have made a very pretentious production in the matter of scenery and effects, in an effort to get away from the conventional. Had they been possessed of any latent talent, this would have been an excellent opportunity to jump, at one fell swoop, to the front rank; but unfortunately nothing that they display in the matter of reading lines entitles them to be classed as anything but "steppers." The company consists of a man playing a Dutch farmhand, four pigs, and two chickens. There is a substantial and effective quantity of scenic and light stunts, winding up with a rain-storm. In anything but the big two-day houses the act should be in demand. *Jolo.*

John and Mae Burke.

"Some Laughs."

17 Mins.; One (7) Full Stage (7)
One (3) (Special Drop).

Bronx.

Just why John and Mae Burke need "an act" is not easy to surmise. All that it is necessary for them to do is to cavort and prance about the stage, sing a bit here and there and pull a few wheezes. The piano playing is of course absolutely necessary. In their "new act" at the Bronx this week they work for seven minutes in "one" in front of a drop depicting an armory, the headquarters of a suffragette army. John is a foolish looking messenger boy, and Mae is attired as a heroic suffragette soldier, in tights, double and feather hat. This scene is intended to be smart cross-fire, but is not up to standard pitch. They repair to an interior setting in full stage, where John slips over a piano specialty that is little short of a riot. This is interspersed with songs and changes of costume on the part of Mae, whose wholesome personality endears herself to the auditors. John, with his foolish, silly leer and squeaky voice, elicited a bunch of laughs. The team has "class," and with the right kind of talk would be with the top-notchers in their line. For getting over piano comedy none of those that have shown to date have anything on John Burke. At the Bronx Tuesday night he held up the show while the piano had to be wheeled out again after the act had finished. *Jolo.*

Robert T. Haines and Co. (4).
"The Coward"

26 Mins.; Full (Interior)
Alhambra.

There will have to be considerable cutting done on "The Coward" before it will be acceptable to vaudeville audiences. As the one act play is presented this week by Mr. Haines and his company at the Alhambra it leaves quite a few things to be desired. The story which George Broadhurst has evolved is one so commonplace that those in front could read the result before the sketch had run five minutes. The theme chosen is that of a man's horrible past coming face to face with him after he has led a decent life for a number of years in a strange community, and achieved success there. The act according to the program is in two episodes, the curtain falling and raising again immediately to denote the passing of a month's time. With some revamping the offering may pass muster, but that it will ever achieve any great vogue is doubtful. *Fred.*

Karl Krees.
Painter.

8 Mins.; One.
Hammerstein's.

Mr. Krees has a novelty quite good enough to open the show on any large or small time bill. It consists of painting in colors with unusual rapidity a couple of pictures on transparencies through which electric lights are projected, which illuminate his work in a new way. Opening the show at Hammerstein's he didn't have half a chance and eked out a modicum of applause from the handful of people assembled at that early time. *Jolo.*

Laura Guerite (1).

Singing and Dancing.

20 Mins.; Full Stage, (17) One (3).
Hammerstein's.

Since her recent appearance at the Fifth Avenue, Miss Guerite has had an entirely new act written for her by Vincent Bryan, retaining only "Everybody's Doin' It" from the former presentation, as a finish. She is still assisted by George F. Moore, an especially able assistant and now works in full stage, excepting for the finishing song. There is an abundance of dialog of the cross-fire pattern, all in rhyme and ingeniously concocted to enable it to be rendered while the costume changes are being made. The first number is "That Dramatic Rag," retaining the very risqué costume of the previous vaudeville attempt; the second "Antonio" in green velvet "pants" and coat. As its name indicates, it is an Italian dialect song. The third is "Little Chicken in the Moon," done in a spotlight. Between times Mr. Moore sings, dances and indulges in a running fire of talk, which is returned by Miss Guerite over a screen as she is changing her clothes. Despite the excellence and "smartness" of the material, the good appearance and cleverness of the performers, the act did not seem to quite land with the audience. The "Everybody's Doin' It" number for an encore in "one" was the only "life" to the presentment and got the couple away to good applause. *Jolo.*

Hugh Blaney.

Songs.

Columbia (Jan. 7).

As an expressive singer Hugh Blaney has other vocalists stopped. Mr. Blaney sings a song very much as George Fuller Golden recites "The Village Blacksmith." His method was quite well liked at the Columbia Sunday night. He appeared "No. 2" and sang four songs. The first was about what they did to Killarney or something like that, and the second was a parody. The parody was on "In the Shade of the Old Apple Tree." Mr. Blaney got it over. Mr. Blaney gets them all over. He's some singer and makes you believe it by the use of his hands. Hugh has probably been singing for some time, although he is new to Broadway. *Simé.*

Elsie Kramer Trio.

Rings.

9 Mins.; Full Stage.
Hammerstein's.

Just why Miss Kramer should have the act in her name is not disclosed in anything she brings to the turn, albeit a buxom figure in white tights. The two men show a good act of the ring and trapeze sort, with little new unless it be one of them sustaining himself on the rings by his arms and balancing the other head to head. The woman does little until the finish, when she walks off carrying both men on her hips. Closing the show they hadn't the good sense to omit the usual "comedy" stalling so characteristic of foreign acrobatic turns. *Jolo.*

"The Waltz Factory" (Operetta).

Hippodrome, London.

At last the Hippodrome has unearthed a really big winner. It takes the form of an operetta in miniature, and is an extravagant, though refined, skit on the Vienna waltz craze. The first scene is an ordinary studio interior. It is called "The Waltz Factory." Feo Lahli (an obvious twist on Leo Fall) is busy at the piano turning out waltzes for exploitation in various parts of the world. Along come Smithson, a London comedian, and his pal, Charlie. Their mission is to secure for a London musical comedy a waltz. By some extraordinary means this musical comedy is waltz-less. The fault must be remedied at all costs. Smithson explains he has been commissioned by the London promoter to set out upon what all fear will be a fruitless errand. In order to get an idea of the humor of the interview between the two typically English comedians who cannot speak German, and Feo Lahli, who thinks he can speak English, will have to imagine Bert Cootie at his best, and the part of the composer finely characterized. The composer intimates he will have his latest waltz played for the Englishmen at the celebrated Café, "The Chapeau Rouge," that night at 9 o'clock. He explains that he has not previously graced this rendezvous with his presence, although his compositions are always played there. The second act is the interior of the Café, a beautifully contrived scene, peopled with the gayest of the gay. Here are Lulu Von Linden, great Waltz singer, a part played by Clara Evelyn. The Maitre d'Hotel announces he has had a letter from Herr Feo Lahli intimating that he will be present to hear his waltz played. The company immediately goes into a ferment of excitement. A moment later Smithson appears on the scene. He is acclaimed as the great composer. They hand him huge bouquets, pelt him with flowers until he staggers under the weight, and then, when he is almost unconscious, they place a wreath of laurels on his brow. Bert Cootie is excellent at this juncture. When he is able to explain it is all a mistake, he is in danger of being mobbed. The great composer arrives on the scene in time to effect his rescue and restore peace. The waltz is played and sung with Clara Evelyn doing the solo work, and the curtain falls with the waltz-king elevated on a pedestal like a comic statue. It is without doubt the classiest effort yet made in the music-halls in its line. It has set a fashion bound to be followed; for the next six months London will probably swarm with miniature operettas. It was specially written and composed for the Hippodrome and they will be well repaid for the enormous expense they have been put to. Leo Fall conducted, and with the author, Austen Hurgen, was called many times before the curtain. *Bayard.*

"The Family Entrance."

Full Stage. (Special Set.)

"The Family Entrance" was designed for vaudeville and the big time. The sketch was shown privately the other day for the benefit of a few invited auditors. It was said in the theatre the production was made by the author at an outlay of between six and seven thousand dollars. The act looked that amount of money. There were about fifteen people engaged in it. After the first three minutes none of the fifteen excepting the four or five principals appeared. The piece is melodramatic and set in a rathskeller, with a setting very similar to that given Mike Simon's rathskeller sketch of several seasons ago. A family entrance leads to the street, which is seen through the windows of the saloon. "The Family Entrance" was probably suggested as the title through the fact or perhaps by the story bringing the several characters, including a couple of detectives through the doorway around 1 o'clock in the morning. The story is of a crook who stole some diamonds. For a sweetheart the crook has a nice young woman who formerly sang in the rathskeller but she blew the joint and a hack driver at the same time because she loved her Joe. But she told Joe later on that she wouldn't love him any more if he didn't give up the diamonds to the police. So Joe gave up the diamonds to the police and the detectives didn't arrest him, but they told Joe to take his gal and the 2.30 on the Southern Pacific. It's almost a crime in these days of few and meagre productions in vaudeville to see money lavishly spent on an act like this, that hasn't a chance. With its present complement of people it could not afford to play the small time. About the only thing that the producer-author can do with this piece to recover some of his money is to cast the principal roles as cheaply as he can and depend upon the setting to carry the act over the small time. This the setting should do. The alternative left is for the author to make this a three-act play, using his barroom scene to introduce many types. Sent over the "pop" legitimate circuits as a play it should get some money. *Sime.*

Yuill and Boyd.

Talk and Dances.

13 Mins.; One; Full Stage; One (Special Curtain).

Columbia (Jan. 7).

Yuill and Boyd are a western couple, man and girl. They have "pleced" an act together. They talk dance and have two dogs. One is a pretty bull, the other a "mut," that for being the worst looking dog in the world, has a little something on Charlie Barnold's "drunk" Dan. This mongrel, however, got the couple a big laugh at the Columbia Sunday night. While talking about the dogs fighting the "Mut" walked over and hid himself behind a plush curtain. It seemed more of an accident than training, but should be kept in the act. The young woman is rather a pretty girl and quite vivacious, but she laughs too much. For a finale in "one" the man does a stereotyped travesty ballet dance. The act is surrounded by a blue plush curtain.

Willie Weston.

Songs.

14 Mins.; One.

Colonial.

Willie Weston was formerly in double harness with Mike Bernard, the piano player. With his own accompanist (unprogrammed), part of his "double" act and some new songs Willie made his New York debut at the Colonial this week. He was placed next to closing, following a long run of singing and got away with it in pretty good shape. Willie is a capital little entertainer and with the proper spot will fill in creditably on any bill. Weston is still doing his Bert Williams imitation, and as Bert is some pumpkins around the Colonial neighborhood Willie's efforts were applauded. He opens with "That Dramatic Rag," a new one for the Colonial regulars, and put it over nicely. Following the Williams imitation, he used "Insanity," with timely lyrics, and "Come Be My Yiddisher Colleen," having a pretty refrain, both songs being well received. Following his colored woman's lament, "Bring Back My Ever Lovin' Honey Man," Willie hit 'em with "Ragtime Violin," and although others have beaten him to the song around here, there was a big hand. Julius Lenzberg helped Willie by doing a "faddling bit" on the chorus. The Colonial audience voted Willie a hit. *Mark.*

Sophie Brandt.

Songs.

13 Mins.; Three.

Fifth Ave.

Sophie Brandt, after a couple of seasons' absence, returns to vaudeville with an accompanist, three or four straight songs, and a beautiful gown. Miss Brandt has a delightful voice and an attractive personality, but she hasn't a vaudeville act. Unstinted credit, however, must be given Miss Brandt, for she has endeavored to put over a straight singing act without the aid of any of the sure fire applause getters. "Coming Thru the Rye," "Killarney," "The Last Rose of Summer" have all been slighted, which was quite a brave thing to do and probably a thing which no other straight singer has ever attempted. While the effort is more than commendable, still after watching the audience insist that the Bell Family play the "Star Spangled Banner" and then all stand up in the wrong place, we cannot help but think that an ounce of Bunk is worth two of Pluck. Sophie Brandt was a hit at the Fifth Ave. Monday night. Several floral offerings went over the footlights. *Dash.*

If all the best looking girls are on the stage, where's the stage?

Never believe a route sheet, until after you have played the route.

At the Columbia there seemed to be a shortage for that stage. With the tormentors showing woodland scenes, when the couple were in the full stage, they seemed to be dancing before plush curtains in the woods. Yuill and Boyd and the dogs may get on on the small time around here. They will have to do much reframing to make anything better. *Sime.*

New Acts in "Pop" Houses

9 Krazy Kids.

Schoolroom act.

19 Mins.; Full Stage (Special Set).

National.

This is just another of the many singing, dancing and comedy sketch acts, the scenes of which are laid in schoolrooms such as exist only in the imagination of vaudeville producers, and in which the scholars are mostly grown-ups who disport themselves as mischievous children. Eliminating, however, all attempt to analyze it seriously, it is as good as nearly all, and better than most, acts built on such lines. Included in the characters are the German schoolteacher, the tough boy, the Hebrew, the "classy," the little girl in rompers, and so forth and so on. As a feature act on the big small time it will serve the purpose effectively and effectually. *Jolo.*

Lorraine, Buchanan and Co. (1).

"Holding A Husband" (Comedy).

16 Mins.; Three (Interior).

Wife is ready for the ball but hubby pleads an important meeting of the Brokers' Club. Wife's brother, Hal, whom hubby has never seen, bobs up. Wife will persuade him to go as escort. Hubby Alfred gathers a beautiful bun with story he has fibbed to his wife, having played poker instead and won a roll. There are incongruous situations but as no blood is shed the "pop" houses will find amusement in the little sketch. The woman looms up as the best player of the trio and exhibits more talent than her present role admits. *Mark.*

The Herakins.

Comedy Cartoons.

12 Mins.; Three (Interior).

The man affects an old man make-up with eccentric nose. The woman appears as a bashful, little girl. The opening amounts to little. Much of the man's constant chatter is lost. When settling down to work with the colored crayons, they begin to score. Their idea of the double cartoons is well worked up and should receive due consideration on any of the "pop" house bills. *Mark.*

OUT OF TOWN

The Four Casters.

9 Mins.; Full Stage.

Young's Pier, Atlantic City.

The Four Casters are a combination of aerialists recruited from two other well known acts—The Four Londons and The Flying Halleys—each supplying two men. Shaner and Hasler were of the Halleys while Boyer and Kohler were of the Londons. All of the boys, however, hail from Reading, Pa., which town seems to have a penchant for turning out that kind of acts. The present combination has the goods and should develop into one of the best casting acts in vaudeville. The work is neat and done with apparent ease. One of the four makes up as a "rube" for comedy purposes but he does little in that direction and should work faster. The act went off to big applause. *I. B. Pulaski.*

Ann Crewe and Co.

Farce Comedy.

14 Mins.; Full Stage (Interior).

Keith's, Boston.

After many weeks of advertising, the so called first one-act Harvard play, written by Florence J. Lewis, of Radcliffe College, had its premiere here. It is an interesting comedy of a very broad nature, and with characters portrayed by clever people yet the material is not of the sort that will set the world on fire. The idea is a worthy one and in the hands of a professional playwright, or sketch builder, might have materialized into something real big. Mrs. Carleton Jones has passed the bar examination as the first woman attorney in the state in which she lives. Carleton Jones, her husband, is also an attorney of long standing. He objects to his wife practicing her profession. She is determined to do so. During an altercation between husband and wife she is retained, by phone, to appear as counsel, for a society suffragette, who withheld the wages of a maid who had left her employ. The maid had since started to work for the Carleton Jones', without the knowledge of her former mistress. Carleton Jones is retained by the maid to procure the salary that was held by the former employeress. The suffragette calling at the house of the Carleton Jones', identifies the maid, and wishing to avoid annoyance, changes her mind regarding the suit, and pays the maid what is due her. Mrs. Jones asks for a \$100 retaining fee. Mrs. Dolly Keane, the suffragette, refuses to pay this amount. She seeks legal advice from Mr. Jones. He backs up his wife. Then he congratulates his better half on her broad legal mind and makes her a partner in his business. Ann Crewe, as Mrs. Carleton Jones, was forceful and wore a fetching gown. Walter Andrus made a capable Carleton Jones. He looked the part. Agnes Herndon as the suffragette and Belle Caffney as the maid, filled out the cast. Steady playing will wear off the rough edges. Better lines than the author put into the mouths of the artists will suggest themselves. Clever people can do clever things. The foundation is here. For those who like comedy sketches, this one will round out in time and will make itself enjoyable. *Gooltz.*

LONG BRANCH'S PIER FINISHED.

Long Branch, N. J., Jan. 10.

The new \$750,000 pier, 800 feet long and 70 feet wide, is completed. It leads into a park across the drive. There will be no amusements on the Pier next summer. It will be used for landing purposes by the Iron Steamboat Co. An income of about \$200 daily will be derived from fishermen.

The steamboat company will run four boats daily, charging seventy-five cents for the round trip from New York. It's a long and nice sail. The railroads charge \$1.60 for the round journey.

The Pier was finished by the Hennebique Construction Co., a French concern.

"Amateur Night" has made too many professionals.

KISMET

Everyone will have his or her chance to see "Kismet." It will endure longer than you or we will, and perhaps attain the age of its source, "The Arabian Nights." "Kismet" is what makes the Arab's life so easy to live and leave. It's fate. If an Arab were hit by a trolley car, he wouldn't sue the road, but say "Kismet," and turn over to see if another car was coming, or die. In either case, he would be at peace with the world.

The Klaw & Erlanger-Harrison Grey Flske "Kismet" is of those kind. The production is at the Knickerbocker. After sitting through it one wouldn't think of saying "play" or "piece." It's a really truly "production."

Edward Knoblauch wrote the story, of Baghdad and Hadj (pronounced Hodge), the beggar, of The Muezzin, The Inman Mahmud, The Gulde Nasir, The Caliph Abdallah, The Wasir Aub Bakr, The Wasir Mansur, Mar-sinah, Hadj's daughter, Kut-al-Kulub and The Almah, besides Guards, Wazirs, Eunuchs and others, while there are Women of the Harem, Dancers, Slaves and other things told by the program, which descends to the commonness of mentioning a Jones, a Kennedy, a Wheeler, among the men appearing in the crowds. But the women of the chorus, or crowd, are more becomingly entitled. They are named variously Dolaro, Evarston, Garcia, Guyon, Rotoll, Comfort and Darling among others. Alah! Some of the choristers must have gotten their non de plumes through Kismet.

Mr. Flske receives full credit for the production. He made it and he manages it, relates the billing matter, of which there is an overdose. It tells who the actors are, and what they play; what the scenes represent and who painted or built them; with the usual ensemble collection of costume builders and wig manufacturers.

It's too much, for "Kismet" being a production and not a play, should be kept away from the conventional in theatredom. But they won't have it. Perfectly produced, and more befitting the Metropolitan stage than the theatre where it is (Knickerbocker) the author and producer go further in their attempt to stultify their own brilliant efforts. They must have prologs, perforce! One before each "act"! A woman sings and a man sings. Then a juggler appears between them. He juggles little simple Japanese tricks. Next a dancer is "Before the Curtain." She dances—if you are not fastidious about your dancing.

Where the stage hands can wonderfully strike and set full stage mountings complete in seventy seconds, and perform the feat continuously throughout the ten scenes in "Kismet," never exceeding one hundred and fifty seconds for any set, with but three and six-minute intermissions between acts, these "Before the Curtain" prologs are not "stalling" processes; they are merely the erroneous ideas of author and producer who have delivered an elegant story, magnificently produced, and then brought it back to stageland

by the employment of theatric devices.

The actors and actresses in "Kismet" are incidental. They are required by the manuscript, but one dislikes to see them always popping in and out. That may be the impression left by the current company at the Knickerbocker. Perhaps no better could be gathered. But then again perhaps some day "Kismet" will be repeated or revived, and the audience will acclaim "What a great cast!" Until that day shall have arrived, the spectators will only remark, "What a great production!"

A great production to a producer means but one thing; that he has placed on public inspection a sight. In "Kismet" it is all sight, with marvellous light effects, from the opening to the closing curtain, excepting those terrible "prologs," which could be likened to nothing beyond the prologs of "Everywife" in its poor mimicry of another century-age play, "Everywoman."

No auditor seeing "Kismet" will ever forget "The Suk (Bazaar Street) of the Tailors" (second scene of the first act), nor can they prevent themselves from observing how the swiftly moving scenes have been contrasted, now a moment of animation; next a scene of sweet repose. Whether it is stage trickery or stage craft, the result is the same. Nor will the prison scene of the second act, with its melodramatics, and the Harem scene of the third act, with its mellow dramatics, atuned by a couple of swimming young ladies walking into a tank of water (apparently naked) to be followed by a man, stabbed and then held under the same pool of water to drown, be soon erased from memory, though it must be said that the attempted murder (completed by the drowning) did not strike a natural chord, for among the packed house (with no "paper" in) there were snickers here and there at the drowning. More interest was expressed at the swimming stunt, which out-Kellermanned Annette Kellermann, and also out-Hoffmanned Gertrude Hoffmann. But it "diversified" "Kismet."

And still "Kismet" needs these not. "Kismet" needs nothing but its story and its production. It's a fairy tale, alive and living.

Otis Skinner is in very large type, above the title. Mr. Skinner enacts Hadj, the beggar. When he is the mountebank, he's real, light, airy, freecare and fanciful; when he's not, he's not. The cast could be commented upon. For instance the reviewer who sees but the funny side might say that George Relph as the wholly blackened "sworder" of the Waszir Mansur (Hamilton Revelle) is the only likely opponent Jack Johnson could ever have, through Relph's lightning like motions with his hands, as though sparring, but then the same fellow could remark Mr. Revelle lacked force, etc., but as before stated, the actors (and the actresses, also) are mere incidents in a great production.

(Continued on page 22.)

JUST TO GET MARRIED

It looks very much as if William A.

Brady had slipped one over on the unsuspecting theatre-goers, without letting anybody in with the scheme. Unless all outward indications are false Mr. Brady has surrounded Grace George with an almost all-English supporting company, for the purpose of presenting what he describes on the program as a "caustic English comedy." If this be so it was an exceptionally wise move, for the reason that the average American actor's conception of an English gentleman's accent bears a close resemblance to the Cockney dialect. None of this was apparent and in the members of the organization were not, in the main, from "over the pond," the stage director is entitled to a vote of thanks for having drilled his people properly and thoroughly.

The only member of Miss George's company unmistakably American in delineation of a set of English characters was Miss George herself. She was wholly delightful in every other respect. This was possibly more manifest through playing all the principal scenes with her newly imported leading man. But withal, Miss George reads her lines so well it seems almost incredible to imagine she is the same crude but pretty little ingenue who first attracted attention in New York some years ago by good looks alone. Now Grace George is possessed of "weight"—in a double sense: a little more avoirdupois, which tends to ripen her beauty, and considerably more volume in the matter of artistic strength, which enables her to dominate a scene in a masterly fashion.

Associated with the star as leading man is Lyn Harding, for a number of years of Beerbohm Tree's company in London. He is a "somewhat different"—if not altogether different—leading man to anything we have ever had. In the first place he is the tallest leading actor ever seen here. He has all the stolidity of the Englishman, yet in the lighter scenes of the comedy he displayed a number of mannerisms that savored of the French school of acting. His style is so altogether new to this country it is refreshing in its novelty.

F. Owen Baxter essayed the role of a knighted Englishman and resorted to low comedy methods to gain laughs in farcical situations. The remainder of the company seemed to fit properly in the "picture," contributing combined and individual assistance to the movement of the piece.

"Just to Get Married" is the first offering of a series of productions to be given at the Maxine Elliott theatre with Miss George in the principal female roles. The story is modern. In its purely literary phase the piece is singularly smart and ironical, with occasional touches of sentiment and one scene sufficiently impassioned to bring the comedy up to the point where it becomes drama. The central feminine character is a young woman with a will of her own, so that she is a thorn in the side of her aunt and uncle, to whom she is beholden for a home.

Jolo.

SHORTY McCABE.

Chicago, Jan. 10.

The old adage calling attention to the fact that "the play's the thing" was adequately proven at the Cort (Chicago) last Sunday evening where Frazee and Lederer "sprung" the Owen Davis adaptation of Sewell Ford's short stories about one "Shorty McCabe," after a week of one-nighters on the road. In this particular instance the management offers seven-eighths star and one-eighth play.

It didn't take. With Victor Moore in the harness of a subdued "hick" one would naturally expect some laughs, and in this respect there were no disappointments, but even Victor Moore, popularity, ability and his many other essentials all together cannot convince the public that "Shorty McCabe" in its present condition is a possibility. Davis has dramatized the popular Ford stories on the wrong side. And adding handicap to handicap, the producers have only equipped the piece with a far cast, so the result is hardly a surprise.

Moore interprets the role of an expugillist whose present occupation consists of building up the constitution of over-fed millionaires, and his close association with his many clients naturally brings him in contact with the smart set.

While visiting his wealthy chum, he chances to meet his old sweetheart of the slums, Mrs. Dipworthy, nee Sadie Sullivan (Madel Turner). Thus begins the melodramatic part of Davis' attempt.

The action of the comedy reveals the fact that Mrs. Dipworthy's wealthier half had conveniently dropped dead of heart failure, leaving his handsome widow a comfortable fortune. Her sole ambition is to "crash" into society via the money route. She finds this difficult, but through the influence of "Shorty" soon becomes a petted member of the exclusive clan and eventually lands her man, a so-called piece of royalty, broke, but otherwise in perfectly good condition.

Thus is Davis' stage villain introduced. During the trend of events, "Shorty" discovers that Sadie's idol is built on a papier-mache foundation, and, through the aid of one of his former sweethearts, makes it plain to Sadie that her "almost-husband" is a fortune-hunting grafter. In the last act he "springs his ace" and marries the heroine.

Davis introduces several other characters, the best being one Katherine La Salle who essays the role of a governess and the former sweetheart of the villain-yan. Miss La Salle scored several points and shows promise. Madel Turner, playing opposite Moore, could not have been better cast.

Sam Collins capably portrayed the typical "rough neck" of the fighting camps, but lack of opportunity held him back. Henry Warwick as the Englishman gave a poor demonstration. Percy Denton was among the others and bellowed his way through to partial success, incidentally displaying the same khaki trousers that he carried from coast to coast on his recent singing trip.

The new Frazee-Lederer show is badly in need of a dramatic physician. It doesn't seem to carry. Wynn.

AL. REEVES' BIG BEAUTY SHOW

Al. Reeves broke another record at the Columbia Monday night. He wore evening clothes.

Reeves breezed on in the second act with the entire show grouped around all yelling "Here comes Al." Then Mr. Reeves saluted the audience, told them how glad he was to be back again on Broadway, what a good show he thinks he's got this season, and said that instead of singing "Give Me Credit Boys" he would warble a little ditty he had written himself of which the title and refrain is "I'm the Same Old Al."

He would have been the same old Al if his wife hadn't dressed him up. He looked almost like a bank president. The outfit was a high silk hat, black combination frock and tuxedo coat, a pair of pants and gaiters. The only thing in the new act Al was wearing that seemed to make a hit with him were the gaiters. He kept them on throughout the entire burlesque, but changed the rest of his clothes to a light suit and derby, that while they seemed new looked like the same suit he wore eight years ago at the Circle.

Reeves came into New York with a bunch of girls that causes every other chorus in burlesque to resemble a bad dream. Reeves has twenty-four choristers, all young, good looking and nice workers. Harry Von Tilzer was sitting down in the front row. Al caught him, and told Harry that he could pick any one of the girls that he wanted, but be sure to have her back for the Tuesday matinee.

The Reeves show doesn't really start until Al Reeves gets on the stage. He doesn't get there until the second part. During the early portion of the performance Mr. Reeves is around the lobby offering to bet anyone that this show is the best he ever had and also the best on the Eastern Wheel. But when he gets to work in the middle of his company, even with the heavy handicap of wearing regular clothes, his free and easy way gives to the Reeves show an atmosphere that while it is unusual and out of the regular run makes the performance very likeable.

The second part is called "Easy Picking," written by Andy Lewis. Mr. Lewis, the author, is also principal comedian of the show, that is next to Al. Reeves. Mr. Reeves likes Mr. Lewis. During the burlesque he told the audience Andy had been with him for thirteen years and again mentioned that Andy wrote the piece. Besides writing the piece Andy has the choicest part in it, playing a Hebrew. In the opening named "Flying High" Mr. Lewis is an aviator. Some of the dialog there is taken from the legitimate show "The Aviator." Some was manufactured by Mr. Lewis. A little chloride of lime should be sprinkled on it. It seems that for the past few weeks the bars have been let down at the Columbia, for the limitation formerly enjoined against burlesque comedians. Some of the stuff in the Reeves show is spicy and some is very raw.

Lewis gets the best number of the show in the burlesque where he stage manages the chorus girls into a series

of amateur attempts at doing little bits. It has always been a big feature of the performance. Lewis and Reeves get plenty of laughs in the burlesque through their joint work.

The first part hardly counts at all. Outside of the women there is very little to it, but about thirty good looking girls nearly constantly on view covers up anything that may be missing. The women principals are nice to look at. There are four or five of them headed by Blanche Martin. Four of the chorus girls have been made near-principals with dialog. In one scene of the hotel corridor where there is much going on each of these girls attempts a "souse." The Columbia audience thought they were very good.

Right after the first part Billy Inman and Company played "Recognition." It's a sketch. Mr. Inman is a principal in the pieces, although in the burlesque he plays an Englishman. George W. Scott is another principal. Mr. Scott also appears in the Inman sketch. During the burlesque Zella Russell gave a pianolog. Mr. Reeves announced it just before the event happened. He told the audience Miss Russell is the greatest piano soloist in the world. It's a lucky show to get an attraction like that. Marie Brandon did a toe dance. She's on the program to do an act. Mr. Reeves announced her as well.

The finale of the first part is a singing one by the girls. There is a very good "rag" dance in the opener in which Mr. Lewis mixed right in. May Holden sang the song. Miss Holden is a Brooklyn girl. Of all Al. Reeves' native towns, Brooklyn stands first, so the young woman from across the Bridge became a regular principal this season. She had another number in the burlesque, and when the Reeves show hits the Star, Brooklyn, they'll have to take the roof off to accommodate the noise which this girl is going to cause.

The Reeves show is doing big business all along the line, and Al. after taking credit for himself and giving quite some more to Andy Lewis shouldn't overlook the girls. He has dressed them up prettily and they wear tight outfits. Toward the end of the performance when there isn't much left to be seen that the young women haven't previously shown, he places them in fleshings for several posings, also a prominent feature of the organization Al. Reeves leads.

In the single sheets around the town this week which contain only the manager's face a caption reads: "Al. Reeves. The Burlesque Magnate." That was probably a typographical error. It should probably have read "The Burlesque Magnet" for Al. Reeves does draw.

In making bets about having the best show he ever had and the best show on the Eastern Wheel, Al. should be careful not to bunch his wagers. He can go as far as he likes on the proposition that it is the best show he ever had, but he saved some money Monday night through not finding anyone who would take his bet that he has the best show on the Wheel. Sims.

ALHAMBRA.

They care not for snow or rain in that portion of New York which is designated on the maps as "Harlem," that is, if one were to judge from the audience which went to the Alhambra on Monday night. There was only one other night in the history of little old Manhattan Isle to compare with the particular brand of weather which the Gods dished up to us on Monday and that was on the memorial night when Prince Henry of Prussia attended the Metropolitan Opera House on the occasion of his visit here some years ago. But enough Harlemites crowded into the P. G. Williams house to make it appear almost full.

And those that came were well rewarded for their journey and braving the elements for the bill that was offered contained just enough variety to prove a highly enjoyable one. Not the least feature of the evening was the battle for first honors between Trovato and Nellie V. Nichols, with the violinist just having a shade the better of it. Nellie looked just a trifle plumper than in the days when she led the "Minstrel Misses" atop of the New York Roof.

The only fault that one could possibly find with the show was the fact that the opening act was just a trifle slow; this proves more apparent because of the rousing manner in which "Phina" and her picks put over their act in the second position. The opening turn was The Tanakas. Following the picks turn Charles Ahearn and his troupe of comedy cyclists managed to provoke enough laughter to keep those in front in good humor.

Nellie V. Nichols had the nice spot next to closing the first part. She caught them from the go off with a parody on "Alexanders" which she followed with a series of imitations including Bayes in "Turn Off Your Light Mr. Moon"; Cecil Lean with "Fan, Fan, Fan" and Fay Templeton's "Ma Blushing Rosie," "Will Someone Name My Nationality," a combination dialect affair bringing no mean ability and proves that she doesn't have to resort to imitations to gain the desired ends. Robert T. Haines and Company in "The Coward" (New Acts) closed the first part.

The second part of the show held "Rube" Goldberg in the opening spot. "Rube" had them all the way and his "Minnie the Beautiful Waitress" in six chapters for a finish was a scream from beginning to end. McConnell and Simpson in "The Right Girl" next, held the attention and the work of Miss McConnell earned five curtains at the end. She works hard throughout the turn and the applause is only her just reward.

Trovato next to closing did twenty-five minutes that was highly enjoyable. His repertoire which is practically the same throughout as when last seen proved highly popular with those in the upper portion of the house as well as the floor. The assistance of the plant in the box for "That Italian Serenade" number is wholly unnecessary for the violinist can hold any audience without the aid of any "plant."

Fred

FIFTH AVENUE.

The miserable weather Monday night probably kept as many people away from the theatres as it drove in.

The Fifth Avenue just about broke even with the weather man, the house was about three-quarters full and the audience divided its favor among the several very good offerings. The bill was well framed up, it started smoothly, gained in speed as it advanced and although it seemed a bit drawn out in one or two places finished off in capital style.

Joe Welch, Bell Family and Harry Fox following each other in the later portion of the program, each scored strongly, although both the former acts did just a trifle too much. Joe Welch should have stopped before his parody. Welch is too good a comedian to resort to the parody thing. He doesn't need it. After all the Hebrew comedians have been seen the big Bun will have to be handed to Joe. He represents a type from which he never gets away and the troubles of the crying Hebrew are always funny.

The Bell Family were a smashing hit. The big musical act with its bowing, smiling principals and picturesque dressing caught on from the start and the fact that they did really more than was necessary was not the fault of the act but a few over persistent auditors who would not let them get away from the flag stuff, even though they showed a desire to. The songs and dances are the cream of the offering.

Harry Fox and the Millership Sisters were not in a soft spot following the Bells, but had no difficulty in going over solidly. Fox has several new sayings that just ripped 'em up. The beauty of Fox's performance is that the laughs do not come from any one part of the house; it is one of those sold things that rings through the rafters. The Millership Girls, always careful dressers, have extremely pretty new costumes.

Eddie Leonard and Mabel Russell were another of the hits. Eddie has a new Rolly Bolly Eyes songs that is tuneful and catchy. The dancing needs no comment. Mabel Russell is doing splendidly and as the pair move along together they are acquiring a strong comedy value.

Edgar Atchison-Ely and Co. playing "Billy's Tombstones" which was the comedy hit of vaudeville a few seasons back. The sketch has lost little of its original power. In the present frame up Ruth Allen as the sister easily shares the honors with the star.

Al. and Fannie Stedman were on number 2. Fannie Stedman has taken on some weight, but it doesn't interfere with her laugh getting ability and it makes her appearance in the pretty white knickers doubly cute. A couple of very fancy gowns also sent Fannie's stock skyward. Al. at the piano corralled plenty of laughs. If Al. and Fannie Stedman don't get into the big money crowd they are going to bring a couple of these comedy piano acts to a normal salary.

Jacob's Dogs with several more dogs and a female assistant opened the show. It's a good opener, although not working just right at present. La Toy Bros. closed.

Sophie Brandt, New Acts Dash

HAMMERSTEIN'S.

Monday afternoon Hammerstein's asbestos curtain was run down at a quarter to six. In the evening they managed to lop off fifteen minutes, but still there was a surfeit of show. It's a long siege to sit calmly through three and a half hours of vaudeville, no matter how good. The bill, on the whole, is excellent. It starts off with Karl Krees (New Acts), with the Sambo Girls second. The colored troupe of singers and dancers did remarkably well considering the early spot. Ed. Morton also had hard work considering his early position (third), but won out "big" at the finish.

Laura Guerite (New Acts) was next in order. McKay and Cantwell arrived at the theatre on Monday at two o'clock and went on without a rehearsal. It was not discovered until Miss Guerite was on the stage that she was using their best song "That Dramatic Rag." As a consequence the boys suffered through having to follow Miss Guerite, repeating one of her numbers.

Edmund Breese and company in the sketch "Copy," closed the first half. The playlet is unworthy of the ability of so sterling an actor as Mr. Breese, but proved just once more that a vaudeville audience likes melodrama. The laughing hit of the bill was by all odds Joe Jackson in his pantomimic work. This man is improving daily in his artistic work. He literally convulsed the audience with his nonsensical actions. Lydia Barry was probably as big an applause hit as anything on the bill, with Cliff Gordon pushing her hard for honors. It was a toss-up between the two.

"After Dark in Chinatown," a comedy, dramatic story of the underworld, is so very bad that it is worth going to see. Hayden, Borden and Hayden were next to closing, at eleven o'clock, and had no chance for comedy at all. They "cut to cases," omitting two of their numbers. Elsie Kramer Trio, gymnasts (New Acts). Despite the inclemency of the weather the house was almost filled on Monday night. *Jolo.*

Was the passing of the standee ordinance irony on the part of the council?

They are talking of cutting down the two weeks' notice to over night.

COLONIAL.

There seemed to be too much singing. Hardly an act on the Colonial bill Monday that didn't have a song or two, with one new offering, "California", (New Acts) bordering on light opera. Even Will Rogers, on second, too early for this comedy man with the lariat who scores with both his talk and lasso work in any position, quietly remarked that he was going to sing as everybody else on the bill was "doing it," as the audience would later find out.

Eva Shirley and Sam Kessler opened. The elements delayed the regulars in getting seated, but there were enough present to appreciate Miss Shirley's voice. This young woman was in good voice and registered an individual hit. The act was well received.

Collins and Hart rung up a lot of solid laughs, while Yorke and Adams did well in the fourth position. "California" came next.

The Cuttys swept the platter clean and made the biggest hit of the show. They opened the second half. Sydney Drew and company in "Stalled" caused laughter, the finish pulling the act out of the mire.

Willie Weston (New Acts) was next in the avalanche of songs with the seven acrobatic Picchianos closing the show with a bang. Some somersaulting kid with this troupe. The act is a corker. *Mark.*

LOST THE WRONG LEG.

Dramatic agents are chockful of "type" stories but one of the best is told by Herbert K. Betts.

An author once wrote a play with a one-legged man as its principal character. Failing to find the right "type," the manuscript was temporarily shelved.

At last the "type" was found in Cincinnati, an agent rounding up a former "legit" who had lost a leg by accident.

The script was dusted, a company engaged and all in readiness for the rehearsals to start with the leading man. He arrived at the Betts & Fowler office and was ushered into the presence of the playwright. The latter gave one look, threw up both hands and ejaculated, "Ye gods, you won't do! It's the wrong leg."

NATIONAL.

The big headliner at the National Tuesday night was "Jack Frost," with the engineer of the house as his chief support. It was the coldest night this winter, and something must have gone wrong with the steam pipes, for the audience sat with their overcoats and wraps on with the temperature of the auditorium not much above the freezing point.

Following a couple of early acts, there were Tyson, Brown and company (New Acts), whose lighting effects at the opening of their bucolic sketch earned for them a big round of applause, which served a double purpose—a sign of approval for the presentment and a step toward generating a bit of warmth in the bodies of all who indulged in the hand clapping exercise.

Tom and Stacia Moore started slowly and won out as they progressed. Mr. Moore gets a lot out of Charlie Case's song and the late James Richmond Glenroy's gags. "Nine Krazy Kids" (New Acts) drag their act out a bit too long. It might be improved with a little condensation.

De Haven and Sidney sang much and danced a little. A reversal would have been far more acceptable, as the singing did not get them much, and the stepping was a healthy applause-getter.

W. S. Harvey and company, which consists of a pantomimic juggler and a female assistant, was quite sensationally accepted. His feats of juggling were accepted as marvellous, the balancing of the bed on his chin for a finish evoking healthy plaudits. *Jolo.*

EVERYTHING IS LOVELY.

Florenz Ziegfeld and the Hugo Baruch & Co. have resumed relations again, the former settling his account of \$2,813 with the Berlin firm.

The foreign scenic outfitters completed an order for "The Follies of 1910." Upon Ziegfeld's refusal to pay, Baruch & Co. cut all relations with the producer.

CASAD CLAIMS A "LIFT."

Campbell B. Casad is on the war-path. Out in the middle-west the Belle Barcus Comedy Co. is appearing in repertoire. Among its pieces is "Don't Lie to Your Wife," Casad's play which Dave Lewis is now starring in, and Campbell intends to prosecute the company unless it stops using the piece.

Miss Barcus' husband, a Mr. Wynn, was stage manager for the Dave Lewis company when it was playing the Casad piece at the Whitney, Chicago, last summer.

KISMET.

(Continued from page 20.)

If this "Kismet" had not first been produced in London, high would have been the honors heaped upon Harrison Grey Fiske. Still, though, at that, with this mundane lot of mud presenting its opportunity to every man, can he but locate it, producing a piece like Mr. Fiske has produced must be much more agreeable than publishing a paper, and in producing, Mr. Fiske's forte seems to be the stronger.

Kismet! If that is so, then Allah Be Praised, may Mr. Fiske say.

Anyhow, see "Kismet." It will do you good, even you are a producer yourself, and know that no one else could turn out a regular show. *Sime.*

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

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Phone 4401 Central.

EMPIRE (J. H. Herk, mgr.).—"The Sam Devere Show" is one of many imitations, some announced and many unannounced. However, this doesn't matter much, since it might be said that nothing short of an entire new production would help materially. At different times one of the two comedians would pull something that sounded original, but probably laboring under the impression that there is nothing new under the sun, they

never betrayed a trace of originality beyond a line or two. Will H. Ward takes credit for the book and lyrics, and evidently without a blush. Surely Ward doesn't expect anyone to believe that he originated any of the bits exhibited at the Empire Sunday afternoon. The scene with the heater under the bench has been seen at least once before and some few seasons ago "Miss New York Jr." had a bit very similar to the one pre-

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1912

HARRY VON TILZER

1912

EXTENDS

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Just twenty years ago, in 1892, I published my first song with Willis Woodward, then one of the big publishers of the day. In 1896 my run of song hits commenced with "You'll Get All That's A-Coming To You," "Stories That Mother Told Me," "Jack, How I Envy You," "The Ragtime Dance" and others. This, my twentieth year as a writer of popular songs, is the most successful of my career. I wish to heartily thank all my professional friends for the staunch way in which they have supported me; and I trust that I may be able to write as many song hits for you in the future (with your able support) as I have written in the past.

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"ALL ALONE"
 "JUST ONE SWEET GIRL"
 "WHEN THE FLOWERS BLOOM IN
 SPRINGTIME"
 "WAIT TILL THE SUN SHINES,
 NELLIE"
 "BYE BYE, DEARIE"
 "SUMMER TIME"
 "MISS LIBERTY"
 "MARCHING TO THE MUSIC OF
 THE BAND"
 "WHEN THE BAND BEGINS TO
 PLAY"

**COON AND NOVELTY
SONGS**

"CUBANOLA GLIDE"
 "UNDER THE YUM YUM TREE"
 "I LOVE IT"
 "I'LL LEND YOU ANYTHING EX-
 CEPT MY WIFE"
 "WHEN MARIOLA DO THE CUBA-
 NOLA"
 "I'M AN HONORARY MEMBER OF
 THE PATSY CLUB"
 "KEEP YOUR FOOT ON THE SOFT
 PEDAL"
 "GIVE MY REGARDS TO MABEL"
 "I LOVE MY WIFE, BUT OH, YOU
 KID"
 "IDAHO"
 "I REMEMBER YOU"
 "DON'T TAKE ME HOME"
 "FUNNY FACE"
 "TOP O' THE MORNING, BRIDGET
 McCUE"
 "MARIUTCH AT CONEY ISLE"
 "TAFFY"
 "MAKING EYES"
 "ARE YOU COMING OUT TO-NIGHT
 MARY ANN?"
 "COAX ME"
 "I WANT TO BE THE LEADING
 LADY"
 "MY LADY HOTTENTOT"
 "WANT TO BE AN ACTOR LADY"
 "I'D LEAVE MY HAPPY HOME FOR
 YOU"
 "I AIN'T A-GOING TO WEEP NO
 MORE"
 "OH, OH, MISS PHOEBE."
 "GOOD-BYE, ELIZA JANE"
 "WHAT YOU GOING TO DO WHEN
 THE RENT COMES 'ROUND?"
 "ALEXANDER"
 "DON'T YOU LOVE YOUR BABY NO
 MORE?"
 "MOVING DAY"
 "MY JERSEY LILY"

MY PRESENT BIG HITS:

**"I WANT A GIRL JUST LIKE THE GIRL
 THAT MARRIED DEAR OLD DAD"**

"KNOCK WOOD"

"THEY ALWAYS PICK ON ME"

"ALL ABOARD FOR BLANKET BAY"

**"WITH HIS LITTLE CANE AND
 SATCHEL IN HIS HAND"**

"DON'T LEAVE ME NOW"

"THE RAG TIME GOBLIN MAN"

MY PAST HITS:**COON AND NOVELTY
SONGS—Continued**

"HANNAH, WON'T YOU OPEN
 THAT DOOR?"
 "YOU COULDN'T HARDLY NOTICE
 IT AT ALL"
 "CHOCOLATE DROPS" (Inst.)
 "WHOA, BILL" (Inst.)
 "IN A HAMMOCK BUILT FOR
 TWO"
 "WON'T YOU ROLL THEM EYES?"
 "I JUST CAN'T HELP FROM LOV-
 ING THAT MAN"
 "MY BAMBOO QUEEN"

BALLADS

"MY OLD NEW HAMPSHIRE
 HOME"
 "DOWN WHERE THE SWANEE
 RIVER FLOWS"
 "WHERE THE SWEET MAGNO-
 LIAS BLOOM"
 "WHEN THE HARVEST DAYS ARE
 OVER, JESSIE, DEAR"
 "I WONDER IF SHE'S WAITING?"
 "DOWN WHERE THE COTTON
 BLOSSOMS GROW"
 "THE MANSION OF ACHING
 HEARTS"
 "THE BIRD IN A GILDED CAGE"
 "JENNIE LEE"
 "ACROSS THE BRIDGE OF GOLD"
 "IN A VILLAGE BY THE SEA"
 "THE BANQUET IN MISERY
 HALL"
 "SOMEBODY'S WAITING FOR ME"
 "STORIES THAT MOTHER TOLD
 ME"
 "I'LL BE THERE, MARY, DEAR"
 "WHEN KATE AND I WERE COM-
 ING THRO' THE RYE"
 "DOWN ON THE FARM"
 "THE SENTINEL ASLEEP"
 "IN THE EVENING BY THE MOON-
 LIGHT, DEAR LOUISE"
 "WHERE THE MORNING GLORIES
 TWINE AROUND THE DOOR"
 "THE FROST IS ON THE PUMP-
 KIN"
 "JUST SING A SONG FOR IRE-
 LAND"

WALTZ SONGS

"DOWN WHERE THE WURZBUR-
 GER FLOWS"
 "UNDER THE ANHEUSER BUSH"
 "AND HER NAME IS ROSE"
 "ON A SUNDAY AFTERNOON"
 "MY LITTLE CONEY ISLE"
 "TAKE ME BACK TO NEW YORK
 TOWN"
 "ALL ABOARD FOR DREAMLAND"
 "MINNIE McAVOY"
 "IN THE SWEET BYE AND BYE"
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sented by Ward, Clark and Early, in which they give an exhibition of oratory over the ownership of some money which is finally taken up by the attorney. And several years ago, one Jack Conway, now with "The Star and Garter Show," introduced a very funny mallet scene while with a quartet, and which he is still using in burlesque. Messrs. Ward, Clark and Early have become attached to it, but while it is a cold-blooded copy, it doesn't hurt Conway's version. In this instance it comes under the classification of "honky-tonky comedy." And then again, in the olio, Mull Clark delivers a poor imitation of Cliff Gordon without giving credit. As for the thread of the book, it tells of two Dutchmen who were desperately in love with a beautiful leading lady. They prepare to fight for her. During the preparation the show is given. When it comes to the bout the finale arrives. Miss Pearl Laight is the principal woman, tall and stately when properly costumed and bearing a slight resemblance to Louise Dacre, in looks only. Miss Laight is the one bright spot in the line-up. Mr. Early, by changing hats, appears in several different characters without rhyme or reason, a slight mistake overlooked by the author. At one time Early is James J. Jeffries and a few seconds later emerges as a hosiery salesman only to disappear and immediately reappear as an attorney. A little earlier, Early was the manager of a show. Thus does Mr. Ward branch forth as a playwright. However, Early and Laight took down the afternoon's honors with their little comedy sketch. Gertrude Lynch was conspicuous at times, leading numbers, answering questions and again during the olio, when she presented her impressions of Clarence Mayne, Vesta Victoria and Eva Tanguay. The Mayne number looked possible, but neither Victoria nor Tanguay would recognize themselves. However, Miss Lynch tried hard to please and partially succeeded. Closing the olio "La Nymphs" was offered exclusively for one side of the house. The mirror faced this section, while the

other side twiddled their thumbs in expectant ecstasy. The chorus with one or two exceptions look passable for burlesque, while here and there a girl displayed more than the usual amount of ability. The costuming is a neglected feature, some of them bearing last season's mark. With such a capable man as Bob Gordon at the head of the troupe one would naturally expect a better show. Surely Mr. Gordon hasn't convinced himself that the show is a contender. If he has, some kind friend should tip him off. It isn't.

WYNN.

AMERICAN MUSIC HALL (Geo. Jordan, mgr.; Ind.).—University of Chicago week at the Field's playhouse is creating some attention. "Hanky Panky" has evidently fallen into the happy groove that prophesies a fairly good and prosperous winter run.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Grand Opera is still at the Auditorium and this, the beginning of the last three weeks, promises healthy patronage inasmuch as "Jewels of the Madonna" will be offered for the first time in America.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—"The Case of Becky" with Frances Starr begins its last two weeks at the South Side playhouse, and on January 21 "Passers-By" will open for a limited engagement. The Belasco play, while considered one of the best in town, hardly warrants a longer run.

CHICAGO O. H. (Geo. A. Kingsbury, mgr.; K. & E.).—Marguerite Sylva in "Gypsy Love" continues into her ninth week at the loop house, and business holds up surprisingly well, considering the zero weather.

COLONIAL (James J. Brady, mgr.; K. & E.).—Werba and Luescher's "Spring Maid" has scored a musical hit at the Brady house and looks good for a long and profitable run.

CORT (U. J. Herrman, mgr.; Ind.).—"The Master of the House" closed after a nine weeks' engagement and made way for Victor Moore in "Shorty McCabe." Advance notices promise a clever comedy. A review of the piece is printed in this column.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—Leslie Carter in "Two Women" will close at the Shubert house this week and Marie Cahill will be seen there in "The Opera Ball."

GRAND O. H. (Harry L. Hamlin, mgr.; Ind.).—"While 'Pomander Walk' is admitted to be one of the best plays in town, the public somehow refuse to patronize. However, business shows a decided increase and there is a possibility that the English comedy will have a run once the ball starts rolling.

ILLINOIS (W. J. Davis, mgr.; K. & E.).—Lulu Glaser and her divorce troubles have in a general way aided the Illinois business

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where she is appearing in "Miss Dudeslack." Ralph Hers will be seen there in "Dr. De Luxe" next week, and since Superior Court Judge McDonald has decided that Hers will have to speak for himself in answering his wife's complaint, the Illinois press agent will have sufficient material to work upon.

LA SALLE (Harry Askin, mgr.; Ind.).—"Louisiana Lou" will go into its twentieth week tomorrow and will have passed its second hundredth performance. The number two company is slated to begin operations next week. Capacity business is the answer around the La Salle.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—Business shows a perceptible increase at the Lyric where "The Kiss Waltz" is on exhibition. The piece, however, is not receiving the patronage it did while at the Casino, New York.

MEVICKER'S (George Warren, mgr.; K. & E.).—"Madam X" comes to McVicker's for a two weeks' run and remembering its wonderful run at the Chicago Opera House some seasons ago, there is every reason to believe that Chicagoans will keep the house full during its stay.

POWERS' (Harry J. Powers, mgr.; K. & E.).—"Robert Edeson in 'The Arab' will close at the house this week and make way for "The Scarecrow." The critics were unanimous in declaring the oriental piece a hit.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—David Belasco has evidently turned the trick at the Olympic with his dramatization of De Mille's "The Woman." Incidentally the Olympic has rid itself of the hoodoo and business is increasing weekly.

PRINCESS (Mort. H. Singer, mgr.; Shuberts).—Valeska Suratt had things going nicely when the management announced the New York success, "When Bunty Pulls the Strings." "The Red Rose" will slip away from the Princess this week and the Scotch piece will come for a run.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—Alice Lloyd will make her initial Chicago appearance as a legitimate star and her reputation, together with the popularity of "Little Miss Fix-It," should pack the Studenbaker for the one week she will be here.

WHITNEY O. H. (O. H. Peers, mgr.; K. & E.).—"The unexpected closing of "The Campus" leaves the Whitney dark until January 20th, when "The House Divided" with Emmett Corrigan will reopen it.

ALHAMBRA (Marvin & Roche, mgrs.; Ind.).—The Alhambra stock company will present

"The Heart of the Rockies" this week following with "Monte Cristo" next week. BILBOU (Ellis Glickman, mgr.; Ind.).—Yiddish stock seems to have landed on Halsted Street and business has increased steadily since the Hebrew players replaced the melodramatic shows.

COLLEGE (T. C. Gleason, mgr.; Ind.).—"The Barrier" is at the College this week. CROWN (Stair and Havlin).—"The White Sisters" with Catherine Couniss will close tomorrow, to be followed by Dave Lewis in "Our Dave."

HAYMARKET (H. A. Bailey, mgr.).—"Through Death Valley," featuring a realistic duel between the hero and a real live rattler.

JOBE (James H. Brown, mgr.; Stair & Havlin).—"Ten Nights in a Barroom" fails to attract. Nothing announced to follow.

IMPERIAL (Klimt & Ganssello, mgrs.; Stair & Havlin).—"The Penalty" for a full week, followed by "The Girl from Rectora."

MARLOWE (Ralph Kettarin, mgr.; Ind.).—Stock: This week, "The Two Orphans."

NATIONAL.—Thurston, the magician, this week; next week, Billy B. Van in "The Lucky Hoodoo."

EVANSTON (Evanston Theatre Co., mgrs.).—"Dear Old Billy," the English farce, will occupy the Evanston for four days commencing Thursday, vaudeville having been found unprofitable. Judging from reports of Evanston audiences, the house looks like a white elephant.

When "The Campus" departs from the Whitney Opera House, there is a possibility that Joseph Medill Paterson's "Dope," elaborated into a full-sized play, will be the succeeding attraction. Herman Lieb will in all probability be the star, inasmuch as he has made the playlet popular in vaudeville circles. Harry S. Sheldon is named as the possible adapter. At any event, Sheldon is negotiating to present a company in cooperation with Frank Peers, the present manager of the Whitney. Sheldon is the author of "The Havoc."

At Orchestra Hall, where Harry Lauder made his first Chicago appearance as a Morris star, the Dwight Elmendorf Travel Lecturers will be introduced to Chicago 17. Italy will be among the early subjects.

Gladys Madden, said to be an actress, was fatally shot by her husband, John Baker, early last week at the Richmond Hotel on North Clark street. Baker committed suicide immediately after the killing. The deceased woman was said to have been a member of the stock company at present playing at the National theatre. The murderer had been

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conducting a pool and billiard hall beneath the Revere Hotel. His right name is John Yaelia.

Bob Burns, the San Francisco agent who recently came to Chicago to represent the Best Lavery and Edw. Plater circuits, gave up his office in the Crilly Building last week. Burns did not attempt to renew his agency license after its expiration having previously severed connections with the coast agents. He will shortly renew operations on another basis.

Allice Walsh, until recently the sopranoist for the Saratoga Hotel Cafe, has severed connections with the Seebree hostelry and will try vaudeville. Miss Walsh is a young lady.

A dealer in spectacles, who defines his title as an optometrist, equipped several members of the W. V. M. A. with eyeglasses last week, among them being Celia Bloom, whose optical malady was diagnosed as near-sightedness. Miss Bloom supplies the attractions for the Interstate Circuit and has become quite famous through her unusual generosity in paying enormous salaries to acts fortunate enough to secure contracts for her time. Another frequenter of the eleventh floor, Adolphus Meyers by name, informed the queer named physician that he would appreciate a thorough examination for far-sightedness, and he, too, will shortly become the proud possessor of a pair of "cheaters." Several acts have expressed themselves as quite convinced that Adolphus has lost his sight entirely since his stereotyped answer to their communication, with an exceptionally clear soprano voice of high range and several producers have made unsuccessful attempts to procure her for vaudeville acts. As yet, no one has been selected to succeed her.

Eugene Elsworth, of Elsworth and Linden, was attacked by a thug here last week and relieved of several hundred dollars' worth of valuables, including a watch, a ring, a stick pin and what cash the hold-up man found available. The robbery took place in an alley next to the Sherman House. A stiff uppercut to the jaw, together with a pair of brass knuckles was the only anaesthetic used to assist the highwayman in his operation.

Tell Taylor, the Chicago music publisher whose unusual good luck with "The Old Mill Stream" made it necessary for him to establish a New York branch, spent New Years in Chicago arranging for the exploitation of several new numbers. Taylor returned to New York after the holiday.

Tom McGuire, the Californian Scotch comic, left Chicago for the north-west, where he will establish a branch office for the S. M. Electric company, whose recent discovery of a patent telephone mouthpiece has inspired McGuire with the belief that a commercial connection has a shade the best of a string of split weeks. McGuire will make Seattle the base of his operations. The new device is called the "whispering mouthpiece" and is claimed to allow the talker the opportunity of holding a conversation in an undertone, although the receiver will translate the message as loud as though it had been shouted. McGuire believes the new scheme practical enough to allow him to refuse the Butterfield Circuit which he did before leaving.

"Dear Old Billy" will play at the Evanston theatre, Evanston, the last half of this week. The Evanston house is playing vaudeville half week and legitimate attractions for the balance. "Dear Old Billy" is the English farce that had a successful run at the Whitney here last summer. William Hawtrey is the star.

Caro Miller, of the Five Columbians, introduced a new wrinkle in his offering last week at Freeport, where the family were headlining the Orpheum bill. Miller observed two slightly inebriated patrons in the first row who were intent on an endeavor to break up the performance. When the Columbians went on, one of the duo remarked he "would get the little one," and made as though to follow up his statement. Miller danced on to his music and quickly rammed into the orchestra where he introduced several new knuckle twists and, after throwing the disturber into a nearby alley, danced back to his place on the stage just in time to make his exit to the tune of the music. The girls continued with their numbers as though nothing was happening. The Columbians are now on the Interstate time and will try the East when through. Nine of the Eastern states prohibit the quintet's appearance because of a Gerry Society law, but this obstacle will be overcome next September.

A corporation known as the Clark Theatre Co. has been formed to present vaudeville at that house the last four days of each week, while moving pictures will be on exhibition there for the first three. One Phil Wolf, who is said to be a heavy stockholder in Forest Park, is behind the movement. J. C. Matthews has been delegated to supply the attractions. The former management of the Clark, Bob Nathan by name, is the defendant in several suits calling for unpaid salaries, a little matter neglected by Nathan just before the house went dark several weeks ago. The Mullini Sisters and the Three Marks Brothers and Company are among the plaintiffs.

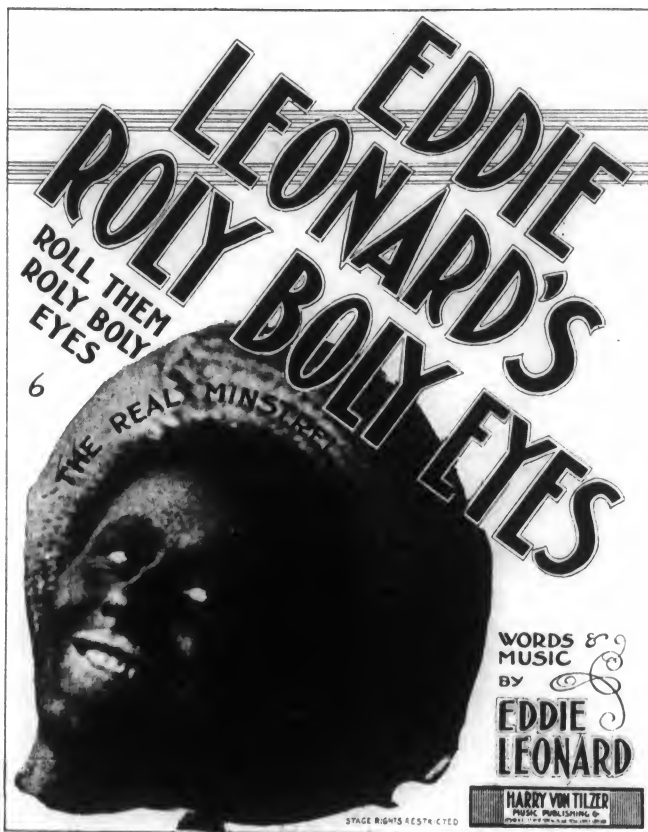
"University of Chicago Week" is this week at the American Music Hall where Lew Field's "Rinky Panky" is holding forth, and special nights were dedicated to the various U. of C. fraternities, the students at large and the faculty. A matinee was given for the benefit of the co-eds. The entire second act of the show is given on a reproduction of the

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PHILADELPHIA By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., agent, U. of C.)—Had it not been for the delay in getting the baggage of Callahan and St. George to the theatre Monday's show would have run off smoothly and with good speed. The house was jammed for the opening show and the first two numbers suffered through the arrival of late-comers. Paul Le Croix had it particularly hard in the opening spot with his juggling. Le Croix is well in advance of others with the hats, getting plenty of comedy without much effort and the natty looking woman who "catches the bumps" with the drums is a novel addition to the act. The Frey Twins were on second with their "dancing-wrestling" turn. It is a silly idea those boys have of hopping into poses after each trick, taking away a lot of the picture one expects of athletes. They could make a showy act of this. Gordon and Marx got a lot of laughs without much applause, scoring a fair average for their offering. D'Armond and Carter moved up a notch owing to the change in the bill, but went through in good shape despite the handicap suffered through Miss D'Armond's heavy cold. The girl's work suffered through the heroic efforts she made to overcome the handicap, but Carter labored successfully and the two put over a well liked act, there being a liberal amount of applause at the finish. Eddie Abeles and Charlotte Lander started things going at a rapid clip with the sketch "He Tried to Be Nice." This played from the pen of Grant Stewart is one of the very best little comedy bits vaudeville can boast of and the principals get every atom of worth out of their opportunities. The act was a great big hit. It's been some time since Billy Gould turned loose his chatter here, but he still holds good in memory and was given a warm welcome. With Belle Ashlyn as an assistant Gould has a dandy talking act and proved one of the biggest hits of the bill. His monolog was a top notch laugh winner and his gag about the Shubert choruses got the most solid laugh heard in the big house in a long time and that Chestnut street crowd don't let those kind of bits very readily. Miss Ashlyn developed a bright comedy streak in the last half of the act which won the couple a half dozen encores and a whirl of applause for the final bow. Following right after them came Milton and the De Long Sisters with their "Alfalfa Junction" sketch and the laughs never ceased. Milton's "rube" is a wonder and the two girls "feed" him just right. They scored solidly with the instrumental finish. The act is not old here, but the girls are in need of a substitute for those black dresses which are showing wear. After three big laughing hits, Callahan and St. George did not have much of a chance holding attention with their quiet character sketch and just passed through with fair results. It was no fault of the act, however, for the merit is there and in the right position would have added its share to the success of the bill. Harry Houdini is one of the very few feature acts to close a show and of course there were no "exits" made on him. Houdini relied upon his "can" trick, adding more mystery by locking the act in a box and releasing himself in a few minutes. He opened his act with the usual handcuff escape. The showmanship of Houdini stands out prominently in all his work and while he was probably expected to show something new in the way of a sensation, he held down the position as headliner with complete success and there is no question as to the position he holds as one of vaudeville's biggest features.

VICTORIA (Jay Maatbaum, mgr.; H. Bart McHugh, agent).—Kubelik, a violinist of high merit is the headlined feature this week and he offers one of the classiest musical acts heard here. Kubelik is said to be a member of the family made famous by the name and he is master of the instrument, though he plays it in a novel manner. Two violins are fastened to stands and Kubelik plays them while seated on a stool, fingering the keyboard like a zither. His manipulation is perfect and he has arranged a routine of catchy numbers. The man ought to make the biggest time with this act, but it would be necessary to designate what "Kubelik" was being offered. The act will do all the rest. The Chameroyas scored with their hand-to-hand work which they recently offered on the big time. The act can hold its own on the bigger time. Reeves and Werner can be classed as about the best looking two-man team seen along the "pop" line. They are wasting time with the travesty stuff for both have excellent voices and should build up a singing turn that would land them at the top. The majority of acts can learn something by looking over the drawing of this pair. Willis and Ranaley are another pair of singers who score a mark of merit on appearance. The girls have a dandy little singing and dancing turn which ought to keep them working steadily on the small time. The Columbia four went through nicely on their singing. The comedy is of the ordinary kind. Le Velle and Day pleased with their "Sister act," the big girl helping some with the comedy at the start. Friendly and Jordan have a singing and dancing turn of the family kind. He has a good voice and the girl adds her good appearance. Aline does some hoop rolling and juggling and Force and Robinson have a crayon sketching and singing turn.

PALACE (Julius E. Aronson, mgr., agent H. Bart McHugh).—The bill picked up considerably over last week's offering, hitting a very high mark. The Seven Merry-makers held the headline spot and did it with good results. Grant and Jones drew down a fair amount of the honors, their comedy and singing hitting the mark. The Verve trio, musical and not only a fun for the boys, but a laugh. The musical comedy team, through and through, and the

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ITALIAN RAG, THAT DREAMY ITALIAN WALTZ ETC.

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burlesque band stuff can be dropped. Helen Gannon whistled and sang. She has hardly enough to pass her along to any degree of success. Fields and Van Field are jugglers who formerly worked as singles. When they did this they used material from all the comedy jugglers of note, and still doing a lot of it, with some of Bedini and Arthur's work for team work. It's their lack of originality that will keep them down. Flood and Erna have an unusual offering, mixing juggling, balancing and some singing. It is all of light merit. The tall blonde had a bad start Monday making several misses, but did better later and scored with the balancing ladder. The girls should select some of the best of the present routine and build it up. Soper and Lane are a couple of boys with good voices. They need some new talk and should drop the introducing of each song. They can sing well enough to do away with the attempt at dramatic singing. Pete Mack and the Clancy Twins are from the west with a singing turn which will land them in right when properly presented. One kid is a dandy singer, but the boys have a poor way of sending their songs over. If the Clancys are twins the doctor must have been cheating some. Jennie and Mack, a boy and girl who were part of a trio seen recently have a simple singing and dancing turn. It needs shaping up. The boy is a dandy dancer and is built for the "tangle-foot" kind of stepping. The girl is dressed like an amateur. Manager Aronson has re-arranged the scale of prices, charging 10 cents for all seats until two o'clock in the afternoon and it is showing results.

EMPIRE (E. J. Bulkley, mgr.).—There was a report about town this week that the burlesque experiment had proven a failure at this house and that the theatre was to be given over to a New York syndicate for big spectacular productions. There was nothing in the report and the management is willing to go through with the project. It is doubtful if any money has been made at the house since the opening, but the fact still remains that the Empire has not had a fair chance to prove itself. One or two shows have been here which built up the business considerably only to have it slip off again when the class of shows dropped off. It's the shows, not the house, that will give the Empire circuit the answer as to the

ultimate result of trying burlesque here. Miner's "Bohemians" is of the kind that will not build up the business. The show will probably get laughs from a few, any show can do that in the Empire, but it will take good shows to bring the crowds and the Bohemians is not a good show. In the first place it is one of the cheapest looking shows that has been seen here. The only requirement that has been lived up to apparently is that sixteen girls are employed in the chorus and show girls being equally divided. But the most important point which has been neglected is the need of some one to put comedy into the show. Andy Gardner is entrusted with the principal portion of the comedy labor, but fails short a mile. Andy has done good work in burlesque, but seems to be slipping, and the same can be said of Ida Nicolai, whose chief efforts in the comedy line are in trying to see how grotesque she can appear in the use of freak clothes and hats. The show is divided into several sections with three olio acts separating. Nothing new is used, the comedy running close to roughhouse at all times and with such spice injected. Probably the blue-pencil work of the house manager took Gardner's best weapon away. The show has a couple of useful women in Mildred Valmore and Annette Wittale. The former stands out like a million dollars in this show and with half a chance with some real stuff ought to prove her real worth. She looks and acts the part all through. Miss Wittale runs her a close race, putting over several hits in the way of numbers and with Miss Valmore injects the only life there is in the show. Miss Wittale appeared to be suffering from a cold which she probably caught by making the trip to Frisco in a soubrette costume of regulation scantiness. There were several bits and numbers which appeared to have been lifted from other shows. The "Patsy Did It" number is a steal from the "Pink Lady" and the march of the Scotch lassies looks like a copy of Dave Marlon's number, but, Oh, how different. The best looking number was held to the last, the only time the chorus made a really nice appearance. There was also a "conch" number, but Annette Wittale, who was dressed for it, didn't even suggest a wiggle. The show has a good singer in Hugh Bernard, and at times Sam Collins gives evidence of being able to do something with good material.

Flossie Gaylor is active all through the show, but is also a sufferer from over-doing the grotesque stuff. She drew some laughs, but needs to get away from the grotesque make-up when Miss Nicolai is working it so hard. The olio acts offered by Bernard and McCarthy in blackface; Valmore and Collins, and Gaylor and Wittale were of about the same order, the singing carrying each one through. There is a whole lot needed to place the Bohemians in anything like the "good" class and the comedy is the most in need of help. A fat man and a fat woman in the audience, who got caught between the seats when they tried to pass each other got more laughs than the whole show.

GAYETY (John P. Eckhardt, mgr.).—Dave Marlon's Dreamland Burlesquers packed them in here all week, despite the handicap of zero temperature and the worst weather for an opening night this season.

CASINO (Elias & Koenig, mgrs.).—Clark's Runaways. Good business.

TROCADERO (Sam M. Dawson, mgr.).—Merry Maidens.

The Apollo will open next week playing vaudeville. Six acts weekly, split. William Littman will manage the house.

It is reported that Tom Hunter now with Chas. J. Kraus Agency will be with the Nixon-Nirdlinger Agency in the near future.

John J. Collins a newspaperman, connected with the Public Ledger of this city, is the author of "The Club Woman" being played successfully on the United Time by Franklin Wilson and Co.

Chas. S. Doolin signed a contract for two years as manager of the Philites and will cancel all his vaudeville engagements after January. There was considerable trouble between Doolin and President Fogel, but this was patched up by friends. Doolin is very popular here and his signing pleased the thousands of followers of the club.

BIJOU (Jos. Dougherty, mgr.; agent, U. B. O.).—Fred Dupres; Robert Hildreth & Co. in "The Four Leaf Clover"; Ioleen Sisters; Warren Hatch & Co. in "The Bachelor's Boy"; O'Dowd & Rose; Van & Carrie Avery; Luce & Luce; John LeClair.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Charlotte Parry in "Into the Light"; Hugh Lloyd & Co.; Walter Lawrence & Co. in "Just Landed"; Grace Edmonds; Armstrong & Clark; Harcourt & Leslie.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Murphy's American Minstrels; Girard & Gardner; Clarence Sisters & Brother; Jules Herron; Pierce & Roslyn; Gardinetti Brothers.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Four Diving Norlins; Kelso & Leighton; Margaret & Alice Sawyer; Julia Allen & Waltsing Horse; De Pace Brothers; Uno Bradley; Golden & Hughes.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon Nirdlinger Agency).—Bert Shepard; Niblo & Reilly; Number 44; The Spauls; Smythe & Davies; Mayor and The Manicure.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon Nirdlinger Agency).—11-13. Youturkey; Silveti Troubadours; Height & Deane; Spiegel & Dunn; Richardini Troupe.

POINT BREEZE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—11-13. Four Howards; Parks & Vinton; Frank Bucher; Speck Bros.

COCKEY (Nixon-Nirdlinger Agency).—11-13 Chess & Checkers.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman Agency).—Bennett & Rooney Circus; Bel Canto Circus; Turner & De Armo; Clara Rogers; The Raymonds; William Pitts.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman Agency).—11-13. Mildred Jewell & Co.; Soroghan, Lennox & Co.; Usher & Whitecliff; Dugan & Raymond; Gene Washburn.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman Agency).—11-13. The Hill lards; Offerman, O'Donnell & Kaufman; Francis & May; Arthur Morris.

FRANKLIN (Miller & Kaufman, mgrs.; agent, I. Kaufman).—The policy was changed to "pop" vaudeville this week, playing five acts, three shows daily. The bill: Laughing Horse; Sherman & McNaughton; Wood, Hyland & Co.; Black & McCone; Eleanor Dunbar.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Carlo's Circus; Law & Patterson; Longdrake, Edwards & Parker.

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LITTLE PICKANINNY AND THERE WAS A
LITTLE CHICKEN IN THE MOON

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lor Agency).—11-13, Flying Warts; Zeda &
Root; Monarch Comedy Four; Brownings;
Gordon and Warren.

HARTS (John Hart, mgr.; agent M. W.
Taylor Agency).—Superba; William Terris &
Co.; Cotter & Boudien; Cora Hall; Three
McKenzie Sisters; Hoopland.

COLONIAL (Al White, mgr.; booked direct)
—Sheppard & Ward; Kip Lee; Cross & Ver-
no; Holden & Harron; White Eagle & Co.

GREAT NORTHERN (M. Greenwald, mgr.;
agent, H. Bart McHugh).—11-13, The Nellies;
Buch Bros.; Morin; Elsie Van Naly.

GLOBE (B. Israel, mgr.; agent, H. Bart
McHugh).—11-13, Harris Twins, Peppino, Jeff
& La Vern Healy; Jones & Doolet.

PLAZA (Chas. Oelschlagel, mgr.; agent,
H. Bart McHugh).—The Naginleys; Hally &
Noble; Harry Hargraves & Co.; George (Jan-
cy); Winston's Seals.

AUDITORIUM (W. C. Herchenreider, mgr.;
agent, H. Bart McHugh).—11-13, Berg &
Grim; Parvia, Phillips & Gardner.

GERMANTOWN (W. Stuenkel, mgr.;
agent, Chas. J. Kraus).—11-13, Moulton Trio;
James Kennedy & Co.; Shepp's Animal Circus;

Stewart & Desmond; Lillian Murtha.

MODEL (H. A. Lord, mgr.; agent, Chas.
J. Kraus).—11-13, Mascot Sisters; Coogan &
Bancroft; Mart Simon; Delmore & Carmena.

IRIS (M. J. Walsh, mgr.; agent, Chas. J.
Kraus).—11-13, Marlon & Plunkett; Bob War-
ren; Five Musical Durands; Ed. Todd.

LINCOLN (M. Klein, mgr.; agent, Chas. J.
Kraus).—11-13, Smith Bros.; Charles Klass;
Princess Elizabeth.

AURORA (Donnelly & Collins, mgrs.;
agent, Chas. J. Kraus).—11-13, Adeline Don-
nelly; Fields & Williams; Marie Lee.

ALEXANDER (G. Alexander, mgr.; agents,
Stein & Leonard).—11-13, Burton & Primrose;
Manhattan Trio; Tomson & O'Brien; Chas.
Nelson.

CRYSTAL PALACE (D. Bayleson, mgr.;
agents, Stein & Leonard).—11-13, Brandon &
Taylor; Leech Trio; Ernest & Halas; Taylor &
Price; Dunn & Brand; Rapoport, mgr.; agents,
Stein & Leonard).—11-13, Brunswick Wild
West Co.; Will & Mable Casper; Bowers &
De Vial; Edith Barton.

RIDGE AVENUE (E. G. Johnson, mgr.;
agents, Stein & Leonard).—11-13, Albert's
Bears; Y. T. Duffy & Mercedes Lorenz, dandy
duo; Kitamura Japa. wonders; The Four Cast-
ers (New Acts); Viola Duval, vent big; The
Three Todds, clever steppers; "Baseballists,"
well liked.

LYRIC (D. Tyrell, mgr.; agents, Stein &
Leonard).—11-13, Stewart Raymond Musical
Company and specialties.

HIPPODROME (Chas. Seagal, mgr.; agents,
Stein & Leonard).—11-13, Wharton Sisters;
Veronica & Hurl Falls; Raymond Knox.

MAJESTIC (J. Supple, mgr.; agents, Stein
& Leonard).—11-13, Grace Robinson; Six
Gumdrops; Edna & Harry Rose; Winifred
Gargrave.

FAIRHILL PALACE (C. Stengle, mgr.;
agents, Stein & Leonard).—11-13, Foster &
Dunbar; Aerial La Rue; Clarine Moore.

ATLANTIC CITY

By I. B. FULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr.;
agent, U. B. O.).—Charles Leonard Fletcher
& Co., a corking playlet; Morris & Allen, a
hit; Jas. T. Duffy & Mercedes Lorenz, dandy
duo; Kitamura Japa. wonders; The Four Cast-
ers (New Acts); Viola Duval, vent big; The
Three Todds, clever steppers; "Baseballists,"
well liked.

MILLION DOLLAR PIER (J. L. Young &
Kennedy Crossan, mgrs.; Wistar Grockett,
bus. mgr.).—Pictures.

STEEPLECHASE PIER (R. Morgan & W.
H. Fennan, mgrs.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

CENTRAL (Karrar & Short, mgrs.).—Pic-
tures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—
11-13, "The Cowboy and the Thief."

Orleate Vesella, the well-known "Impres-
sionistic" band master, was operated on for
appendicitis last week at the German Hospi-
tal, Philadelphia, by Dr. John B. Deaver.
Reports are that he is recovering. The affec-

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tion caused the abandoning of a proposed
tour of the Italian and his crack band.

Irving Berlin, the young wonder of the
newly-organized Waterson-Berlin-Snyder Mu-
sic Publishing Co., is here for a well-earned
rest. He is well known and well liked here.
Max Winslow, the professional manager of
the concern, left here about two weeks ago.
Max made a long stay in a successful effort
to regain his health. In fact, he was here so
long that he was becoming known as one of
the "natives."

Yvette, that Titan-haired soubrette, who
played Young's Pier last week, slipped and
fell on the stage at the Saturday matinee.
Luckily, the only damage done was the break-
ing of the neck of her violin. While she was
shaken up a bit, she pluckily borrowed the
leader's violin and finished her act.

Tom Campbell, who was formerly clerk at
the Dunlop Hotel and who is well-known to
many of the profession, is now at Young's
Hotel. Greetings.

Joe Moreland ("the original talking picture
man behind the screen") is now a single in
vaudeville. He talks behind the screen for
one reel, from twelve to fourteen minutes
being consumed, for his offering. This should
prove a novelty in houses where it is a new
thing. Joe is working Camden for the first

three days this week and in Easton for the
last three. He originally was a feature for
William Gane in the old Manhattan in New
York. Later he has been working here and
in Philadelphia.

Frank Clark, manager of the Ted Snyder
Chicago office, is here for rest. Frank says
he has been going some for the past year
steadily.

The Central, a new picture house on Atlan-
tic Ave., (near Florida Ave.) opened last
week. It has a seating capacity of 692 and
is fitted up in very neat style. Karrar and
Short are the proprietors.

Messrs. L. S. Sire and W. L. Lykens were
here again for the week end. The former
has had an attack of rheumatism and comes
here to lose it. Bill comes down to see that
he does it.

Deep Stuff McKee has been engaged to ap-
pear in the opening production of Mort. H.
Singer's new Clark Street (Chicago) house.
The show was written by Addison Burkhardt.

BOSTON

By J. GOOLTZ.

PARK (W. D. Andreas, mgr.; K. & E.).—
"The Country Boy" was welcomed. Looks
as if he might stay awhile.

BOSTON (Al Levering, mgr.; K. & E.).—
"The Trail of the Lonesome Pine" has taken
hold. Receipts are good. People are talk-
ing about the show.

MAJESTIC (E. D. Smith, mgr.; Shubert).—
"Baby Mine" with Marguerite Clark, turning
them away.

GLOBE (R. Jeanette, mgr.; Stair & Wil-
bur).—"Mutt & Jeff" is the best money maker
in town among the legitimates.

PLYMOUTH (Fred Wright, mgr.; Liebers).
—"She Knows Better now" is not the attrac-
tion. It is May Irwin who gets the billing
and the receipts.

SHUBERT (E. D. Smith, mgr.; Shubert).—
"The Faun," with William Faversham. A
wonderful play, with a wonderful star, doing
wonderful business.

THEMONT (John Schofield, mgr.; K. & E.).
—"Ziegfeld Follies" still a big attraction
playing to capacity.

HOLLIS (Charles B. Rich, mgr.; K. & E.).
—"The Concert" doing well. Better billing
would make better business.

COLONIAL (Thomas Lothlin, mgr.; K. & E.).
—"The Pink Lady" is showing the S. R. O.
also to every performance.

CASTLE SQUARE (John Craig, mgr.).—
Eighteenth week of stock to capacity. This
house is an institution.

GRAND O. H. (George Magee, mgr.; Stair,
Wilbur & Magee, mgrs.).—"Everyman's
Daughter." The house draws the attend-
ance.

KEITH'S (Harry E. Gustin, mgr.; agent, U.
B. O.).—The acts on this week's bill looked

like the best of the season. Everything went
with a hurrah. The Three Navarros, opened
big. Charles Cartmel and Laura Harris, in
No. 2 position, nearly stopped the show.
Frank W. Stafford & Co., dainty and unique;
Corcoran & Dixon, filled on a disappointment
and the others were never missed; Anne
Crew & Co. (New Acts); Clarice Vance still
there with the material; William Rock and
Maud Fulton, a big hit; Fred Warren & Matt
Keefe, next to closing position; Reed Bros. &
Lazarus, held an audience of commuters;
pictures.

NATIONAL (G. A. Ryder, mgr.; agent, U.
B. O.).—Hardeen; Frank Bush; agents, Mo-
Carthy & Co.; The Grasers; Mays & Addie;
The Wheelers; Jerge & Hamilton; Mints &
Wertz; pictures.

ORPHEUM (V. J. Morris, mgr.; agent,
Loew).—Asaki & Co.; Andy McLeod; Hyde
& Williams; Fitzgerald & Odell; Perry &
Bartlett; Marie Dreams; Roy Anton; Myrtle
Field; Dave Kinder; Excella & Frank; Mar-
kee Bros.; Vedder & Morgan; Hanson &
Bljou; Long Sisters; Martin & Co.; Frank
Meagher; pictures.

SOUTH END (Louis M. Boss, mgr.; agent,
Loew).—Frank Meagher; Martin & Co.; Long
Sisters; Hanson & Bljou; Vedder & Morgan;
Markee Bros.; Excella & Frank; Dave Kinder;
Myrtle Field; Roy Anton; Marie Dreams;
Perry & Bartlett; Fitzgerald & Odell; Hyde
& Williams; Andy McLeod; pictures.

HUB (Joseph Mack, mgr.; agent, Fred
Mard).—Gertie Carlyle; Musical Parshleys;
Loretta Twins & Co.; Bouden & Quinn;
Elsie Taylor; Prentiss & Cornell; pictures.

BEACON (J. Laurie, mgr.; agent, Fred
Mard).—Deyo & Rehn; Thomas & Coates;
Marie Carria; Degam; Farley & Butler; Ro-
gers & Evans; Rubie Barron pictures.

SHAWMUT (F. L. Browne, mgr.; agent,
Fred Mard).—Gere & Delaney; Friedman &
Clark; Creighton Bros.; Blacaux; Nebraska
Bill & Co.; Stevenson & Nugent; George
Fredo; Anita Primrose; Adelaide & Lawrence;
Les Mountford; pictures.

BACK BAY (Ed. Price, mgr.; agent, Na-
tional).—Lambert Bros.; Jack Lowry; pic-
tures.

NORFOLK HALL (H. Toomey, mgr.;
agent, National).—Rose Emmett; Kerwin
Bros.; Alice Cawley; Johnson & Crawford;
pictures.

OLYMPIA (F. Woodward, mgr.; agent, Na-
tional).—Ragani; Hughes & Welch; pictures.

PASTIME (J. Murphy, mgr.; agent, Na-
tional).—Sig. Guilmette; Lyceum Trio; Nart
Hove; Mae Rooney; pictures.

OLD SOUTH (F. Collier, mgr.; agent,
Church).—Dale & Clark; Wagner & Lee;
Stuart & Dale; Waldron & Vase; Max Rosal;
Evelyn Cunningham; Jack Nicholas; Ken-
tucky Trio; pictures.

WASHINGTON (F. Collier, mgr.; agent,
Church).—Marsh & Elwood; Ryan & Means;
Barrett & Banc; Will Hartford; Lulu Thels;
Elton Slater; pictures.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Monday 10).—Savoy Trio,
opening, did excellently; John McCauley, his-
torically inept; the Whitakers, pleased.
Charles Bowser & Co., held attention; Johnny
Ford, well received; Camille Ober (New Acts);
Hansplend Minaret, suffered through em-
ploying hackneyed numbers.

DAPHNE (Henry Greenwald, mgr.; Shu-
bert).—"Naughty Marietta" discloses pretty
music, a conventional book and a competent
cast; playing to good business.

ETHEL (T. C. Campbell, mgr.; K. & E.).
—"The Have."—In "The Have," finely in-
terpreted; drawing well.

CRESCENT (T. C. Campbell, mgr.; K. & E.).
—"Billie Birchie in 'Around the Clock'."

FRENCH O. H. (Julius Lavalle, impresario,
Lavalle's French Opera Co.).—"Mamzelle
Trompette," "Madame Butterfly," "L'arche de
Noe," and "Gaiety Green."

GREENWALL (Arthur B. Leopold, mgr.;
Loe Model Comedy Co.).

LYRIC (Bert Gagnon, mgr.; agent, Gagnon-Pol-
lock Players, in "The Christian").

When answering advertisements kindly mention VARIETY.

AT HAMMERSTEIN'S, NEXT WEEK (Jan. 15)

WINDSOR TRIO

A SINGING OFFERING WITH TRIMMINGS

Direction of ALBEE, WEBER & EVANS

THE CHADWICK TRIO

WITH IDA MAY CHADWICK

ORPHEUM CIRCUIT

Opening Jan. 15—Orpheum, Memphis

Week Jan. 22—Orpheum, New Orleans

THAT PAT CASEY DID THIS

ENTIRE NEW ACT NEXT SEASON WRITTEN BY HERBERT HALL WINSLOW.

MAJESTIC (Low Rose, mgr.).—Tyson Extravaganza Co.
LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.
ALAMO (William Guerlinger, mgr.).—Vaudeville.

The Orpheum broke its receipt-records last week. Cause: The show.

It is understood that at the annual meeting of the Mississippi State Fair Association, Assistant Secretary J. F. McCay will tender his resignation, and the office will be awarded to J. M. McDonald, manager for the past several years. It is the intention of the directors to make it more and more a state institution.

Robert Campbell, son of Bartley Campbell, who wrote "The White Slave," was the guest of relatives here last week. Mr. Campbell is an Orleanian by birth.

I. A. T. S. E. Local No. 39 gave a Dutch supper at the Hotel Ranson last week. International President Charles C. Shay acting as master of ceremonies, aided and abetted by Judge J. J. Fogarty.

The Feature Film Co. started in business last week with William Guerlinger as secretary and treasurer.

Through a suit filed in chancery court, a receiver is asked for the Gulfport Opera House and a dissolution of the partnership. The suit is filed by S. Campoli and Angelo Sacaropolis against J. E. Paoli, a partner and at present manager.

Joshua Pearce's beautiful new theatre in Canal Street will be called the "Tranon."

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And Her Side Partner "JOHNNIE"

AT THE GREENPOINT THEATRE NEXT WEEK

A SURE-FIRE HIT all along the line

Direction - - - - - AL SUTHERLAND, Inc.

DENVER

By CHAS. LONDONER.

(By Wire.)

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—"Courtiers," splendid; Tom Nawn & Co., laughing hit; Conrad & Whidden, did nicely; Mosher, Hayes & Mosher, funny; Arlington Four, good; Stuart & Keeley, pleased; Patty & Desperado, nice opener.
EMFREES (S.-C.).—"Swat Milligan," pleased; Howard & Lawrence, excellent; Two Roses, good; Richard Hamlin, clever; Edward Clark, scored; Charles Montrell, good opener.

BROADWAY.—Robert Mantell, big opening.
TABOR GRAND.—"Mutt and Jeff," immense opening.

The Crystal, formerly Pantages, goes under new management the 6th, Harry eBaumont, present manager, taking over the lease from Pantages. The prices will be reduced from 10-20c. to 5-10c., and they will run four acts and three pictures. Pantages bookings: This is the second time this season the policy of the house has changed regarding prices. Under the new regime, with 4 acts and pictures at 5-10c., the house comes in competition with the Baid theatre—the latter house running the same number of acts at same prices.

Denver has felt the bad business which has been prevalent all over the country, and one of the big houses will make a change of policy in a few weeks, to meet the conditions.

The moving picture proposition has fallen way below last season's business. There are about fifty picture houses in the city and only

"ARIS-MYSTERIE"?

Direction of **ALF. T. WILTON**

"CLEANING UP" on the "GOOD" TIME with the "GOOD LUCK" SONGS

ALEXANDER and SCOTT

"THAT HUMMING TUNE" "THE CAROLINA RAG" and
"YOU'LL NEVER KNOW the GOOD FELLOW I'VE BEEN"

three are making any kind of money—the Princess, Iris and Isla, which are located on Curtis street, the Rialto of Denver. These three entered into an agreement to play at 10c. some time ago, but the public couldn't see it, and the original price of 5c. was charged after a week of disastrous business.

ST. LOUIS

By J. L. ERNEST.

COLUMBIA.—Mlle. Daxie, well received; Sig. Bonfio & Ballet, received merited applause; Perry, Warren & Co., scored; Chas. Case; Blank Family; Rosa Couch; Geo. Welch; the Three Lyres; Lily Schreiber and the Wood Bros., all pleasing.

OLYMPIC (Walter Sanford, mgr.).—Francis Wilson in "The Bachelor's Baby," received an ovation due to his personal popularity.

SHUBERT (Melville Stoltz, mgr.).—Merle Cahill & Co. in "The Opera Ball," pleased a large-sized audience Sunday night. The company was blizzard bound, did not get into town until late and the curtain was rung up on the first act at 9.30 p. m.

CENTURY (Walter D. Cave, mgr.).—Henry W. Savage's "Excuse Me" failed to arrive in time for Sunday night performance, but scored heavily when shown Monday. Willis Sweetnam and Ann Murdock features of the cast.

AMERICAN (D. E. Russell, mgr.).—Edmund Elton in "Alias Jimmie Valentine," did nicely.

IMPERIAL (D. E. Russell, mgr.).—"The Fatal Wedding" opened to big business.

HAYLING (Harry Wallace, mgr.).—"The Squaw Man" pleased an unusual audience.

NEW HIPPODROME (Frank L. Talbot, mgr.).—A pleasing bill presented here this week. Circus acts predominated. Ella Nowlan Troupe, comedy acrobats and Geogh & Co., scoring big. Business good.

GAYETY (Chas. Walters, mgr.).—"The Passing Parade" did nice business.

STANDARD (Leo Reichenbach, mgr.).—"Cherry Blossom Burlesquers," drew business.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; K. & E.).—Mrs. Fluke in "Mrs. Bumpstead-Leigh," excellent comedy.

LYRIC (J. E. Fennessy, mgr.; Shubert).—"The Man from Home," William Hodge life of show; support disappointing save Helen Harvest.

OLYMPIC (Walter Woods, mgr.; B. F. Keith).—Aside from Miss McHenry's work, the company failed to interpret "The Lion and the Mouse" to best advantage.

WALNUT (W. F. Jackson, mgr.; S. & H.).—"The Goose Girl," well played.

PEOPLE'S (J. E. Fennessy, mgr.; Western Wheel).—"The Girls from Missouri" pleasing.

STANDARD (Frank J. Clements, mgr.; Eastern Wheel).—Harry Hastings' Show, giving satisfaction.

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Jan. 18-20 Willis Wood, Kansas City



EMPRESS (H. E. Robinson, mgr.; S-C; rehearsal Sunday 10).—Mistle Lockette, hit; Lewis & Pearson, hit; "The Devil and Tom Walker" featured; The Royal Zanzotto Troupe very good; Three Gamons, novelty.

HEUCK'S O. H. (Excelator Enterprise Co., mgr.; Ind.).—Royal Marionettes; Marie Thurman; Lable & Nelson; pictures.

AMERICAN (Harry Hert, mgr.; agent, Gus Sun; rehearsal Monday 9).—O. M. Paul, fair; Reece Bros. Africander Minstrels, featured; Three Deles, good; Prince & Virginia, good.

ROBINSON'S (H. L. McEwen, mgr.).—New stock company in "My Jim"; acceptable performance.

AUDITORIUM (J. R. Allen, mgr.; Ind.).—Stock set, "By Wit Outwitted," Eleanora Ripley featured, well produced; vaudeville, Frederick Wahl, Lane & Hamilton, Edward Harris, Salena & Almata.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Shanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lillian Russell, greatly pleased; Bert Leslie & Co., hit; Rewia & Von Kaufman, witty; Agnes Ahern & Co., fine; Al Lawrence, laughs; Morrissey & Hanlon, well liked; Cycling Brunettes, clever.

NEW (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—"The Shooting Stars," Green & Parker, stopped show; Ford & Laird, excellent; Franco, Palmer & Co., amused; Musical Clowns, fair; Harry Woods, clever.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Maxine Miles & Co., fair; Fieldings, big hit; Billy Lind, liked; Park & Vinton, pleased; Franklin Trio, appreciated; Miller & Russell, funny.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Roe Stehl in the department store comedy, "Maggie Pepper," made a strong impression before a large audience Monday night, notwithstanding the inclemency of the weather.

ACADEMY OF MUSIC (Tunis F. Dan, mgr.; K. & E.).—Elsie Janis in the amusing musical comedy, "The Slim Princess," charmed a fair-sized audience Monday night.

GAYETY (William Ballauf, mgr.).—Golden Crook Co., a pleasing and lively show to good houses twice Monday.

EMPIRE (George W. Rife, man. dir.).—Zalish's Own.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"Women Against Women."

MONUMENTAL (M. Jacobs, mgr.).—Thomashefsky's Stock Co.

LYRIC (Wm. Kinsey, mgr.).—10, Boston Symphony Orchestra.

ALTOONA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Master Jack Renahan, clever; Smith & Tan-

X. BAZIN'S FAR FAMED DEPILATORY POWDER

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sel, big hit: Chas. R. Sweet, laughing hit.
MISHLER (L. C. Mishler, mgr.).—9, Watson's Beef Trust; 10, Masd Adams; 12, "Excuse Me"; 13, "Uncle Tom's Cabin."
E. G. B.

BUFFALO.

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—Beyes & Norworth, artistic; Braden & Derrick, fair; Blason City Four, clever; Marie & Billy Hart, passed; Frederick Hawley & Co., encored; Westworth, Vesta & Teddy; Johnnie Johnson. LAFAYETTE (Charles M. Dagg, mgr.; rehearsal Monday 10).—"The Bouling House." GARDEN (Charles E. White, mgr.; agent, Columbia Circuit).—Robinson Crusoe Gloria. NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; rehearsal Monday 10).—Two Judges, clever; Holmes & Riley, pleased; Tunina & Ralston, passed; Lester & Kellert, scored; Cavana, good; Brocko, fine; Doris Usher, fair; Holmes & Holston, encored; Joe Whitehead, humorous; Three Moria, excellent. FAMILY (A. R. Sherry, mgr.; agent, Consolidated; rehearsal Monday 10).—Harringtons, humorous; Arthur Kirk, fair; Helen Pingree & Co., attractive; Nancy Lee Rice, scored; Boldena, encored; Bristol's Ponies, good.

PLAZA (Plaza Theatre Co., mgrs.; agent, U. B. O. Family; rehearsal Monday 10).—"Christmas at Higgins", fair; Laura Ordway, pleased; Lettingwell & Myera, good; Mastic Trio, clever; Ida Jorrell, classy; Francis Wood, fair; Williams & Lee, scored; Jack Richards, humorous; Darrel & Conway, hit; Geers, very clever.

STAR (Peter C. Cornell, mgr.; K. & E.).—Lina Abernethy in "Madam Sherry," capacity house.

TECK (John R. Olshe, mgr.; Shuberts).—"Chocolate Soldier"; business good.
LYRIC (John Laughlin, mgr.; S. & H.).—"Way Down East"; fair business, fair play.

BUTTE.

EMPRESS (W. J. Swartz, mgr.; rehearsal Saturday 11; agent S-C.).—Week 2, Kitty Rosa, good; Metzett Troupe, good; Harry Van Pousen, big; Princess Luba Meroff, entertaining; 4 Ball Players, big.

EMPIRE (A. B. Riddel, mgr.; Ind.).—Empire Burlesques, big business.

ORION (W. J. Swartz, mgr.; Ind.).—Crane Musical Comedy Co.

FAMILY (Chester W. Gillette, mgr.; Ind.).—Stock
BROADWAY (James K. Heslet, mgr.; K. & E.).—Jan. 9, "The Deep Purple"; 11, "Graustark."

SAM ADELSTYNE.

CANDEN.

BROADWAY (W. B. McCallum, mgr.).—4-6, Sylvester, good; Friendly & Jordan, fine; Chas. Terris & Co., fair; Theresa Miller, hit; Superbe, scenic; Jessie Wise Hall & Co., pleased; Louis Granat, fair; Mann & Franks, comic; Flying Henry, spectacular; Joe Moreland, very good.

TEMPLE (F. W. Falkner, mgr.).—4-6, "My Friend from Dixie," fair; 8-10, "What Women Will Do," ordinary; 11-13, "45 Minutes from Broadway."

FRANK SHERIDAN.

COLUMBUS.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 11).—Lane & O'Donnell, excellent; Kate Watson, liked; Porter J. White, good; Pauline and Doolin & McCool, attractions; Camille Trio, good; "Evolution of the Coon Song," interesting.

BROADWAY (James & Murphy, mgrs.; agent, S. & C.; rehearsal Monday 10).—Toku Klahl, liked; Josie & Willie Barrows, pleased; Eldon & Clifton, amused; Guy Bros., laughs; Bonhair Troupe, very good.

GRAND (W. L. Carney, mgr.; agent, Gus Sun; rehearsal Monday 10).—Musical Coattas,

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liked; Grace Wasson, fine; Jack & Noama Denny, entertaining; Edward Roeller Trio, excellent; Hillmans, amused.

HARTMAN (Lee M. Boda, mgr.; K. & E.).—11-13, Thomas A. Wise in "Capt. Whitaker's Place."

HIGH ST. (Chas. W. Harper, mgr.; S. & H.).—8-10, "The Girl from Rector's," good business; 11-13, "Henpecked Henry."

COLUMBUS (Thompson Bros., mgrs.).—Musical stock.

PRINCESS (Jim Maddox, mgr.).—Musical stock.

"CHIME."

DES MOINES.

ORPHEUM (Martin Beck, sen. mgr.; rehearsal Sunday 10).—Week 11, Seaback, pleased; De Faye Sisters, good; Harry Beraford & Co., scored; Brown Bros., pleased; "Drifting," hit; Van Hoven, liked; Odiva, feature.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

BERCHELL (Elbert & Getchell, mgrs.).—1-2, "Alma," good business.

MAJESTIC (Elbert & Getchell, mgrs.; S. & C.).—Miller, Eagle & Miller, pleased; Burnett, Klute & King, fair; Gilbert & Co., good; Tom Ripley, laughs; Arnold's Leopards, feature; S. Mayfair Trio, pleased; Billy Windom, scored; "The Small Town Johnny," good; Three Dreamers, good; Baader-La Valle Trio, scored.

JOE

KIMIRA.

MAJESTIC (O. H. Van Demark, mgr.; agent, U. B. O.; Monday rehearsal 12.30).—8-10, Alfred Ripon, good; Hyland & Farmer, well received.

LYCEUM (Lee Norton, mgr.; Reis Circuit).—8, Sam Bernard in "He Came from Milwaukee," large house; 10, "The Country Boy"; 11, "The Old Homestead."

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart); 8-11, Stanford and Western Players in "Leah Kleschna," large houses.

J. M. BEERS.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Monday 10).—Hines & Kimbell Troupe, excellent; Avonling & Lloyd, liked; Du Ball Bros., good; Homer Miles & Co., clever; Emil Buber, big; Boutin & Tison, good.

PARK (F. P. Herna, mgr.).—"Great John Ganton."

COLUMBIA (A. P. Weschler, mgr.).—"Mummy and Humming Bird."

MAJESTIC (J. L. Gilson, mgr.).—4, Nora Bayes & Jack Norworth, big; 10, "Madame Sherry."

HAPPY HOUR (D. E. Connelly, mgr.).—Musical Stock.

M. H. MIZZNER.

FALL RIVER.

ACADEMY (Geo. S. Willey, mgr.).—8-10, La Troupe Francals; 11, "Beverly of Graustark."

SAVOY (Julius Cohn, lessee and mgr.; agent, Loew; rehearsal Monday 10).—Paul Erry, good; Bert & Lottie Walton, applauded; Wm. E. Whittle, good; Ward Bros., very good; Willard Simms & Co., hit; Grace Leonard, good; Aykroyd & Morecroft, very good.

BIJOU (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—8-10, Norton & Ayres, good; John T. Murray, entertaining; Will Archib, very good; Venite, excellent.

11-13, Fitzgerald & O'Dell; Perry Sisters.

PREMIER (Chas. L. Benson, mgr.; agent, Loew; rehearsal Monday 10).—8-10, The Valdes, good; Prentice & Cornell, very good.

11-13, Bockman & Gross; Romale & Deleno.

EDV. F. RAFFERTY.

FORT WORTH.

MAJESTIC (A. C. Best, mgr.; Interstate agent).—Week 1, Marcellas, opened; Maurice Freeman & Co., hit; Five Lunds, good; Kenny

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"AROUND THE WORLD IN THREE MINUTES," By LOUIS CHEVALIER. **Featuring All REMICK HITS**

& Platt, well liked; Buford, Bennett & Buford, very good; Strolling Players, splendid; Zara Carmen Troupe, good.

HARRISBURG.

ORPHEUM (Winnier & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday 10).—Reck-Jaw Trio, pleased; Col. Sam Holdsworth, very pleasing; John E. Henshaw & Grace Avery, scored; Billy K. Wells, laughs; Five Melody Mads and a Man, hit; Kaufman Bros., went well; Staley & Birbeck, applauded.

MAJESTIC (N. C. Myrick, mgr.; Reia).—1, Helen Lowell, in "Rejuvenation of Aunt Mary," fair business; 2, "Gaiety Girls," fair; 3, Klutka Band, fair; 4, Emma Kamea and Emilio de Gogorra, capacity business; 10, Al G. Fields' Greater Minstrels; 11, "Excuse Me"; 12, Watson's Beef Trust; 13, "Easiest Way." J. K. J.

HARTFORD.

POLTS (O. C. Edwards, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Ye Colonial Sep-tet," went big; Cook & Lorena, stopped show; R. A. G. Trio, opened big; Tim Cronin, laughs; Henry Horton & Co., pleased; Ethel Green, hit; Valletta's Leopards, sensational.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Monday & Thursday 11).—8-10, Musical Gordon Highlanders, big; Blanche Craig & Co., laughs; Arthur Browning & Dog, clever; Manley & Walsh, good; 11-12, Musical Gordon Highlanders; James Burns; Earlene & Wynne; Hilton & Bannon. PARSONS (H. C. Parsons, mgr.).—10-11, Grace La Rue in "Betsey"; 12-13, John Drew in "A Single Man"; 17, "The Concert." R. W. OLMSTED.

HOOVERSTOWN.

VIRGINIAN (Max M. Nathan, mgr.; W. V. M. A.).—4-6, Eva Thatcher, pleased; Chas. Hall, good; 8-10, Prof. Carl's Acrobatic Dogs; Cera Wilmont. McFIRREN O. E. (Mr. McFirren, mgr.).—1, Murky Bros., Bohemian Musicians. BIGGS.

KANSAS CITY.

(By Wire.)

ORPHEUM.—Nat. Willis, hit; Australian Woodchoppers, scored; Nichols Sisters, pleasing; La Titcomb, entertaining; De Faye Sisters, enjoyable; The Seabacks, well received; W. D. Patton & Co., fairly well received. EMPRESS.—Harry First & Co.; Chas. Bailey Trio; Hume & Haynes; Powder & Chapman; Two Singing Girls; Speed Artists, furnished good bill.

WILLIS WOOD.—"The Spring Maid" is playing its second week. SHUBERT.—"Everywoman," a splendid story splendidly told. GRAND.—"Mutt and Jeff" gave fair performance.

GALETT.—Don Welch Show gave burlesque treat.

CENTURY.—"The Ducklings," splendid show. CONVENTION HALL.—Rhoda Royal Circus in daily exhibitions. PHIL McMAHON.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct., Monday rehearsal 10).—Week 1, excellent program; John & Emma Ray, big; Les Fred Nad, novel; Mr. & Mrs. Jack McGree-

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vy, (funny; Four Entertainers, artistic; Mile. De Fallieres, entertaining. Holdover—Diamond & Nelson; Brown, Harris & Brown; Six Bricks.

EMPERESS (D. B. Worley, mgr.; S. C. agent; Monday rehearsal 11).—Week 1, "Telephone Girl," big; Burgos & Clara, dextrous; Kennedy & Williams, comic; La Verne Barber & Co., good; Barnard & Arnold, snappy; Luigi Del Oro, pleasing; Madane Phillips, catchy.

FATHERS (Carl Walker, mgr.; agent, direct; Monday rehearsal 11).—Week 1, D'Urbano Band, took well; Lamb's Manikins, entertaining; Wilson & Cumby, good; James Smith & Co., fair; Charles & Madeline Dunbar, clever; Dave Nowlin, good.

(J. A. Quinn, mgr.; agent, direct; Monday rehearsal 11).—Week 1, Gladstone Sisters, clever; Albert Rozella, good; Harmonious, pleasing.

MAJESTIC (Oliver Morosco, mgr.; Shubert).—"Girl of the Golden West"; week 2, "Bohemian Girl."

MASON (W. T. Wyatt, mgr.; K. & E.).—Anna Held; week 2, "Fortune Hunter."

LYCEUM (Clarence Drews, mgr.; Cort).—"Rosary"; 8, "Checkers."

EDWIN F. O'MALLEY.

MANCHESTER.

AUDITORIUM (M. Lorenson, mgr.; agent, U. B. O.).—4-6, Hennings, Lewis & Hennings, good; St. Stephens, good; Three Shorties, big hit; 8-10, Gibson & Ranney, good; Ziska & Saunders, good; Johnny Yeager, fair; 11-12, Capt. Powers & Co.; McGerry & Rerers; Ishikawa.

NEW PARK (F. P. Belmont, mgr.).—4-6, Barlowa, good; "Devil, the Servant and the Man," good; Lola Reiss, fair.

MECHANICS (Daa Gallagher, mgr.; agent, Loew).—4-6, Helen & Langdon, fair; Sig. Guilmette, fair.

STEVE BARRY.

MERIDEN.

POLTS (R. B. Royce, mgr.; K. & E.; J. F. Clancy).—2, "Pearl Maiden," with Jeff De Angella, fine business; 3, "The Talker," with Tully Marshall, fair business; 4-6, Tiana Midgots; Ward & Culhane; Basil Brady; 8-9, Geo. Allen & Co.; Eccentric Wheeler; Maximo; 10, "The Girl in the Taxi"; 11, "The Spring Maid." S.

NEWARK.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Empire Woman's Orchestra, enjoyed; Macart & Bradford, hit; Bergman & Clark, good; Wynne & Russon, nicely; W. S. Dickinson, funny; Ranson & June, clever; Van Dyke, well; Four Bards, great.

COURT (Wm. E. Smith, mgr.; agent, Loew).—Willard Hutchinson & Co., humorous; Wm. Robinson, clever; Ed. Estus, hit; Green & Parker, sassy; Steele & McMaisters, good; Douglas Flint & Co.

WASHINGTON (Chas. Crane, mgr.; agent, Fox).—"At the Mouth of the Crater," hit; Quinn & Quinn, good; Margaret Ferguson, classy; Roy, funny; Robert Conley, nicely.

ARCADE (L. O. Mumford, mgr.; agent, Arcade Co.).—Good & Bright; Mayne Pleasance; Howard Thurston; Gordon Bros.; Tom Whitaker; Mario Sisters; Four Chords.

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 You're My Girl Now

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NAVARE (Nemrow & Harrington).—George Smith, clever; Neil McKinley, entertainer; Amelle Wood; Wilbur Gardner; Fred. Rose; James McNally; Rice's Orchestra; Hungarian Marimba Band.

GAYETY (Leon Evans, mgr.).—"Midnight Maids," good business.

MINER'S (Frank Abbott, mgr.).—"Ideals," with Toots Paka & Co., drawing crowded houses.

SHUBERT (Lee Ottelengui, mgr.).—"Low Fields in 'The Henpecks,'" big crowd.

NEWARK (George Robbins, mgr.).—"Fortune Hunter," doing nicely.

ORPHEUM (M. R. Schlesinger, mgr.).—"Are You a Mason?" good houses. Mabel Brownell returns to company next week.

COLUMBIA.—George Jacobs, mgr.).—"Billy the Kid," fairly well.

JOE O'BRYAN.

NEW HAVEN.

POL'S (S. Z. Poll, prop.; L. H. Garvie, mgr.; agent, U. B. O.; rehearsal Monday 10).

—Kaufman Troupe, very good; Kate Ellnor & Sam Williams, funnier than ever; Mms. Benson, interesting; Barnes & Robinson, entertained; Sisters Meredith, generously received; Gordon & Kurlay, good; Rembrandt, opened.

E. J. TODD.

PAWTUCKET.

SCENIC (Charles Allen, mgr.; agent, U. B. O.).—Linton & Lawrence, clever; Ronair & Ward, fine; Claudius & Scarlet, good; Elliot, Belmont & Elliott, fair; Gibson & Ranney, good; Hugh Blaney, fair.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Mms. Sumiko, featured; Hanlon Bros., enjoyed; Paul Dickey & Co., good; Four Solie Bros., fine; Welch, Mealy & Montrose, well done; Helm Children, clever; Fay, Two Coleys & Fay, laughter; Louise Stickney's Circus, applause; Dennis Bros., darlings.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Three Musical Ibsons, novelty; Mr. & Mrs. Arthur Wilbur; Clate & Lottie Wadsworth, very good; Charles Bell; Vann & Vandette, clever; Helen Ogden, enjoyed; Wray & Rossiter, good; William Frowell, much applause.

GAYETY (Henry Kurtzman, mgr.).—Behman Show, large houses.

ACADEMY (Harry Williams, mgr.).—"Yankee Doodle Girl."

LYCEUM (C. R. Wilson, mgr.; agent, Stum & Haviland).—Chauncey Cicotti, in "Macushia," capacity house.

ALVIN (John B. Reynolds, mgr.; agent, Shuberts).—"Pinafore," large house.

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"Girl of My Dreams," a full house.

DUQUESNE (Management of John P. Harris & Harry Davis).—Stock.

HARRIS (John P. Harris, agent & mgr.).—Edmund Stanley & Co., decided hit; Mr. Quick; Steven & Vicara, novelty; Manuel Alexander & Co., very good; Ivy & Ivy, applause; Eugene Trio, enjoyed; Francis & Crawford, very good; Estrella Sisters, pleased.

M. S. KAUL.

RAWSON and CLARE

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DAINTY SINGING COMEDIENNES

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Louise Dresser

IN VAUDEVILLE

Direction MARTIN BECK

Marguerite Starr

IN VAUDEVILLE

FIQUA.

BIJOU FAMILY (Geo. Ziegerfelder, mgr.; Sun Circuit).—4-6, Best & Ward, excellent; Foot Gardeners, well received; 8-11, Hawthorns Minstrel Maids; 11-14, Purkin Colored Trio; Leslie & Day; Travis Ray & Co.

MAYO (M. L. Shea, mgr.).—8, "Uncle Tom's Cabin"; 22, "Chocolate Soldier."

PLAQUEMINE.

HOPE OPERA HOUSE (Lionel Delacroix, mgr.).—28-29, "Matinee Girl." Show fair, attendance poor; 31, "Lion and the Mouse," good show, biggest house of season.

HY. A. EPHRAIM.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—8-10, "The Gamblers."

KEITH'S (James W. Moore, mgr.).—Annie Yeamans, good; Fox & Ward, impression; Ward & Curran, good; Lottie Gilson, fine; Mr. & Mrs. Harry Thorne, excellent; Gus Williams, big; Allen & Clark, clever; Bartley McCullum & Co., excellent.

PORTLAND (J. W. Greeley, mgr.; agent, Loew; rehearsal Monday 10.30).—Conroy & La Diva, featured; Manning & Ford, fine; Kaehima, clever; Makrenko Duo, good; Finlay & Burke, laughing hit.

CONGRESS (Earle Bishop, mgr.; agent, Quigley; rehearsal Monday 10.30).—Woockens; Le Boeuf Bros.; Johnnie Reilly; Mildred Prescott.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr.; agent, direct; rehearsal Monday 11).—Week 1, Five Cycling Marietta, strong feature; Davis & Rodgers, excellent; Arthur Rigby, scream; Cooper & Davis, good; Lee Arboe, clever.

ORPHEUM (Frank Coffinberry, mgr.; agent, direct; rehearsal Monday 10).—Week 1, Charley Grapewin & Co., excellent; Reynolds & Donagan, novel; Schenck & Van, good; W. Vanla, en vogue; Oscar Lorraine, good; Ruby Raymond & Co., fair; Bob & Tip, excellent.

EMPRESS (Chas. Ryan, mgr.; agent, S.-C.; rehearsal Monday 11).—Week 1, "A Night in a Police Station"; Hal Stephens; Luckie & Fox; Robert & Robert; Lillian Selger; Joseph K. Watson.

LYRIC (Keating & Flood, mgr.).—"Frolics 1913."

W. R. BREED.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday & Thursday 10.30).—Van Harding, clever; Jeter Rogers & Co., pleased; Longworths, nicely; Fred Sanford, laughs; Lewis Harr & Co., well received.

HIPPODROME (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Three Singing Comiques, liked; Morin, good; Gorman & West, good; Nelson, clever; Buck Bros., well received; Edwards' Dogs, headline.

G. R. H.

RICHMOND.

ACADEMY (Leo Wise, mgr.).—1, "Introduce Me"; 6, "The Chorus Lady."

BIJOU (C. I. McKee, mgr.).—"Silver Threads," good business.

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EMPIRE (Louis Myers, mgr.; U. B. O., agent).—Week 2, Louise Stinky's Circus, very good; Mark Sullivan, well; Watson & Little, good; Duffy & Lorenz, hit; Juggling Muliera, fine.

LUBIN (M. S. Knight, mgr.; Norman Jefferies, agent).—Week 2, Al Sweeney, fair; Miramba Quintet good; Miller Bros., featured.

THEATRO (D. L. Toney, mgr.; Gus Sun & Nerdlinger, agents).—Week 2, Ver Vallen & Co., hit; Billy Dale, good; Al Wardo, entertaining; Four Lessers, featured.
GERSON W. HELD.

ROANOKE.

JEFFERSON (Isador Schwartz, mgr.; Norman Jefferies, agent; rehearsal Monday and Thursday 2).—8-10, Ford & Louise, well liked; McCarvey, very good; Grimm & Satchell, went big; Alethea, featured; 11-13, James O'Neill & Co.; Savoy & Savoy; Arthur Connelly; Alethea.

ROANOKE (William P. Henritze, mgr.; U. B. O., agent; rehearsal Monday 10.30).—8-13, Great Bantell, did well; Pope & Uno, very good; Mab & Weis, well received; Brent Hayes, scored; Watson & Little, laughs.
T. F. B.

SALT LAKE.

(By Wire.)

ORPHEUM.—Rooney & Bent, big; Ed. Bernard, great; Hinton & Wooten, immense; Lynch & Zeller, hit; Mazie King, pleased; Ethel McDonough, pleased; Knight & Doyar, scored. Great business at box office.
EMPRESS.—Kenny & Hollis, immense; Four Bannans, hit; The Torleys, liked; Grace Carmond, fair; Moore & Palmer, ordinary; Reeves & Bradcome, fair. Attendance, big.
GARRICK.—"The Three of Us," playing to good business, well liked.

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LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Week 1, "Mira Wiggs of the Cabbage Patch," very good.

RIJOU (Henry C. Fourton, mgr.; agent, Wells Circuit; rehearsal Monday & Thursday 2).—Week 1, Halley Trio, great; Connie Craven, excellent; Jimmy Leonard, hit; Lamme & Hildres, clever; Lopes & Lopes, immense; Silvano & Co., distinct novelty; Davenport & Francis, good; Chief Co-Ko-Mon, artistic; 8-10, Jack & Mable Piers, scored well; Martyna, clever; Gilmore Sisters & Brighton, bright and catchy; Misuno Japs, wonderful; 11-13, Bailey & Edwards; Oscar Courtney; Laf-Raisers; Adams Bros. "REX."

SPRINGFIELD.

POLI'S (S. J. Brown res. mgr.; agents, U. B. O.).—rehearsal, Monday 10.—O'Karna, novel; Marguerite Starr, pleasing; Gardner & Stindard, good; Norman & Toney, passed; Alda Overton Walker & Co., pretentious; Ray & Rogers, clever; Kremka Bros., good closer.
GILMORE (Robt. McDonald, mgr.).—8-10, Columbia Burlesques; 11-13, "The Third Degree."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—4-5, Sothern & Marlowe S. R. O.; 11, John Drew in "A Single Man"; 12, "The Concert."

SPRINGFIELD, O.

NEW SUN (Gus Sun).—Julia Held & Co., hit; Nettie Boren & Co., very good; Kennedy Sisters, nicely; Stanley & Scanlon, good; Four Everetts, very good.
FAIRBANKS (Valentine Co.).—9, Louis Mann in "Elevating a Husband"; 13, Aborn English Opera Co.

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Follett Lonnie Bullock Providence
Follette & Wicks 1521 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force John 200 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Formey Geo Walther House Wigan Eng
Foster Billy 2516 Centre Pittsburg
Foster Phyllis Darlings of Paris B R
Foyer Eddie 2920 Pierspont Cleveland
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Pittmore Rochester
Fox & Ward O H Manchester
Francis & Lewis Orpheum Canton O
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 123 New York
Francisco 242 N Clark Chicago
Frank & Truman Rice Keltia Providence
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Frevell Fred Central Ohio Me
Fredericks Musical Box 40 Phenicia N Y
Frey Twins Keltia Boston
Frobel & Ituge 214 W 23 New York
Frosini Orpheum Baltimore
Furman Radio 801 Prospect av N Y C

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 292 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Gertrude 444 Kenners av Chicago
Gardner & Stoddard 246 Bushwick Brooklyn
Garfield Frank Passing Parade B R
Gase Lloyd Broadway Gaiety Girls B R
Gaylor Chas 763 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germane Anna T 25 Arnold Revere Mass
Giles & Stoddard 216 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & La Moine 1418-22 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 148 W 45 N Y
Godfrey & Henderson 122 W 45 N Y
Gofforth & Doyle 281 Halsey Bklyn
Golden Max & Ida Boston
Golden Morris Princess Mason City
Gouman Joe 2020 N 2 Philadelphia
Goodred J Fox Aurora
Goodwin Irving Girls from Happyland B R
Gordon Geo F Girls from Happyland B R
Gordon Paul Shuman Frankfurt Ger
Gordon & Marx Hippodrome Cleveland
Gorris El 1211 Bway N Y
Gordon Ed 31 4110 Drexel av Chicago
Gordon Don 1777 Atlantic av Bklyn
Gardina & Barber 20 So Locust Haverstown Md
Gordon Bros Boxing Kangaroo Keltia Toledo
Goss John 25 Haverhill Mass
Gossane Baby 400 So 6 Columbus O
Gottlieb Amy 600 N Clark Chicago
Govt Trio 254 Willow Akron O
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Greta Winifred Ginger Girls Co B R
Gremmer & Nelson 1427 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 2208 Kirkwood av Pittsburgh
Griffith Marjorie 12 W Eagle Buffalo
Griffith & Hinn 1228 Canby Philadelphia
Griffith & Satchel Jefferson Road
Grimes Tom & Co Williamstown N J
Grossman Al 522 North Rochester
Gruber & Kew 402 Av E Elm Mich
Guillfoyle & Charlton 202 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Briscane 54 Orchard Norwich Conn
Hall George F Hippodrome Boscombe Eng
Hallie Dogs 111 Walnut Devere Mass
Hansen Nan 1621 17 av Denver
Hanson Boys 21 E 98 N Y
Haltan Powell Co Colonia Indianapolis Indef
Hamilton Estella Family Moline
Hamilton Harry 257 Jelliff av Newark
Hampton & Bassett 237 Poplar Cincinnati
Hans O Scott 218 Elm
Hansome & Co Palace Haverston

When answering advertisements kindly mention VARIETY.

Harvey Lou 551 Lenox av New York
Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland
Harrington Harry Star Show Girls B R
Harrington Bobby Girls from Missouri
Harris Murray 401 Boulevard B
Harris & Randall Lyric Butler
Hartley Johnnie 703 Harrison av Sorar
Hart Bros 234 Central Central Falls R
Hart Marie & Billy Shea Toronto
Hart Maurice 156 Lenox av B R
Hart Stanley Wanda Hymn Los Angeles
Hartman Gretchen 521 W 135 N Y
Harvey De Vora Trio Majestic Chicago
Haskell Loney Columbia St Louis
Hatches 41 E 132 New York
Hathaway Madison & Mack 328 W 96 N Y

E. F. HAWLEY AND CO.

Next Week (Jan. 15), Shea's Toronto.
EDW. S. KELLER, Rep.

Hawley Fred E & Co Sheen Toronto
Hawthorne Hilda Greenpoint Bklyn
Hayden Jack 5 Av N Y
Hayes Frank Social Maids B R
Hayes Gertrude Folies of Day B R
Hays Ed C Vagola Minnetonka
Hayman & Franklin Palace Burnham Eng
Hearn Sam Folies of Day B R
Heard & Rutter Liberty Corry Pa
Heather Joe's Orpheum Kansas City
Hehrn Marie Majestic B R
Held & La Rue 1228 Vine Philadelphia
Henderson & Thomas 227 W 46 N Y
Henelle & Howard 446 N Clark Chicago
Henry Dick 307 Palmteet Brooklyn
Henry Girls 2325 So 71 Philadelphia
Herr 423 E 142 N Y
Herbert Hugh & Co Orpheum Portland Ore
Herberta The 47 Washington Lynn Mass
Herman & Rice 232 W 34 N Y
Herr Noelle Box 66 Wilmer Pa
Hers Gen 233 Stone av Soranton
Hessle Tivoli So Africa
Heywood Great 43 Clinton Newark
Hickner Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 114 E 11 Raguin Mich
Hillman George Pentages Sacramento
Hills Harry Robinson Cruise Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Folies of Day B R
Hines & Fenton 532 W 143 N Y
Hines & Remington Harrison N Y
Hodgers Musical Four Empress St Paul
Hoffman Dave 224 E Clearfield Phila
Holden & Herson Liberty & Germantown, Phila
Holman Bros Gayety Galesburg Ill
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 124 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillian Belle of Boulevard B R
Hopp Fred 324 Littleton av Newark N J
Horton & La Triska Orpheum Des Moines

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Jan. 15), Bushwick, Brooklyn.
Representatives, MORRIS & FEIL.

Hotelling Edward 557 R Division Grand Rapids
House Carl C 449 Cadillac av Detroit
Howard Jack Cozy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Comedy Four 343 S av Bklyn
Howard Edward 444 N Clark Chicago
Howard Great Bushwick Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice 2408 Calumet av Chicago
Howard Joe R 1618 W 45 Chicago
Howard & White Lydia Chicago
Hovt Edward N Palmira N Y
Hovt & Sparks 15 N Racine N Y
Hughes Clayton Theatre Philadelphia
Hughes Gene Mrs & Co Temple Hamilton
Hughes Musical Trio Grand Knoxville
Hulbert & De Long 4414 Madison Chicago
Hurley F J 152 Maconia av Elizabeth N J
Hyatt & La Nore Theatro Richmond Va

Inella & Reading 192a Power Jersey City
Ingram Tom 1244 Starr Duane E
Innes & Ryan Orpheum Des Moines
Joleen Sisters Lyric Dayton
Ireland Fredk Maestros B R
Irwin Flo 227 W 45 N Y
Irwin Ferdinand 44 Horton Fall River
Italian Royal Four Hippodrome Charleston

Jacobs & Rarfel Goe & Atkins av Pittsburgh
Jeffries Tom 249 Bridge Bklyn
Jennings Jewell & Barlow 2342 Artista St L
Joe Johnnie Cracker Jacks B R
Jewell Mildred & Alford Boston
Johnson Great 257 W 37 N Y
Johnson Henry 29 Tremont Cambridge Mass
Johnson Bros & Johnson 3246 Callowhill Phila
Johnstone Chester R 49 Lehigh av N Y
Johnstone Musical Kings Southsea London
Jones & Rogers 1251 Park av N Y
Jones Maud 56 W 125 N Y
Jones & Gaines 412 W 55 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Juno & Wells 511 E 75 N Y

Kane James B 1732 So 2th Phila
Kaufmann 240 W 36 Chicago
Kellam Lee J & Jeanie Newark, Newark N J
Kelly Bros 5 Hamarket St London
Kelly Walter C Bronx N Y
Kelley Harry 452 Christiania av Chicago
Kennedy Joe 1121 N 2 Knoxville Tenn
Kennedy William & Reeves O R N Brunswick
Kent Marie Folies of Day B R
Kenton Dorothy Felix Portland Hti N Y

FOX AGENCY

WARD F. KEALEY, Manager
12nd ST., NEW YORK Phone, 1247 B

STEN Hammerstein's

Victoria

AMERICA'S MOST
FAMOUS VARIETY
THEATRE

1925-26 SEASON YEAR ROUND.

Lane & Ardell 140 Alexia
Lane Eddie 205 E 73 N Y
Lane & O'Donnell Q O H Pittsburgh
Langdons Four New Grand Evanston
Langdons The Hippodrome Cleveland
Langston Joe 142 R 51 Phila
Langston Ward E 232 Schaefer Bklyn
La Centre & La Rue 2461 2 av N Y
La Clair & West New Peoples Springfield Mo
La Fleur & Chiquita Garrick Burlington

LA MAZE TRIO

Month January, Wintergarten, Berlin.

La Moines Musical 232 & Barnabe Wis
La Nole Ed & Helen 4 Mill Troy N Y
La Pointe Marg 123 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Verne Barbera Players Empress Salt Lake
Larivee & Lee 45 Shuter Montreal
Lashoe Great 1411 Kater Phila
Laurent Berli 3 Platt St Scranton
Lawrence & Edwards 1140 Westm's Provid'ce
Layton Marie 252 E Indiana St Charles Ill
Le Fèvre & St John Majestic E St Louis
Le Foxes 234 Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 34 W 115 N Y
Le Roy Vic 232 Everett Kansas City Kan
Le Roy & Adams 1412 Locust av Erie Pa
Leahy Bros 255 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsey Kan
Lee Ross 1040 Broadway Bklyn
Lehr Caroline Star & Garter B R
Lemo Bertie & Allen 118 Central av Oshkosh
Lenox Cecil Trocadero B R
Lons 1914 Newport av Chicago

What is harder than breaking out of the
pentagon?

CUS LEONARD

Breaking into a New York agent's office.

Leonard Gus 280 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leon Etta Troupe Empress Spokane
Leoni Hub Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Gene 261 Tremont Boston
Leslie Frank 124 W 125 N Y
Lester & Kelett 214 Fairmount av Jersey City
Levering G Wilbur Folies of Day B R
Levitt & Phila Maya Piana O
Levy Family 47 W 125 N Y
Levin & Peterson Empress Chicago
Linderman 705 N 5 Phila
Linton Fred Taxi Girls B R
Linton Tom & June Girls Wm Penn Phila
Linnam Chas Girls from Happyland B R
Livingston Murray 826 E 143 N Y
Lived & Gastano 164 E 41 N Y
Lockhart & Luddy 225 W 125 N Y
Lockwood Musical 123 Cannon Poughkeepsie
Lohoe & Rierling Maltronic Dallas
Lola & Love 2914 2 Bklyn
London & Riker 22 W 98 N Y
Lonnworth 2 Maconia av Jersey City
Lorraine Oscar Orpheum San Francisco

JIMMIE LUCAS

This Week (Jan. 8), Rochester, Brooklyn.
Next Week (Jan. 15), Phila. Wilkes-Barre, Pa.
Direction, ED. S. KELLER

Ince & Ince 224 W Broad Phila
Luckie & Tont Empress San Francisco
Lovelanda Musical Five Keith Lowell
Lynch Gertrude Sam Devere B R
Lynch Harry Charles Norwood av Grand Rapids
Lynch & Zeller Orpheum Denver
Lynn Leslie Star Show Girls B R

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 4254 Ohio Chicago
Mack & Walker Greenpoint Bklyn
Mellor Dannie 11 Glen Morris Toronto
Malvern Troupe Empress Portland Ore
Manning Frank 255 Bedford av Bklyn
Manning Tris 154 N Wanamaker Phila
Manny Charlie Orpheum Tampa
Mantell Harry Trocadero B R
Mantella Marionettes 415 Elm Cincinnati
Marine Comedy Trio 127 Hopkins Bklyn
Marin-Aldo The Orpheum Annkane
Marlowe & Plunkett Colonial Philadelphia
Mart Bros & Co Miles Detroit
Mash Harry Taxi Girls B R
Merttha Miss 210 W 84 N Y
Martine Carl & Rudolph 457 W 57 N Y
Marx Bros Gaiety Springfield Ill
Mason Harry L Star & Garter B R
Matthews Glisae Star & Garter B R
Matthews Mabel 2321 Spring Chicago
Maxine Eliza 521 Wilton Phila
McCarthy & Barth 2901 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago

ing 512 Av O Bklyn
636 Benton Pittsburgh
Star & Garter B R
Walker 5635 Haverford Phila
Overleaf 2225 Blackwell Spokane
Arria 521 Palmer Toledo
63 High Detroit
J Folies of Day B R

ROCK MCKAY

Lulu Glaser in "Miss Dudmanck."
Management, WENHA & LEUCHEIT.
Vaudaville Manager, Pat Casey.

McKie & Keelen Nixon Philadelphia
McLain Sisters 24 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
McNutt Natty 276 W 39 N Y
McPhie Lou & Ethel Colonial Erie
McWaters & Tyson 271 69 Bklyn
Meichol Ethel & Ernest Bway Gaiety Girls B R
Mendelsohn Jack Pat Whites Gaiety Girls B R

SOMETHING NEW UNDER THE SUN.

MERCEDES

The only act of its kind in the world.
BREAKING ALL RECORDS THIS WEEK
Week (Jan. 3), Majestic, Ft. Worth, Tex.
Next Week (Jan. 15), Majestic, Dallas.

Mercedes Majestic Montgomery
Meridith Sisters 11 Eppit E Orange
Merrick Tom Midnight Maidens B R
Methen Sisters 13 Cullen Springfield Mass
Meuther & Davis 24 E 46 N Y
Meyer David 1592 Central av Cincinnati
Miles P W Majestic B R
Millard Bill & Bob Orpheum Mich City
Miller & Princeton 58 Olney av Providence
Miller Wilson 752 President Bklyn
Miller & Mack Piana Chicago
Millman Trio Hippodrome Manchester Eng
Mills & Moulton 52 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Runner B R
Milton & De Long Sisters Maryland Baltimore
Minta & Palmer 2312 N Park Phila
Mikel Hunt & Miller 158 14 Cincinnati
Mitchell Bennett 333 New York Jr B R
Mitchell Geo Majestics B R
Mole Joe & Bob Circo Gaiety Porto Rico
Moller Harry 34 Rymer Delaware O
Montambo & Wells 40 E Liberty Waterbury
Moore Mite Arcade Niagara Falls
Moore Geo W 214 Cedar Phila
Morris Sisters Gaiety Kansas
Morgan Bros 2535 E Madison Phila
Morgan King & Thompson 402 E 41 Chic
Morin Sisters Bowery Burlesquers B R

LILLIAN MORTIMER and Co.

In 30 Minutes of Old-Fashioned Melodrama.
"The White Trash Inn." United Time, Jan. 1.
Represented by ALICE WEBER & EVANS.

Morris & Wortman 122 N Law Allentown Pa
Morris & Kramer 1306 St Johns Pl Bklyn
Morrison Patay Lynbrook L I

SAM	KATE
4	4
CLARA	PAUL
IN VAUDEVILLE	

Morton Marry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 63 Morse Newton Mass
Musikagirls Grand Pittsburgh
Mukey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Orpheum Tampa
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R

Nearby Blum & Rose 459 E Main Bridgeport

Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Berger 159 E 125 N Y
Nelson Nichols Troupe Empire Calgary Canada

PAUL NEVINS
and
RUBY ERWOOD
UNITED TIME
Next Week (Jan. 15), Orpheum, Montreal.

Nevaros Three 394 15 av Milwaukee

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Jan. 15), Bell, Oakland.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Maoline Rouge B R
Nicoll Florence Rose Rydell B R
Noble & Brooks Saratoga Hti Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6243 Kimbark av Chicago

Nowak Casper 1307 N Hutchinson Phila
Nugent Jas Majestics B R

O'Brien Ambrose Social Maids B R
O'Connor Trio 704 W Allegheny av Phila
O'Connor Sisters 776 3 av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 123 E 124 N Y
O'Haus Edward Folies of Day B R
Omar 232 W 56 N Y
O'Neill Dennis Bijou Minneapolis
O'Neill Emma Bway Gaiety Girls B R
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Broadway Pittston
Orloff Troupe 208 E 57 N Y
Ormsbell Will Folies of Day B R
Ormsby Geo Folies of Day B R
Orr Chas F 121 W 41 Y
Otto Elizabeth Orpheum Rockford
Owens Dorothy Mae 2041 So Chicago
Owens The 48 Kinzel av Kenmore N Y

Pape Herman G Morrison Hti Chicago
Parker & Morrell 187 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2324 N Franklin Phila
Patterson Sam 25 W 132 N Y
Pearl Marty 33 Marcy av Bklyn
Pederson Bros 535 Greenbush Milwaukee
Pendleton Three Sisters Colonial Norfolk
Percival Walter & Co Wilson Chicago
Peter the Great 423 B'mfield av Hoboken N J
Peters & O'Neill Kedzie Chicago
Peyer Dave Bway Gaiety Girls B R
Phillips Monclaire Empress Salt Lake
Phillips Samuel 210 Chicago av Chicago
Phillips Sisters Aquarium St Petersburg Russia
Piccolo Mildred Box 33 Phenicia N Y
Pickens Arthur J Polis Scranton
Pierson Hal Girls from Happyland B R
Pittard Henrietta Social Maids B R
Piano & Bingham 55 Christie Groversville
Potter & Harris 439 Wayne av Chicago
Powell Halton Co Colonial Indianapolis Indef
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Proctor Sisters 1112 Helsey Bklyn
Propp Anna Folies of Day B R

Queer & Qualat Star Show Girls B R
Quinian Josie 644 N Clark Chicago

Raceford Roy 507 W 172 N Y
Radcliffe Ned Sam Devere B R
Reavis & Von Kaufman Colonial Norfolk
Ray Henry Hotel Clinton Pittsburgh
Raychob H Albert Social Maids B R
Raymond Great Bombay India Indef
Raymond Ruby Orpheum Salt Lake
Raymond Clara 141 Lawrence Bklyn
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majestys Sydney
Redmond Trio 251 Helsey Bklyn
Redner Thomas & Co 972 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 63 Los Angeles
Reeves Alf Empress Cincinnati
Reeves & Warner Forpaughs Phila
Reid Sisters 45 Broad Elizabeth N J
Remington Mayma Gerard Hti N Y
Renelles The 2054 Butler San Francisco
Reno Great & Co Sallaw Okla
Rensette & La Rue 2321 So Hicks Phila
Reese Len 1021 Cherry Phila
Reynolds & Donegan Orpheum San Francisco
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rica Elmer & Four Empress Cincinnati
Rice Bully & Scott Orpheum Los Angeles
Rich Geo Star Show Girls B R
Rich & Howard 314 E 19 N Y
Richards Great Alhambra N Y
Riley & Lippus 25 Plant Dayton O
Rio Al C 330 W 146 N Y
Ripon Alf 648 E 87 N Y
Ripper Jack, Nellye Lyric Junction City
Ritter Nat 65 Lowell Boston
Ring Blanche Garrick St Louis
Robbins & Treseman 459-11 Bklyn
Roberts Edna Majestics B R
Roberts C E 131 Sherman av Denver
Roberts & Downey 56 Lafayette Detroit
Robinson Chas Robinson Cruise Girls B R
Robinson Wm C 3 Granville London
Roeder & Lester 314 Broadway Buffalo
Rogers & Mackintosh 3 Claremont Pl M'tl'r NJ
Roller Henry 91 Trenton East Boston
Romo 412 B George Rome N Y
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rosenthal Don & Bro 151 Champain Rock'at'r
Ross Walter Lyceum Mendville Pa
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Phila London Eng
Ross Kittle Empress Seattle
Ross Musical Novelty 318 W 46 N Y
Rother & Anthony 3 Paterson Providence
Royal Italian Four 654 Rease Chicago
Russell Flo Pils New Haven Conn
Russell Fred Girls from Missouri B R
Russell May Pat Bway Gaiety Girls B R
Russell & Held Victoria London Eng
Rutans Song Birds Majestic Johnstown

THOS. J. RYAN-RICHFIELD CO.

Next Week (Jan. 15), Keith's Toledo.

Sabel Josephina Hoffman House N Y

SALEarno

JOHN R. BOOKER, M.D.
United Time.

VARIETY ARTISTS' ROUTES

FOR WEEK JANUARY 15

WHEN NOT OTHERWISE INDICATED.

The routes given from JAN. 14 to JAN. 21, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

EDWARD ABELES

IN VAUDEVILLE.

Next Week (Jan. 15), Majestic, Chicago.

Abbott Max Social Media B R

MABELLE ADAMS CO.

Orpheum Circuit.

Adair Art Empress Los Angeles
Adams & Clarke Orpheum Waco Tex
Adair June Girls from Happyland B R
Adams Sam J Trocadero B R
Adams & Gohl Keadie Chicago
"Adams" Grand Syracuse
Abern Agnes & Billy Orpheum Norfolk Va
Albert Meale Birmingham
Alburtus & Millar Empire Hackney Eng
Alfines The 3922 Cottage Grove Chicago
Alline Joseph 423 Bloomfield Hoboken N J
Allin Amy Queens Jardin de Paris B R
Alpine Troupe Five Orpheum Portland Ore
Altus Bros 122 Cottage Auburn N Y
Alvarado Goats 1235 N Main Decatur Ill
Alvares Three Apollo Vienna Austria
American Newsboys Quartet Family Moline
Andrews Abbott & Co 3962 Morgan St Louis
Applins Animals Majestic East St Louis Ill
Apollina 104 W 46 N Y
Arberg & Wagner 511 E 73 N Y
Ardele & Leslie 19 Broome Rochester
Arlington Four Orpheum Lincoln
Armond Grace Empress Denver
Aron Chas Cracker Jacks B R
Atkinson Harry 21 E 26 N Y
Atlanta & Flek 2511 1 av Billings Mont
Atwood Warren 111 W 31 N Y
Atwood Vera 17 W 52 N Y
Augustin & Hertley Orpheum Kansas City
Austin Jennie Social Media B R
Austin Marie Girls from Happyland B R
Austin & Klumker 3110 E Phila
Australian Four 223 W 43 N Y

B.

Beader La Vella Trio 324 N Christiansa Chic
Beacon Doc Hl Henrys Minstrels
Bailey & Edwards 21 E Fair Atlanta
Bailey Frankie Trocadero B R
Baker Kate 1914 Newport av Chicago
Baker Harry 3943 Renow W Philadelphia
Baker John T Star Show Girls B R
Baldwin & Shea, 247 Barry av Chicago
Baraban Troupe 1344 Fifth av N Y
Barbee-Hill Co Pastage Seattle
Barbour Hazel Girls from Missouri B R
Barne Crawford 5th av N Y
Barnes & Klag 1553 Broadway N Y
Barnold Chas Dave Dorf Switzerland

IDA BARR

ENGLISH COMEDienne

Sullivan-Considine Circuit. Address VARIETY.

Berrett Ella Girls from Happyland B R
Berrett Patay Robinson Crusoe Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 2602 Fifth av N Y
Barry & Black 1623 Fairmount av Phila
Bartell & Garfield 2599 E 32 Cleveland
Bartlett Harmon & Ernest 253 W 54 N Y
Barto & Clark 2221 Cumberland Phila
Bates Clyde Miss New York Jr B R
Baxter Elisey & Co 1722 48 av Melrose Cal
Bayton Ida Girls from Happyland B R
Bean & Hamilton Princess St Paul
Bea Ano Duo 2425 Chariton Chicago
Beers Leo Empress Butte
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 423 12 av Newark N J
Bella Italia Troupe Box 795 Bkfield Ill-indef
Belmont Joe 74 Brook London
Belmont & Umberger 111 Delavan Newark
Bellis Irving 259 W 112 N Y
Bennett Florence Belle of Boulevard B R
Bennett Klute & King Grand Fargo
Beasett & Marcella 204 W 67 New York
Benway Musical 121 Clipper San Francisco
Benway Harry Guy Bros Minstrels
Berg Bros Flora Altona Hamburg Ger
Bertha George Star & Garter B R
Beyer Ben & Bro 5th av N Y
Beverly Sisters 5722 Springfield av Phila
Bicknell & Gibney 41 Marina Oak Park Ill
Big City Four Forsyth Atlanta
Billy & Burns 253 Home Bronx N Y
Blumson 273 Lawrence Appleton Wis
Blissett & Scott Pavilions New Castle on Tynes
Blissett & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 2722 Eberly av Chicago
Blake Chas Knickerbockers B R
Board James Rose Sydel B R
Booth Trio 245 Lincoln Johnstown Pa

Boutin & Tillson 11 Myrtle Springfield Mass
Boutin Harry & Co 1245 E 55 Chicago
Bowers Walters & Crooker Orpheum Montreal
Bowman Fred Casino 9 F St Wash D C
Boyd & Allen 2706 Howard Kansas City
Bradley The 1214 Brush Birmingham
Brady & Mahoney Empress Spokane
Bread Laura 31 527 Main Buffalo
Breane Geo Trocadero B R
Breton Ted & Corlane 116 W 44 N Y
Bridge Juna 220 W 39 N Y
Brinkley The 424 W 30 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 793 Lexington Brooklyn
Broe & Maxin 1240 Wabash av Chicago
Brooks & Carlisle 35 Glenwood av Buffalo
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 36 N Y
Brown & Brown 59 W 115 N Y
Brown C & May Newman Orpheum Portland
Brown & Wilmet 71 Glen Menden Mass
Brown Will Sam Devere B R
Browne Frank L 127 Harold Roxbury Mass
Bryant Mae Bway Galey Girls B R
Brydon & Hanlon 253 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Bullock Thos Trocadero B R
Bunce Jack 221 13 Phila
Burhak & Danforth Berlin N Y
Burdett Johann Burdett 321 Main Pawtucket
Burgess Harvey J 427 Trenton av Pittsburgh
Burke Miss 314 W 14 N Y
Burnell Lillias 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 114 W 26 N Y
Butt Wm T & Daughter 133 W 45 N Y
Burton Sydney 125 E 2 av N Y
Butlers Musical 423 R 3 Phila
Byrne Golden Players New Grand Minneapolis
Byron Girl 107 Blue Hill av Roxbury Mass
Byrons Musical 5123 Indiana av Chicago

C.

Cafferty Nat K Polla Wilkes-Barre
Cahill Wm 255-7 Brooklyn
Cahler Chas Lee 2512 Lancaster av Phila
Campbell Al 2731 Bway N Y
Campbell Henry Follies of Boulevard B R
Canfield Al Pasag Parade B R
Canaway Fred R 4725 Woodlawn av Chicago
Cannon Neil Majestic B R
Carnegie Sisters 225 E 2 N Y
Carle Irving 4203 N 41 Chicago
Carlyle Musical 1216 W 3 av Waterloo Ia
Carmelo Pictures Star Show Girls B R
Carmen Frank 445 W 143 N Y
Carmen Sisters 2123 Washington av N Y
Carmontelle Hattie Orpheum Circuit
Carre & Pierle 1745 Warren Chicago
Carroll Chas 429 E Kentucky Louisville
Carroll Nettie Trio Maryland, Baltimore Md
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Chae Paul 21 R Clark Chicago
Cassano & La Mar Box 247 Monticomey Ala
Casey & Smith 124 Franklin Allston
Cattin Marie Majestic B R
Cecil Mildred Girls from Missouri B R
Chadwick Trio Orpheum Memphis
Chameroys 1425 41 Bklyn
Chandler Claude 215 E 48 N Y
Chapman & Schuyler 215 Prospect av Bklyn
Chapman Sisters 1429 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carmo 2415 Halstead Chicago
Chatham Sisters 303 Great Pittsburgh
Chera & Jones 315 W 55 N Y
Chubb Ray 107 Spruce Racaton Pa
Chusana Four 19 Loughborough Rd London
Church City Four 140 Weirfield Bklyn
Clairmont Josephine & Co 216 W 123 N Y
Clare & West 129 Bridge Brooklyn
Clark Floretta 10 Lambert Boston
Clark Mill Sam Devere B R
Clark & Duncan Murray Richmond
Clark & Ferguson 121 Phelps Oakwood
Clark Sisters 255 4 5 av Nashville Tenn
Clara Radcliffe & Clara 1449 Dayton av St Pl
Clara Chas 455 W 123 N Y
Clarmonte & Miner 29 W 9 New York
Cliff & Cliff 4166 Arden Chicago
Clifford Dave R 173 E 103 N Y
Clifford Jake Trocadero B R
Clipper Quartet Novelty Topeka
Close Bros 41 Howard Boston
Coden & Clifford 31 Adams Roxbury Mass
Cole Billy 19 av Bklyn
Collins Trio Celtic Providence
Collins Joe J Star & Garter B R
Collins Eddie 5 Reed Jersey City N J
Compton & Plumb 2220 Emerson av Minneco
Comrades Four 224 Trinity av N Y
Conn Richard 201 W 165 N Y
Conners Jimmy Social Media B R
Connolly Bros 1906 N 24 Philadelphia
Conway Jack Star & Garter B R
Cook Geraldine 675 Jackson av N Y
Cooke & Two Rothera Winter Garden Berlin
Corbett & Forrester 71 Emmet Newark N J
Cort Joel P Queens Jardin de Paris B R
Cornish Wm A 1103 Broadway Seattle

Costello & La Cruz 213 Ewing Kansas City
Cota El 305 Main Wheeling W Va
Coyle & Murrell 3327 Vernon av Chicago
Craig Mabel 4711 11 av Bklyn
Craig Marietta 144 W 26 N Y
Crawford & Delaney 116 Ludlow Bellefontaine
Cree Joseph 77 Josephine av Detroit
Cressey & Dayne Majestic Chicago
Cromwell 3 Danecroft Gardens London
Cross & Josephine Academy Charlotte N C

CROUCH AND WELCH

Next Week (Jan. 15), Keith's, Indianapolis.
Direction, M. S. BENTHAM.

Cunningham & Marion Orpheum Los Angeles
Curson Sisters 317 Adele av Jackson Miss

D.

Deere Louis Follies of Day B R
Deley Jas E Gay Widows B R
Dele Johnnie Belle of Boulevard B R
Dele Josh 144 W 141 N Y
Dele & Harris 1310 Madison av N Y

DALE AND BOYLE

UNITED TIME.
Direction, Alf. T. Wilton.

Dalton Harry Fen 1270 Cornelia Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damael Frank Gay Widows B R
Dara Jane 601 W 134 N Y
Daughter Peggy 4224 20 Portland Ore
Davenport Blanche Taxi Girls B R
Davis Bros 4 Biondy av Zanesville O
Davis Hazel 3232 La Salle Chicago
Davis Mark Rose Rydel B R
Davis & Cooper 1920 Dayton Chicago
De Ciesch Mable B 236 So 10th Sag. Mich.
De Costa Duo 412 Poplar Phila
De Forest Corinne Mouline Rouge B R
De Grace & Gordon 223 Liberty Bklyn
De Leo John B 712 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mario Riddell Leda Russia
De Mill Gertrude 218 Sterling pl Bklyn
De Rocco & La Due Orpheum Sioux City
De Tollem & Co Bell Paso Robles Cal
De Vere & Roth 549 Reiden av Chicago
De Witt Young & Slater Colonial Lawrence
De Wolf Union & Lanier Belles Blvd B R
De Young Tom 156 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 2 av Niagara Falls
Dean & Ribler 465 Columbus av Boston
Deery Frank 204 West Kad av New York
Delmar Jeanie Bway Galey Girls B R
Delmar & Delmar 94 Henry N Y
Delmore & Orelin Orpheum Montreal
Delton Bros 251 W 22 New York
Demmon Stoll Circuit England
Demmon & Belle Englewood N J
Deveau Hubert 264 Prospect pl Bklyn
Dickerson & Libby World of Pleasure B R

JIM DIAMOND and CLARA NELSON

Next Week (Jan. 15), Orpheum, Salt Lake.

Dobbs Wilbur Social Media B R
Dodd Emily & Jessie 261 Division av Bklyn
Dodgers The Orpheum Zanesville
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn
Donahy & Harlowe 423 Union Bklyn

JAMES B. DONOVAN and CHARLES M. McDONALD
Next Week (Jan. 15), Columbia, St. Louis.

Donley Wm J 2200 Ridge av Philadelphia
Donley Ray & Co 305 So 66 Philadelphia
Donleys Three Orpheum Spokane
Dorach & Russell Alhambra Paris
Doss Billy 402 High Columbus Tenn
Dow & Lavan 555 Cauldwell av New York
Downey Leslie 2712 Michigan Chicago
Dove & Fields 2248 W Taylor Chicago
Drew Dorothy 277 S av New York
Drew Lowell B Stratford N Y
Drew Virginia 2225 Michigan av Chicago
Du Barry & Irish 2511 Beach av Chicago
Duff Thos H 4636 Virginia av St Louis
Duncan A O Orpheum Portland Ore
Duna Arthur F. 2481 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Dupres Fred Chas Washington

E.

Earl Harry 2267 24 Av N Y
Earle John Sam Devere B R
Eddie Jeanie Cracker Jacks B R
Edwards & Marlowe 253 N Howard Baltimore
Edwards & Gayler Box 25 Richmond Ind
Edwards Tom Orpheum Minneapolis
Edythe Corinne 225 R Raby Chicago
El Barto Orpheum South Bend
Eldon & Clifton Hopkins Louisville

KATE ELINORE and SAM WILLIAMS

Next Week (Jan. 15), Keith's, Philadelphia.
Direction Max Hart.

F.

Fairchild Sisters 320 Dixwell av New Haven
Falls & Scatella Birmingham
Fammaro The 3923 Harvard Chicago
Far France Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fay Two Coles & Foy Keith Philadelphia
Fenner & Fox 412 Van Hook Camden N J
Ferguson Dick 22 W 53 Bayonne N J
Ferguson Frank 70 W 120 N Y
Ferguson Joe 127 W 67 N Y
Ferrard Grace 2713 Waraw av Chicago
Fielda & Hanson Orpheum Harrisburg
Fielda Will H & La Adella 3041 W Ravenswood Park av Chicago
Fielda Nettie 2302 S Halsted Chicago
Finan & Ford 230 Revere Winthrop Mass
Finley Frank Trocadero B R
Fisher Perkins Colonial Erie
Fitzsimmons & Cameron 3409 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank 2 65 W 123 N Y
Follett Lonnie Bullocks Providence
Follett & Wick 1821 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force Johnny 200 Edmondson Baltimore
Ford Corliss Trocadero B R
Ford & Wesley Cox Corner Girls B R
Formby Geo Welthe House Wigan Eng
Foster Billy 2212 Centre Pittsburg
Foster Phyllis Daring of Paris B R
Foyer Eddie 2520 Pierpont Cleveland
Fox & Summers 517 10 Saginaw Mich
Fox Florence 122 Filmore Rochester
Fox & Ward O H Manchester
Francis & Lewis Orpheum Canton O
Francis Paul Queens Jardin de Paris B R
Francis William 67 W 22 N Y
Francisco 242 N Clark Chicago
Frank & Truman Rice Keith Providence
Franka Sisters Miss New York Jr B R
Fraas Rig & Edythe Taxi Girls B R
Frayson Fred New Central Oldtown Me
Frederick Musical Box 40 Phoenix N Y
Frey Twina Keith Boston
Frobel & Itube 214 W 32 New York
Frosal Orpheum Baltimore
Furman Radio 301 Prospect av N Y C

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 223 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Georgia 4446 Kamore av Chicago
Gardner & Stoddard Duahwick Brooklyn
Gardner Frank Fessing Parade B R
Gardner Lloyd Broadway Taxi Girls B R
Gaylor Chas 768 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Germans Anna T 25 Arnold Kears Mass
Gilden Sisters 213 Schuykill av Potsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moine 1415-32 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 172 W 45 N Y
Goforth & Doyle 151 Heisey Bklyn
Golden Max 5 161 Boston
Golden Morris Princess Mason City
Gowman Joe 3932 N 3 Philadelphia
Goodred J Fox Aurora
Goodwin Shirley Girls from Happyland B R
Gordon Geo F Girls from Happyland B R
Gordon Paul Rhuman Frankfurt Ger
Gordon & Marx Hippodrome Cleveland
Gordie El 1211 Bway N Y
Gordon Ed 31 6116 Drexel av Chicago
Gordon Don 1777 Atlantic av Bklyn
Gordon & Barber 26 So Locust Hazelton Md
Gordon Bros Boxing Kangaroo Keiths Toledo
Goss John 23 Sawyer Haverhill Mass
Gossena Bailey 400 So 2 Columbus O
Gottlieb Amy 200 N Clark Chicago
Goyt Trio 256 Willow Akron O
Gray Trio 1400 Woodlawn av Indianapolis
Gray & Graham Vendeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Winifred Giger Girls B R
Green & Nelson 127 S 6 Louisville
Griffith J P Trocadero B R
Griffith Myrtle E 5005 Kirkwood av Pittsburgh
Griffith Myrtle 13 W Eagle Buffalo
Griffith & Hunt 1228 Camilla Philadelphia
Griffith & Hatchell Jefferson Roanoke
Grimes Tom & Co Williams own N J
Grimman 225 North Rochester
Gruber & Kew 402 Av E Flint Mich
Guillory & Charlton 303 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Pray 50 Columbia Swampscott Mass
Hall & Brice 54 Orchard Newark Conn
Hall George F Hippodrome Boscombe Eng
Halla Dogs 111 Walnut Itevere Mass
Halspern Nen 1621 17 av Denver
Halspern Boys 21 E 25 N Y
Hallen Powell Co Colonia Indianapolis Indef
Hamilton Estella Family Moline
Hamilton Harry 257 Jelliff av Newark
Hampton & Basset 227 Poplar Cincinnati
Hanso O Scott 212 Rittner Phila
Hansome & Co Palace Massillon

Harvey Lou 553 Lenox av New York
Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri
Harris Murray Belle of Boulevard B
Harris & Randall Lyric Butler
Hartley Johnnie 708 Harrison av Scar
Hart Bros 294 Central Central Falls R
Hart Marie & Billy Sheas Toronto
Hart Maurice 156 Lenox av N Y
Hart Stanley Ward Hyman Los Angeles
Hartman Gretchen 521 W 135 N Y
Harvey De Vore Trio Majestic Chicago
Haskell Loney Columbia St Louis
Hatches 47 E 122 New York
Hathaway Madelon & Mack 328 W 96 N Y

E. F. HAWLEY AND CO.

"THE BANDIT."
Next Week (Jan. 15), Rheas' Toronto.
EDW. S. KELLER, Rep.

Hawley Fred E & Co Sheas Toronto
Hawthorne Hilda Greenpoint Bklyn
Hedden Jack L Av N Y
Hayes Frank Social Maids B R
Hayes Gertrude Folies of Day B R
Hays Ed C Vogels Minnoria
Hayman & Franklin Palace Burnham Eng
Hearn Sam Folies of Day B R
Hearn & Butler Liberty Corry N Y
Heather Joe Orpheum Kansas City
Hehrn Marie Majestic B R
Held & La Rue 1328 Vine Philadelphia
Henderson & Thomas 227 W 40 N Y
Henella & Howard 446 N Clark Chicago
Henry Dick 307 Palmiste Brooklyn
Henry Girls 258 So 71 Philadelphia
Henry 423 E 162 N Y
Herbert Hugh & Co Orpheum Portland Ore
Herberts The 47 Washington Lynn Mass
Herman & Rice 322 W 24 N Y
Herr Noodle Box 66 Wimer Pa
Hers Geo 322 Stone av Scranton
Hessie Tivoli So Africa
Heywood Great 42 Clinton Newark
Hickner Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 514 E 11 Racine Mich
Hillman George Pantages Sacramento
Hills Harry Robinson Cruise Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Folies of Day B R
Hines & Fenton 532 W 162 N Y
Hines & Remington Harrison N Y
Hodgers Musical Four Empress St Paul
Hoffman Dave 224 E Glenfield Phila
Hollen & Harron Liberty Germantown, Phila
Holman Bros Gayety Galesburg Ill
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Homan & Helm 128 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hosner Lillian Belle of Boulevard B R
Horn Fred 324 Littleton av Newark N J
Horton & La Triska Orpheum Des Moines

HOWARD

THE FINISHED VENTRILOQUIST.
Next Week (Jan. 15), Bushwick, Brooklyn.
Representative, MORRIS & FEIL.

Hotaling Edward 557 R Division Grand Rapids
Houze Carl C 409 Cadillac av Detroit
Howard Jack Coy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Comedy Four 583 E av Bklyn
Howard Emily 444 N Clark Chicago
Howard Great Bushwick Bklyn
Howard Harry & Alice 222 E Perola Chicago
Howard Bernice 3005 Calumet av Chicago
Howard Joe R 1018 W 45 Chicago
Howard & White Lydia Chicago
Hoyt Edward N Palmira N Y
Hoyt & Sparks 15 Rancourt St Bklyn
Hughes Clayton Theatre Philadelphia
Hughes Gene Mrs & Co Temple Hamilton
Hughes Musical Trio Grand Knoxville
Hubert & De Long 4414 Madison Chicago
Hurley F J 152 Magnolia av Ellsworth N J
Hyatt & La Nora Theatro Richmond Va

I.

Inells & Reading 1928 Power Jersey City
Ingrams Tom 1241 13th Street N Y
Innes & Ryan Orpheum Des Moines
Iolan Sisters Lyric Dayton
Ireland Fredk Majestic B R
Irwin Flo 227 W 45 N Y
Irwin Ferdinand 84 Horton Fall River
Italian Royal Four Hippodrome Charleston

J.

Jacobs & Rardel One & Atkins av Pittsburgh
Jeffries Tom 288 Bridge Bklyn
Jennifer Jewell & Barrie 228 Arl't's St L
Jew Johnnie Cracker Jacks B R
Jewell Mildred & Alden Boston
Johnann Great 357 W 27 N Y
Johnson Henry 89 Tremont Cambridge Mass
Johnson Bros & Johnson 6246 Callowhill Phila
Johnstone Chester R 49 Lexington av N Y
Johnstone Musical Kings Southern London
Jones & Brown 1281 Park av N Y
Jones Maud 50 W 125 N Y
Jones & Gaines 412 W 55 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Juno & Walle 511 E 70 N Y

K.

Kane James B 1732 So 8th Phila
Kaufmans 340 E 25 Chicago
Kellum Lee J & Jessie Newark, Newark N Y
Kelsey Bros 5 Hammarket av London
Kelly Walter C Bronx N Y
Kelly Sisters 4832 Christiania av Chicago
Kennedy Joe 1121 N 2 Knoxville Tenn
Kennedy Skipper & Reeves O R N Brunswick
Kent Maria Folies of Day B R
Kenton Dorothy Felix Portland Hll N Y

Jane
Lake Jan
Lamoni Ha
Landia & Know
Lane Chris 4351 Kenne
Lane & Ardell 169 Alexs
Lane Eddie 305 E 12 N Y
Lane & O'Donnell G O H Pittahu
Langlons Four New Grand Evanav
Langlons The Hippodrome Cleveland
Langman Joe 102 R 31 Phila
Langsard Ward E 221 Schaefer Bklyn
La Costa & La Rue 2461 3 av N Y
La Clair & West New Peonies Springfield Mo
La Fleur & Chiquita Garrick Burlington

LA MAZE TRIO

Month January, Wintergarten, Berlin.

La Moines Musical 222 S Barnham Wis
La Nole Ed & Helen 4 Mill Troy N Y
La Ponte Marg 312 W Commerce San Antonio
La Rue & Holmes 21 Little Newark
La Tour Irene 24 Atlantic Newark N J
La Verne Barbers Players Empress Salt Lake
Larriove & Lee 32 Shuter Montreal
Laska Great 1411 Kater Phila
Laurant Bert 2 Plant pl Scranton
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 252 E Indiana St Charles Ill
Le Fèvre & St John Majestic E St Louis
Le Pages 236 2 Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 26 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy & Adams 1812 Locust av Erie Pa
Leash Bros 235 East av Pawtucket R I
Leherz Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge R R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsler Kan
Lee Rose 1040 Broadway Bklyn
Lehr Caroline Star & Garter B R
Lemo Bertie & Allen 118 Central av Oshkosh
Lemo Cecil Trocadero B R
Lengs 1914 Newport av Chicago

What is harder than breaking out of the pentagon?

CUS LEONARD

Breaking into a New York agent's office.

Leonard Gus 288 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leon Etta Troupe Empress Spokane
Leon Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Gentle 241 Tremont Boston
Leslie Frank 154 W 135 N Y
Lesler & Keltner 312 Fairmount av Jersey City
Levering G Withur Folies of Day B R
Levitt & Fella Maya Piana O
Levy Family 47 W 125 N Y
Lewis & Pearson Empress Chicago
Linsermans 705 N E Phila
Linton Fred Taxi Girls B R
Linton Tom & Juncle Girls Wm Penn Phila
Lipson Chas Girls from Happyland B R
Livingston Murray 826 E 162 N Y
Lloyd & Gastano 104 E 41 N Y
Lockhart & Ladd 225 W 125 N Y
Lockwood Musical 132 Cannon Poughkeepsie
Lohne & Sterling Majestic Dallas
Lois & Love 281 E 31 Bklyn
London & Riker 22 W 92 N Y
Lonsworth & Marnolia av Jersey City
Lorraine Oscar Orpheum San Francisco

JIMMIE LUCAS

This Week (Jan. 8), Bushwick, Brooklyn.
Next Week (Jan. 13), Pol's, Williamsburg, Pa.
Direction, ED. S. KELLER

Lucas & Lucas 324 N Broad Phila
Luckie & Tonal Empress San Francisco
Lovelands Musical Five Keith Lowell
Lynch Gertrude Sam Devere B R
Lynch Hazel 358 Newwood av Grand Rapids
Lynch & Zeller Orpheum Denver
Lynn Louis Star Show Girls B R

M.

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Flossie 224 Ohio Chicago
Mack & Walker Greenpoint Bklyn
Mallory Dennis 15 Glen Morris Toronto
Malvern Troupe Empress Portland Ore
Manning Frank 255 Bedford av Bklyn
Manning Trio 184 N Wamaker Phila
Manny Charlie Orpheum Lincoln
Mantell Wm Trocadero B R
Marcelle Marionette 414 Elm Cincinnati
Marine Comedy Trio 127 Hopkins Bklyn
Mario-Aldo Tthe Orpheum Spokane
Marlowe & Plunkett Colonial Philadelphia
Mart Bros & Co Miles Detroit
Matach Harry Taxi Girls B R
Martha Mile 210 W 84 N Y
Martine Carl & Rudolph 457 W 57 N Y
Marx Bros Gaiety Springfield Ill
Mason Harry L Star & Garter B R
Matthews Gladys Star & Garter B R
Matthews Mabel 2321 Harling Chicago
Mayne Eliza with 1225 S Wilton Phila
McCall George & Co 704 Park Johnston
McCarthy & Barth 2801 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago

When answering advertisements kindly mention VARIETY.

ng 312 Av O Bklyn
636 Benton Pittsburgh
y Riar & Garter B R
Walker 5625 Havorform Phila
verneaux 2225 Maxwell Spokane
arrie 521 Palmer Toledo
69 High Detroit
m J Folies of Day B R

JACK MCKAY

Lulu Glaser in "Miss Dandacek."
Management, WERBA & LEUCHELL.
Vaudeville Manager, Pat Casey.

Kia & Kesten Nixon Philadelphia
Klein Sisters 25 Miller av Providence
McNallys Four Majestic B R
McNamee 41 Smith Poughkeepsie
McNulty Nutty 270 W 29 N Y
McPhie Lou & Ethel Colonial Erie
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR

SOMETHING NEW UNDER THE SUN.

MERCEDES

The only act of its kind in the world.
BREAKING ALL RECORDS THIS WEEK
Week (Jan. 8), Majestic, Ft. Worth, Tex.
Next Week (Jan. 15), Majestic, Dallas.

Mercedes Majestic Montgomery
Meredith Sisters 11 Enpire E Orange
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Culton Springfield Mass
Methur & Davis 242 E 34 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestic B R
Millard Bill & Bob Orpheum Mich City
Miller & Princeton 55 Olney av Providence
Miller Wilson 782 President Bklyn
Miller & Mack Plaza Chicago
Millman Trio Hippodrome Manchester Eng
Mills & Moulton 55 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Runner B R
Milton & De Long Sisters Maryland Baltimore
Mintz & Palmer 3212 N Park Phila
Minkel Hunt & Miller 102 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestic B R
Mole Joe & Bro Circus Gaiety Porto Rico
Moller Harry 24 Blymer Delaware O
Montambo & Wells 40 E Liberty Waterbury
Moore Mito Arcade Niagara Falls
Moore Geo W 214 Cedar Phila
Morette Sisters Globe Kansas City
Morgan Bros 525 E Madison Phila
Morgan King & Thompson 814 62 E 41 Chic
Morin Sisters Bowery Burlesques B R

LILLIAN MORTIMER and Co.

In 20 Minutes of Old-Fashioned Melodrama.
"My White Bird." "The Red Time, Jan. 1.
Represented by ALICE WEBER & EVANS.

Morris & Wortman 133 N Law Allentown Pa
Morris & Kramer 1396 St Johns pl Bklyn
Morrison Patay Lynbrook L I

SAM	KATE
4	4
CLARA	PAUL
IN VAUDEVILLE	

Morton Merry Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozzris 62 Morse Newton Mass
Muskaigirls Grand Pittsburgh
Mulvey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Gresson Tampa
Murphy Frank Girls from Missouri B R
Murray King & Thompson 814 62 E 41 Chic
Murray Harriet Girls from Happyland B R

N.

Neary Bliss & Rose 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald & Berger 180 E 125 N Y
Nelson Nichols Troupe Empire Calgary Canada

PAUL NEVINS

RUBY ERWOOD

UNITED TIME.
Next Week (Jan. 15), Orpheum, Montreal.

Nevaros Three 594 12 av Milwaukee

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Jan. 15), Bell, Oakland.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Mouline Rouge B R
Nicoli Florence Rose Sydel B R
Noble & Brooks Saratoga Hll Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6342 Kimbark av Chicago

Nowak Casper 1307 N Hutchinson Phila
Nugent Jas Majestic B R

O.

O'Brien Ambrose Social Maids B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 S av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 122 E 124 N Y
O'Haus Edward Folies of Day B R
Omar 352 W 26 N Y
O'Neill Dennis Bijou Minneapolis
O'Neill Emma Bway Gaiety Girls B R
O'Neill & Regnery 592 Warren Bridgeport
O'Neill Trio Broadway Pitston
Orloff Troupe 508 E 57 N Y
Ormsbell Will Folies of Day B R
Ormsby Geo Folies of Day B R
Orr Chas F 121 W 31 N Y
Otto Elizabeth Orpheum Rockford
Owens Dorothy Mae 3947 So Chicago
Osava The 48 Kinsel av Kenmore N Y

P.

Pape Herman G Morrison Hll Chicago
Parker & Morrell 187 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2524 N Franklin Phila
Patterson Sam 29 W 132 N Y
Pearl Marty 22 Marcy av Bklyn
Pederson Bros 638 Greenbush Milwaukee
Pendleton Tree Sisters Colonial Norfolk
Perceval Walter & Co Wilson Chicago
Peter the Great 422 W 11thfield av Hoboken N J
Peters & O'Neill Kedzie Chicago
Peyser Dave Bway Gaiety Girls B R
Philippe Monclaire Empress Salt Lake
Phillips Samuel 210 Clason av Bklyn
Phillips Sisters Aqueduct St Peters'g Russia
Piccolo Midgets Box 25 Philadelphia N Y
Pickens Arthur J Tolla Scranton
Pierard Hll Girls from Happyland B R
Pierard Henrietta Social Maids B R
Piano & Bingham 50 Christie Gloversville
Pottier & Harris 6280 Wayne av Chicago
Powell Hatten Co Colonial Indianapolis Indef
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Proctor Sisters 1112 Halsey Bklyn
Propp Anna Folies of Day B R

Q.

Queer & Quaint Star Show Girls B R
Quinian Josie 444 N Clark Chicago

R.

Raceford Roy 507 W 172 N Y
Radcliffe Ned Sam Devere B R
Rawls & Von Kaufman Colonial Norfolk
Ray Henry Hll Clinton Pittsburgh
Raycob Hl Albert Social Maids B R
Raymond Great Bombay India Indef
Raymond Ruby Orpheum Salt Lake
Raymond Clara 141 Lawrence Bklyn
Raymond Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redford & Winchester Her Majesty's Sydney
Redmond Trio 251 Halsey Bklyn
Redner Thomas & Co 973 Hudson av Detroit
Redway Juggling 141 Inspector Montreal
Reed & Earl 236 E 52 Los Angeles
Reeves Alf Empress Cincinnati
Reeves & Werner Forpaughs Phila
Reid Sisters 46 Broad Elisabeth N J
Remington Mayma Garard Hll N Y
Renalles The 2064 Sutter San Francisco
Reno Great & Co Sallaw Okla
Rennetta & La Rue 2221 So Hicks Phila
Reese Len 1021 Cherry Phila
Reynolds & Donegan Orpheum San Francisco
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rice Elmer & Tour Empress Cincinnati
Rice Sully & Scott Orpheum Los Angeles
Rich Geo Star Show Girls B R
Rich & Howard 214 E 19 N Y
Richards Great Alhambra N Y
Riley & Lippus 25 Plant Dayton O
Rio Al C 230 W 145 N Y
Ripon Alf 545 E 52 N Y
Rippel Jack & Nellie Lyric Junction City
Ritter Nat 65 Lowell Boston
Ring Blanche Garrick St Louis
Robbins & Trenaman 469-10 Bklyn
Roberts Edna Majestic B R
Roberts C E 1231 Sherman av Denver
Roberts & Downey 86 Lafayette Detroit
Robinson Chas Robinson Cruise Girls B R
Robinson Wm C 3 Grandville London
Roder & Lester 214 Broadway Buffalo
Rogers & Mackintosh 2 Claremont Pl M'te's NJ
Roller Henry 91 Trenton East Boston
Ro Nero 412 S George Roma N Y
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgrad 125 W 42 N Y
Rose Lanthier Don & Bro 151 Champlain Roch't'r
Ross Walter Lyceum Mendville Pa
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross & Lewis Ploil London
Ross Kittle Empress Seattle
Ross Musical Novelty 212 W 48 N Y
Rother & Anthony 2 Pateron Providence
Royal Italian Four 654 Reese Chicago
Russell Flo Pils New Haven Conn
Russell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held Victoria London Eng
Rutans Song Birds Majestic Johnston

THOS. J. RYAN-RICHFIELD CO.

Next Week (Jan. 15), Keith's Toledo.

S.

Sabel Josephine Hoffman House N Y

SALERNO

JUGGLER
BOOKED W.O.I.D.
United Time.

Scanlon W J 1591 Vinewood Detroit
Scarlet & Scarlet 913 Longwood av N Y
Schilling Wm 100 E Lanvale Baltimore
Schroeder Carol Knickerbocker B R
Scully Will P 3 Webster Pl Bklyn
Sears Gladys Darlings of Paris B R

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Next Week (Jan. 15), Orpheum, Los Angeles.

Semon Duo Taxi Girls B R
Sensell Jean 213 Eleanor Pittsburgh
Septetti Colonial Polla Springfield Mass
Beymour Nellie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala Ind
Shedmans Dogs Dumont N J

BILL FRANK
SHEPARD AND McDONALD
ALWAYS WORKING.
22 Troy St., Providence, R. I.

Shepperly Sisters 220 W 42 N Y
Sherlock Frank 514 W 136 N Y
Sherman & De Forrest Davenport Centre N Y
Shermans Two 252 St Emanuel Mobile
Shields The 907 City Hall New Orleans
Siddons & Earle 2544 S 3 Phila
Siddolo Tom & Co 4230 Cottage Grove av Chic
Siegel Emma Bon Tona B R
Siegel & Matthews 224 Dearborn Chicago
Slager & Slager 516 Birch av Indianapolis
Small Johnnie & Sisters 480 Lenox av N Y
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Manager, Promoter and Producer of
 Vanderville Acts.
 What to Produce and How to Succeed.
 Authors please note: Communications Solicited
 PUTNAM BUILDING, NEW YORK.

FOR SALE
WIGGIN'S FARM
 Apply to THE GRADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.

HOMER B. MARQUERITE
Mason & Keeler

Direction Max Hart, Putnam Bldg., N. Y. C.

MYRTLE These Two Nifty Girls. IRENE
Victorine and Zolar

In their new
 Spectacular Singing and Dancing Act.
 COMING EAST.
 Address care VARIETY Chicago

THE ELECTRIC WIZARD
DR. CARL HERMAN

Playing W. V. M. A. Time.
 Agent, PAT CASEY

Original
JOE JACKSON

The Well-Known Pantomimist.
 This Week (Jan. 5), Hammerstein's.
 Next Week (Jan. 15), Alhambra.
 Direction, JENIE JACOBS, Pat Casey, Agt.

GENE FARM
Marcus and Gartelle

In their sketch
 "Skatorial Rollerism"
 JAMES PLUNKETT Mgr

JULIAN AND DYER

A LAUGH A SECOND

BOUDINI BROTHERS

Kings of the
 Accordions



Return Engagement over the Orpheum Circuit
 after six months.
 Next Week (Jan. 15), Majestic, Milwaukee.
 Direction WM. LYKENS.

MANTILLA

Telephone 6689 Columbus, New York.

It isn't the name
 that makes the
 act—

It's the act that
 makes the name.



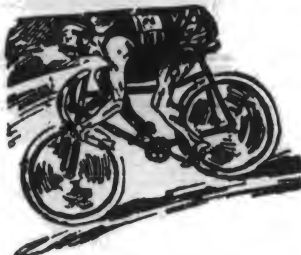
THE KING OF IRELAND
JAMES B. DONOVAN
 AND
RENA ARNOLD
 QUEEN OF VAUDEVILLE
 DOING WELL, THANK YOU.
 Director and Adviser, King E. C.



Here's hoping you all had a Merry Xmas.
 We all had ours at the Cosmopolitan Club,
 London.
 Well, Griff, see you have got the two-a-days
 guessing. They'll have to put in some of the
 big ones to compete with you.
 To spend the holidays at the Alhambra,
 London, is a pretty swell dish.
 Thanks for all the Xmas wishes.
 Turkeylegly Yours,

VARDON, PERRY and WILBER
 "THOSE THREE BOYS"

CHARLES AHEARN



"THE SPEED KING."
 PAT CASEY, Agent.

ELLIS MONA
BLAMPHIN AND HEHR
 The Champion Singers of Vaudeville

"The Travelling Salesman and the
 Female Drummer"

Devine and Williams

"LAUGHING GAS TABLETS"
 Booked Solid W. V. M. A. Time

MAX GRACE
Ritter and Foster

with "Gay Widows."
 Next Week (Jan. 15), Krug, Omaha.

Topliner at Lumberg Theatre, Utica, N. Y.

GRIFF



Thinks if this splendid
 Lumberg Theatre, with
 only two shows per day
 and no Sunday work
 and a full week into the
 bargain—is a specimen
 of Marcus Loew Time—
 then give me more.



GAVIN AND PLATT
 THE PEACHES

WORKING

7 Hawthorne Ave., Clifton, N. J.
 Phone, 1881-L Passaic.



Lamb's
 Manikins

PANTAGES
 CIRCUIT



TOOMER AND HEWINS

Comedy Sketch

"It Happened in Lonelyville"

Rewritten by JACK GORMAN

Direction, IRVING COOPER

Any one using a cord or ribbon in a hob-
 ble skirt impersonation has stolen the idea
 from me.

JOHNNIE REILLY

THE ORIGINATOR.
 Congress Theatre, Portland, Week Jan. 5.

WALTER REBE
FREEMAN AND FISKE

BOOKED SOLID Now on Butterfield Circuit W. V. M. A. TIME

ROBERT HILLIARD PRESENTS

CLIFFORD HIPPLE and co.

In "AS A MAN SOWS"
 The Highest Salaried Act on the Loew Circuit

The 3 Rubes

BOWERS
 Week Jan. 15—Orpheum Montreal
 Week Feb. 5, Lyric, Dayton

WALTERS CROOKER
 Week Jan. 22—Dominion, Ottawa
 Week Feb. 12, Keith's, Louisville.

BARRY AND WOLFORD

In Their Latest Comic Song Review
 "SNAPSHOTS"
 Booked Solid.

JAMES E. PLUNKETT, Smart, Mgr.
 Next Week (Jan. 15), Orpheum, Montreal.
 Home add., 8 Hawthorne Ave., Clifton, N. J.

SAM J. CURTIS
 And Co.

Melody and Mirth
 In the original "SCHOOL ACT."
 On the United Time.
 Direction B. A. MYERS.
 Next Week (Jan. 15), Malden.

Lola Merrill and Frank Otto

Next Week (Jan. 15), Temple Rochester.
 Direction, Max Hart.

Tom McNaughton



PRINCIPAL
 COMEDIAN

"THE SPRING
 MAID"
 OPERA CO.
 (2nd Year)

Communications care

WERBA & LUESCHER
 New York Theatre Building, New York

VAN HOVEN

The Dippy Mad Magician
 again and his little ad.

Van Hoven owns the Van
 Hoven Jewelry Co., of North
 Manchester, Indiana. Van
 Hoven owns a \$2,400 house and
 lot that brings \$15 monthly
 rent.

Van Hoven owns an \$800 Diamond Ring.
 Van Hoven owns a \$650 picture show at Au-
 burn, Ind. Net profits, \$20 weekly. Van
 Hoven owns a Motor Cycle costing \$275, and Van
 Hoven owns his OWN ACT. Do YOU REAL-
 LY OWN THE ONE YOU'RE TRYING TO
 DO? This may sound silly to some, but it's
 just to ease the minds of some jealous actors
 who stole the act they're trying to do and
 hate to see a hard working boy succeed.

Van Hoven also has money in the Commer-
 cial Trust Co., N. Y. C., and can lend \$4,000
 to any one with real good security.
 Jan. 7, Orpheum, Omaha.
 P. S. Poor Brainless, Unfortunate Rich
 Men's Sons, ex-Bakers, Butchers, etc., Beware,
 Uncle Sam still copyrights acts.

Van Hoven Again. Van Hoven.

TANEAN AND CLAXTON THE DAFFYDILS
 1387 ST. MARKS AVENUE
 BROOKLYN

When answering advertisements kindly mention VARIETY.

JESSE J. FREEMAN

(Formerly of VARIETY)

Sailed for England on the Lusitania Jan. 10th, to join

HARRY BURNS

The London Vaudeville Agent

ACTS DESIRING BOOKINGS IN EUROPE, KINDLY COMMUNICATE

MAIN OFFICE,

WALTER HOUSE, 418 STRAND, LONDON, W. C.

BRANCH OFFICES IN GLASGOW AND HARTLEPOOL

WHEN WRITING PLEASE SEND PHOTOS

LOOK! LOOK! What ASHTON STEVENS Says

Leo Carrillo is an imitationist that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

Clever "Take-Off."

He takes off a couple of Chinese and an interpreter to give you the very sniff and symbol (also cymbal), of a real Chinatown. He makes a noise like a little horse, and a hoarser (the joke is Mr. Carrillo's) noise like a big horse, and he expressed himself and George Wash in Italianized English almost as fluently as Sig. Bonfiglio recites with his feet. Mr. Carrillo's act is quick, good-looking, polite, and, I hope, profitable.

LEO CARRILLO

"THE SWEETEST LITTLE GIRLS IN THE BUSINESS"—"CLASS" FROM START TO FINISH!

THE FARBER GIRLS

A COMBINATION OF YOUTH AND BEAUTY, TALENT AND BRAINS—(INCLUDING "GOOD LUCK" SONGS)

No wonder they're "Cleaning Up"—"If I owned a theatre I'd book 'em for a run of 52 weeks a year" **WILL ROSSITER**

AT THE
Alhambra
NEXT WEEK
(Jan. 15)

THE FIVE SULLYS

(THE WELL KNOWN SULLY FAMILY)

in "THE INFORMATION BUREAU" Ask Anybody in the
U. B. O.
About Us

By CHARLES HORWITZ

The Sullys are on the order of the F. Mortons and the Five Reels. From the front it looks like mother, father, daughter and two sons, still in stagelom you can't tell. Well, it's none of our business what they are they're The Five Sullys, and they recorded an emphatic hit "ZIT" JOURNAL.

Direction,
ALF. T. WILTON

GOOD-BYE, 1911--SORRY TO SEE YOU GO, FOR YOU'VE BEEN ONE GOOD PAL TO US

HELLO, YOU
1912

HARRY VON TILZER

WILL TAKE CARE OF YOU, ALL RIGHT

HELLO, YOU
1912

IF WE WERE AS SURE OF LIVING FIFTY YEARS FROM NOW AS WE ARE OF THESE SONGS BEING HITS, WE WOULD ORDER OUR SPRING OVERCOATS FOR THE YEAR OF 1962. DID YOU NOTICE HOW DIFFERENT OUR SONGS WERE IN 1911 FROM THOSE PUBLISHED BY OTHER HOUSES? WE DO NOT GUESS. WE KNOW WHAT THE PUBLIC WANTS, AND WE ALWAYS KEEP A YEAR AHEAD OF THE OTHERS. WE NOW OFFER YOU FOR THIS YEAR THREE NEW, GREAT BIG HITS.

Words
WILL DILLON

Music
HARRY VON TILZER

"DON'T LEAVE ME NOW"

A GREATER SONG THAN "ALL ALONE." A POSITIVE NOVELTY WITH A BRAND-NEW IDEA. A SURE-FIRE HIT. GET IT QUICK, IT'S A CINCH. ANYONE CAN SING IT.

"OH! MR. DREAM MAN"

IS ONE GRAND DREAM THAT WILL COME TRUE. THIS IS THE SWEETEST, DAINTIEST, LITTLE NUMBER YOU HAVE EVER HEARD. AND IT IS GOING TO BE ONE OF THE BIGGEST HITS OF THE YEAR. IF YOU WANT A GREAT SPOTLIGHT SONG, GET "DREAM MAN." IT CAN BE SUNG AS A BALLAD OR COON SONG. YOU CAN PLACE IT ANYWHERE IN YOUR ACT, AND IT WILL BE A HIT. BEAUTIFUL SLIDES, SCOTT & VAN ALTENA. BY JAMES V. MONACO.

Words by
ANDREW B. STERLING

Music
HARRY VON TILZER

"THE RAG-TIME GOBLIN MAN"

DO YOU WANT A GREAT SINGLE NUMBER? DO YOU WANT A GREAT DOUBLE NUMBER? DO YOU WANT A GREAT PRODUCTION NUMBER? DO YOU WANT A GREAT DANCING NUMBER? DO YOU WANT A GREAT KID NUMBER? WELL, THIS IS ALL OF THESE. AND YET BESIDES, ISN'T IT A HIT? ANSWER, IT IS A HIT.

NOTE--How to pick a hit? Close your eyes and stick a pin anywhere in this ad.

SPECIAL NOTICE--YOU WILL ALWAYS BE WELCOMED AT OUR CHICAGO OFFICE, 600 N. HEDG.

HARRY VON TILZER MUSIC PUBLISHING CO., 125 W. 43d Street, N. Y. City
ADDRESS ALL MAIL TO NEW YORK OFFICE

MAUD TIFFANY

A NEW SINGING COMEDIENNE

Meeting with great success this week (Jan. 15th) at P. G. Williams' Bronx Theatre, New York City

LOOK! LOOK! What ASHTON STEVENS Says

Leo Carrillo is an imitationist that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

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LEO CARRILLO

When answering advertisements kindly mention VARIETY.

VARIETY

Vol. XXV. No. 7.

JANUARY 20, 1912

PRICE 10 CENTS

SHUBERTS SPLITTING BRONX; WILL OPPOSE COHAN & HARRIS

Refuse to Come to Understanding With First Legitimate Firm in Above the Harlem. Repetition of Situation Between Grand and Manhattan Opera Houses.

The Shuberts are going to build a combination theatre in the Bronx to house their attractions. Cohan & Harris were the legitimate managers to first explore the region above the Harlem River. The Shuberts followed them right in. When the C. & H. firm heard of the intentions of the Shuberts, it is said Sam Harris offered to arrange a deal whereby the legitimate proposition in that over-crowded theatrical section would be limited to one theatre. This meant the elimination of the Shuberts in the Bronx, although Cohan & Harris are reported to have voiced their assent to any proposed admitting of bookings in the Cohan & Harris house from either side of the factional legitimate field.

The Shuberts, according to the story, turned down all proposals and are going ahead with the building operations as are likewise Cohan & Harris.

When the story got noised around, the legitimate theatrical managers threw up their hands, saying if the Shuberts had enough money to do a thing like that, they should have some guardians appointed for them. While the Bronx is admittedly a fertile field for one legitimate house to show the Broadway attractions in at reasonable prices, two theatres of similar policy in that section would only mean that either would be fortunate to break even.

The conditions that will be created above the Harlem by Cohan & Harris and the Shuberts will be very much like the present situation between these two concerns as disclosed this season through the competition of the Grand Opera House at 8th avenue and 23rd street in rivalry with the Manhattan Opera House at 8th avenue and 34th street. The latter is a Shubert property, held under lease by Comstock & Gest. With the exception of

a very few weeks the Manhattan is said to have been a consistent loser since the season opened. The Grand Opera House is a Cohan & Harris property. The warfare between the two theatres will bring the profits of the Grand, according to reports, down to a figure not exceeding \$10,000, and this mainly secured through offsets against the rent which Cohan & Harris have been fortunate to secure.

At one time the Grand Opera House was considered the best paying combination theatrical proposition anywhere in the east.

HAVLIN'S FOUND DANGEROUS.

St. Louis, Jan. 17.

Havlin's theatre closed last Sunday night. The step was a voluntary one on the part of the management. From present indications the house will remain dark until certain alterations declared necessary to insure safety have been made.

GERTIE VANDERBILT'S ACT.

Leaving "Red Widow," where Gertrude Vanderbilt scored one of her many successes in musical comedy, the nimble-footed dancer will essay vaudeville, opening Monday at Jacques' theatre, Waterbury, Conn., to "break in" the turn. Assisting her in the dances will be Rookie Johnson.

On the same Waterbury program will be Lucy Weston, who is preparing her turn for an Orpheum Circuit tour.

NO CHANCE TO UNLOAD.

Chicago, Jan. 17.

The Lyric theatre, controlled by the Shuberts, is on the market and has been offered to Alex Pantages as a stand for his vaudeville road shows.

The lease will expire in another year and calls for an annual rental of \$45,000. There is hardly any chance of the Shuberts losing it meanwhile.

CASINO TO LET.

There is a rumor about that the Shuberts will not be adverse to the leasing of the Casino, New York, if a likely person with coin shows.

The Casino was linked with the recital of the deal whereby Marcus Loew secured the Herald Square from the brothers, but it says Mr. Loew didn't want the 39th street corner.

BELL FAMILY WITH K. & E.

When "The Man From Cook's," the new Klaw & Erlanger production, starts business Feb. 12, the Bell Family, direct from vaudeville, will be a feature with it.

The New York Marineilli Agency arranged for the engagement. It is to run twelve weeks, with the act receiving \$700 weekly.

CARUSO'S "KISMET" IDEA.

Caruso has informed several New York friends "Kismet" has operative possibilities, and that he has written Puccini suggesting he consider the play for next season.

"GYPSY LOVE" MAY RETURN.

Chicago, Jan. 17.

"Gypsy Love" will leave the Chicago Opera House Feb. 3, and if pending negotiations are closed the Lehar operetta will be seen in New York. "Typhoon" is being considered as its successor, but as yet nothing definite has been closed.

GLOBE GOES INTO PICTURES.

Boston, Jan. 17.

With the close of the twelve weeks successful run of "Mutt and Jeff" at the Globe theatre, Jan. 20, the house will return to the summer season policy of vaudeville and pictures. For some years the Globe has been playing combinations.

UNITED LANDS LANCASTER.

Lancaster, Pa., Jan. 17.

The United Booking Offices of New York will send the vaudeville programs to the new Colonial theatre from the date of its opening, Jan. 29.

The Colonial will play two shows daily. Harry Mundorff in the Agency will program the acts.

GERTRUDE BARNES

SECOND ROAD SHOW TOUR.

Nora Bayes and Jack Norworth are seriously considering the feasibility of framing up another road show similar to the one they took out for the holidays, and making a tour to the Coast. If it materializes they will play at \$2.00 prices, booking in independent and any other theatres that may be available, starting in February.

For their fortnights trip they opened at Syracuse Christmas day, which was not so good, but on the two weeks, ending at Erie, Jan. 6, they cleaned up a net profit of \$5,800. Their program was arranged as follows: Mauri Japs, Merkel, James J. Morton, Louis Simon & Co., Intermision, Russian Dancers, El Cota, Bayes and Norworth (the stars occupying the stage for one hour.)

Bayes and Norworth are now playing dates, but if the road show scheme is resumed, they will begin again in February.

EDESON IN VAUDEVILLE.

Robert Edeson, starring in "The Arab" under the management of Henry B. Harris, closed his season in Chicago Saturday and will appear in vaudeville in a condensed version of his former play "Strongheart."

KITTY GORDON PREPARING.

Kitty Gordon is preparing to increase her bank account after the season with Jos. M. Gailes' "Enchantress" shall have closed. That will arrive, Miss Gordon calculates, during March. In consequence of which she has advised W. L. Lykens to obtain four weeks in New York vaudeville houses at \$2,000 weekly, otherwise meaning that before the May rush for Europe starts, Kitty would like to pull down \$8,000 while resting during April from her somewhat arduous labors as star of the Gailes play.

The last time Miss Gordon made the vaudeville managers believe she was a drawing card, they gave her \$1,750 each week. Since then Miss Gordon has invented a new idea in waistlines at the back. For the extra exposure, the English woman wants the extra change.

TITLED ENGLISH ACTOR GOING IN VAUDEVILLE

**Sir Herbert Beerbohm-Tree Engaged by Alfred Butt
for London Palace. Has a Sketch.**

(Special Cable to VARIETY)

London, Jan. 17.

Alfred Butt has brought about the theatrical sensation of the hour by announcing the first vaudeville engagement of Sir Herbert Beerbohm-Tree for the Palace next week, as the big feature of the music hall program there.

Sir Herbert will appear in Rudyard Kipling's "A Man There Was."

Sir Herbert's engagement at the Palace is for two weeks, at a salary stated to be two thousand dollars a week.

BALLET DANCERS ON STRIKE.

(Special Cable to VARIETY)

Paris, Jan. 17.

Asking for an increase in salary, which was not granted by the management, the Opera ballet went on a strike Jan. 15. The walkout has resulted in the theatre management presenting only works not requiring dancers until some kind of a settlement is effected.

There is a possibility of the chorus, electricians and stage hands deciding to strike in sympathy with the dancers.

ALHAMBRA'S EXCELLENT BILL.

(Special Cable to VARIETY)

Paris, Jan. 17.

At the Alhambra, Herbert Lloyd got over nicely while Dorsch and Russell did well with their musical act.

The program as a whole is of excellent variety.

MONKS MAKE LAUGHING HIT.

(Special Cable to VARIETY)

London, Jan. 17.

"Max" and "Moritz," monkeys, at the Hippodrome this week, are the cleverest ever seen here and a big laughing hit.

BROKEN KING LOOSE.

(Special Cable to VARIETY.)

Paris, Jan. 17.

Baron Delors Amedee, Prince of Savoy and Duke of Aoste under the name of Amedee, I. King of Spain, 1871 to 1873, with a checkered career (spending the fortunes of his wife and himself and figuring often in the newspapers), wants a sketch for American vaudeville.

CONTRADICTIONARY ASSERTIONS.

(Special Cable to VARIETY)

London, Jan. 17.

Oscar Hammerstein has arrived in London, confirming the report published here and in New York that he has engaged Enrico Caruso for a spring engagement at his opera house. It is said that one of the objects of his trip to America was to exchange Orville Harrold to Otto Kahn, one of the directors of the Metropolitan Opera House, for a spring opera tour

in America while Caruso sang in this city for Hammerstein.

Hammerstein is making announcements similar to those issued by him in Philadelphia. The impresario says the public must support his opera house venture through subscription.

Caruso denies the report he has been engaged to sing in London next spring at Mr. Hammerstein's opera house. He claims he received a phone message from Arthur Hammerstein and a letter from Oscar, but nothing was agreed on. And besides—which is more or less important—Caruso says the operas he knows are not in the repertoire of the London opera house owned by Hammerstein.



ENGAGES THREE COMPOSERS.

(Special Cable to VARIETY)

London, Jan. 17.

Oswald Stoll has engaged Paul Lincke, Richard Strauss and Leo Fall to conduct German and Viennese orchestras at the Coliseum, to appear in rapid succession.

BARUCH & CO. REBUILDING.

(Special Cable to VARIETY.)

Berlin, Jan. 17.

Hugh Baruch & Co. are rebuilding their factory here, destroyed by fire Dec. 1. The place will be bigger and better than ever, being constructed along more modern lines.

"REX" DARING AND DIFFERENT.

(Special Cable to VARIETY)

London, Jan. 17.

Reinhardt's production of "Oedipus Rex" at the Covent Garden Opera House Monday night is great in its entirety.

It is on the usual Reinhardt lines, but open to criticism on account of the horrible story and a too free use of the spotlights. It is daring, different, yet doubtful.

The acting of Martin Harvey and Lillah McCarthy was splendid. The production is colossal. Harvey, who is the manager as well as principal player, is already talking of taking the entire production to America.

(Special Cable to VARIETY.)

Berlin, Jan. 17.

Bruno Baruch, chief costume boss of the Hugo Baruch & Co. concern, and Max Reinhardt, the Berlin producer and theatre owner, who put "Sumurun" on the stage, are expected to arrive in New York about the middle of February.

This is Reinhardt's first New York appearance and it is understood that he is going there to make an American production of "Oedipus Rex" ("King Oedipus"), which was a big success at the winter circus here.

Reinhardt owns the Berlin Kammer-spiele and the Berlin Deutsches theatres. He is considered one of Europe's greatest producers. At the Kammer-spiele for \$5 each one can see plays which fail to receive the sanction of the official censors. It was at this house that "Sumurun" was first produced.

BOURCHIER-VAN BRUGH SKETCH.

(Special Cable to VARIETY)

London, Jan. 17.

Arthur Bouchier and Violet Van Brugh in "Marriage" have been booked for the Coliseum for next week.

SAVOY ON STOLL TOUR.

(Special Cable to VARIETY)

London, Jan. 17.

Ellen Terry and Albert Chevallier have been engaged for the Savoy, which has now been officially leased to Oswald Stoll.

AMERICAN'S PARIS HOUSE.

(Special Cable to VARIETY.)

Paris, Jan. 17.

The Casino de Paris has changed hands again and renamed the Cinema de Paris.

An American by the name of Brockwell, who formerly had the American, a picture house, is in charge.

DISPOSING OF CONCERT MAYOL.

(Special Cable to VARIETY.)

Paris, Jan. 17.

It is reported Mayol, the singer, who has been conducting the Concert Mayol (formerly Parisien), may shortly dispose of his hall. He may later acquire the Scala here and remodel it, resuming its policy of fashionable cafe concerts.

It is also rumored that the Nouveau Cirque may be rebuilt in the near future as a modern music hall.

Don't kid about hard luck—you may be standing on it.

"WALKED OUT" ON GABY.

(Special Cable to VARIETY.)

Vienna, Jan. 17.

Lee Shubert reached here from Berlin the first of the week for a conference with Gabor Steiner, manager of Ronacher's music hall. Shubert made all sorts of overtures to the latter in a vain attempt to secure an extension of Gaby Deslys' time at the New York Winter Garden.

Steiner has Gaby under contract and needs her to enrich his coffers at this time of the season, knowing she is a card here. His contract with Gaby is for 3,000 kronen (\$600) a week.

It does seem that as though every time Lee Shubert leaves the hearthstone, it means trouble for his brother Jakey. Tsurlis came in doubles for J. J. Shubert at the Winter Garden this week. It started Sunday evening, when Jakey advertised about thirty-five acts for that show. As the time to raise the curtain approached, J. J. sent his scouts out to hustle up turns in a hurry. They got some, but it did not mend matters much, for the Sunday evening entertainment at the Winter Garden was about the poorest show for the money New York has ever seen.

Monday more tsurlis came for Jakey. With Mordkin placed in the performance to do his Russian dancing, Annette Kellermann vamoosed, leaving the program short. Frank Tinney was called on to repeat the act he had given at the Colonial the same evening.

Miss Kellermann did not remain at the house upon learning Mordkin would appear ahead of her on the program, her dance before the diving exhibition running along similar lines to that of the Russian's. With Kellermann out of the show, Jakey had her setting placed for Mordkin's exhibition, and called a diver from the audience to use Kellermann's tank. Miss Kellermann returned to the Garden Tuesday evening.

Jakey expected a cable from Lee, telling him what he should do with Gaby Deslys, but Lee, away from home, must have forgotten his brother, so Jakey paid Gaby pro rata for the Monday night show. He wanted her to remain over in the Winter Garden performance until Tuesday evening, but Gaby would not. She sailed Wednesday morning, taking Harry Pilcer along with her.

Gaby, while in New York, so far eclipsed Harry Lauder's record as a spendthrift, the Scotchman's economy has been forgotten. Neglecting to tip any one in her hotel, Gaby practiced the same thing at the Winter Garden, leaving there without giving any of the stage crew more than a smile, after a consecutive run of sixteen weeks. Monday evening Gaby rehearsed a farewell speech to spring upon her associates on the stage. She asked them to remain after the show proper, to say good-by, but when Gaby started on her speech, they "walked out" on her, only two of the company remaining through it. Those two were principals.

Martin Brown and Vida Whitmore have replaced Gaby and Pilcer in "Vera Violetta."

AGENCY LAW INVESTIGATION WITH DISTRICT ATTORNEY

Commissioner of Licenses Passes It Along. Many Actors Called. But Few Get Up. "Small Time" Agents Turn Down United Booking Offices' Invitations

The investigation the Commissioner of Licenses is conducting, as announced in *Variety* last week, is through the office of the District Attorney. Commissioner Robinson, of the License Bureau, wishes to bring on a test case of the Employment Law in regard to agents who are acting as such without a license.

Through the office of District Attorney Whitman letters have been sent to a number of prominent White Rats. Up to the present, but two of those addressed have taken any notice of the letters. Of the two who replied, but one divulged any information, and then did not sign an affidavit.

The letter the District Attorney's office sent out was as follows:

DISTRICT ATTORNEY'S OFFICE,
County of New York.

Jan. 13, 1912.

Dear Sir:

Mr. Herman Robinson, the Commissioner of Licenses, requests me to investigate the charge of violations of the law requiring the licensing of theatrical agents and the limitations as to commissions allowed them.

The Commissioner suggests that it may be within your power to furnish evidence of violations of the character mentioned. If such be the case, I shall thank you if you will advise me, at your earliest convenience, as to such evidence.

Yours very truly,
(Signed) CHARLES S. WHITMAN,
District Attorney.

It is a case of the People vs. John Doe. The investigation is in the hands of Assistant District Attorney Leopold Leo.

There seems to be some sort of an undercurrent of friction between the Commissioner and the White Rats. Several of the letters sent out by the District Attorney were addressed to members of the White Rats Board of Directors, according to report. These members are said to have consulted the counsel to the society, when they were informed the summons received were "requests" and not subpoenas.

A few days ago it was reported a meeting had been arranged in accordance with the resolution approved of at the convention of the American Federation of Labor at Atlanta. This resolution called for a conference between the Commissioner, the Rats, President Samuel Gompers and other officials. It was not held, according to the story, through some of the persons invited claiming they received the notification too late. The meeting was to have been held in the Commissioner of Licenses' office.

The placing of the matter of the proper enforcement of the Agency Law in the hands of the District Attorney, removing it from the Commissioner's office, and calling upon actors to furnish evidence of violations seems to have passed the buck from the Commissioner to the actor.

In the agency agitation which has been occupying the commission men for the last few weeks, nothing developed of note within the past few

days excepting that the United Booking Offices was "turned down" by a couple of "small time" agents it had invited to "come in" and "use the floor."

Two or three other agents have been admitted to the United's "floor" since the last bunch was let in. One of the new agents when called upon to sign the agreement which the United believes permits it to hold out half of their commission, found the contract read for a term of five years. While this is not generally understood, the impression is the United is preparing itself against future law suits to recover the amount of commission deducted from agents. Another protective step was noticed by the suffering agents the other day when "The Vaudeville Collection Agency" advertised it was a regular collection agency, and would attend to a regular collection business, if it concerned vaudeville people. The advertisement, say the agents, was inserted as "evidence" if necessary at some time to prove that "The Vaudeville Collection Agency" is O. K.

5TH AVE.'S NEW ACT BILL.

The program of all new acts (to New York City) for the Fifth Avenue theatre week of Feb. 5 has been partially laid out.

So far have been secured Florence Nash, with Joseph Jefferson and Co. in "1999" by Wm. De Mille; Jesse L. Lasky's dramatic playlet, "Lies," Mrs. Louis James and Co., Minnie Allen, Four Hanlons, Newbold and Gribben.

"1999" was first presented at an annual social of the Twelfth Night Club. Miss Nash will play in the piece for the week at the Fifth Avenue only.

MISS VAN STUDDIFORD RETURNS.

It may be sooner or it may be later, but once in vaudeville a legitimate actor or actress seems to hide the remembrance of it within one of the latent brain cells. Through this vaudeville can be readily recalled when anything else falls down.

Which explains why Grace Van Studdiford, after closing her tour with an operatic troupe recently at Denver, took the fast express to New York, where she could see Bill Lykens and through Bill, find out once more if vaudeville could again see her.

Vaudeville is going to give Miss Van Studdiford a try. Some time this month she will appear as a "single" plush drop, straight songs and everything that goes along with it. Then, of course, provided the vaudeville managers are willing and the legitimate producers don't annoy Miss Van Studdiford with further offers to star in bad pieces, she will stick around the variety stage for the remainder of the season.

BECK'S PALACE LEASEHOLD.

The lease recorded in New York for the site on which Martin Beck's Palace is to be built carries some interesting information. The property from 158 to 170 West 47th street and 1564-1566 Broadway has been leased to the Palace Theatre and Realty Co. by George H. Earle, Jr. The rental is \$41,000 for the first year, \$55,000 annually for the next 6 1-2 years, and \$60,000 annually for the remainder of the term, expiring in 1933.

The Palace Co. is to build an office and theatre building to cost not less than \$250,000, the work to be started not later than April of this year. After the original lease expires renewals may be made at \$60,000 annually.

Mr. Beck is expected to return to his office in the Putnam Building next Tuesday. He has been west for two weeks.

JIMMY BRITT TOO LATE.

Hammerstein's missed Jimmy Britt this week, although Mr. Britt was extensively billed around the theatre. He arrived in New York Tuesday morning, on the Franconia, a Cunard liner, due last Saturday. The delay obliged Hammerstein's to forego the new attraction to Broadway.

Mr. Britt had the choice upon leaving the other side of taking the boat he did, or sailing on the St. Louis, of the American Line. The St. Louis was due Sunday and arrived that day. The Cunard people told Jimmy the Franconia would get in twelve hours ahead, making New York Saturday night, but it didn't. Mr. Britt says he only missed the Hammerstein date by thirty-six hours. Then Mr. Britt added his opinion of the Franconia.

MARIE AND BILLY HART SPLIT.

Toronto, Jan. 17.

Marie and Billy Hart, at Shea's, have agreed to disagree. This week will be the last of the team together.

Miss Hart will appear alone in the future, known as La Belle Marie.

SETTLEMENTS BY ARBITRATION.

Chicago, Jan. 17.

During the visit here of Will Cooke, business representative of the White Rats Actors' Union, a practical solution of the existing difficulties between the Rats and the local managers in regard to disobedience of the Illinois State Contract was arrived at. Provided the parties decide to accept the proposition made them by the organization it is probable that few or no lawsuits will result from cancellations by either side.

It is proposed the Rats and the managers place a surety bond on file for a thousand dollars or more and in the event of a cancellation the matter will be placed before an arbitration committee with full power to render a final decision. Should the decision go against the artist the manager will be paid his amount of liquidated damages from the amount on deposit and vice versa.

It is also practically assured that Abner All, present Chicago representative of the W. R. A. U., will give up that position and be made a travelling representative for the middle-western territory with practically the same authority in the west as Will Cooke has in the east. Should his appointment materialize, some one else will be given his present position.

Boston, Jan. 17.

An official meeting of the White Rats Actors Union of America and its affiliations, was held at the Orpheum theatre, Sunday afternoon. Many managers and booking agents were present.

It did not bar members of the profession even though they were not "Rats." Joseph Callahan, a member of the board of directors, acted as chairman. The speakers were Hon. J. Albert Brackett, W. R. A. U. counsel; Frederick Kneeland, of Painters' Union No. 11; Arthur M. Huddell, general agent, Building Trades Department; Philip J. Halvosa, labor editor of the Boston American, and Joseph Callahan, the chairman.

NEWARK'S \$3,500 SHOWS.

Newark, N. J., Jan. 17.

Newark is going to get some real vaudeville shows, according to F. F. Proctor, who isn't offering any excuse so far for the programs given up to date in Proctor's "big time" house here.

Commencing with this week Proctor's is playing nine acts, and will continue to do so, the bills costing around \$3,500 weekly.

The idea is that "Hammerstein's New York" seems to be drawing Newark people to the Big Alley, so Proctor's is going to give Newark a show that will keep the natives at home.

CISSIE'S THREE WEEKS.

San Francisco, Jan. 17.

Cissie Loftus will be held over for her third week at the Orpheum here. Since the advent of the English mimic, the house has been playing to record business.

MABEL TALIAFERRO A STARTER.

Unless present plans to away, Mabel Taliaferro is slated to enter vaudeville shortly in a skit.



FRANK LE DENT.

Who has been picked by WILLIAM MORRIS for one of his road shows. This clever comedy juggler has played on both sides of the Atlantic with great success. WILLIAM MORRIS says, "LE DENT stands alone as a comedy juggler."

RINGLINGS LEASE GARDEN; DEMOLISHMENT POSTPONED

Circus Men Paying \$200,000 Yearly for Fourth Avenue Side of Madison Square Garden. Madison Avenue Front to Be Replaced by Loft Buildings

Out of the many complicated phases of the Madison Square Garden transfer, comes at last the definite report that John Ringling expects to sign today a lease on the arena portion of the big edifice for a period of five years. The rental is said to be \$200,000 yearly, net, with the taxes and other expenses of maintenance most likely entailed upon the new tenant.

The people who make a practice of employing the Garden for exhibition purposes say Mr. Ringling has entered into arrangement with several of the large commercial exhibitors to carry a portion of the rental burden. The Ringling Brothers may place two circuses during the year at the Garden, or possibly divide the time there to allow them a sufficient number of weeks to give New York a sort of permanent circus.

The lease to be executed by the company controlling the Garden in favor of the Ringlings will carry a cancellation notice clause, perhaps of six months or a year, during the five-year term. It goes into effect April 20 next. Until then the Barnum and Bailey Circus, Sportsmen's and Motor Boat shows have taken up dates, the two latter shows transferring the time set aside for them at the 69th Regiment Armory to the Garden.

The Madison avenue front of the Garden extending back 140 feet to the arena, will be torn down and two loft buildings erected on the site. The show part of the building will be reached by a new entrance on Fourth avenue.

It is said the company renting to the Ringlings takes title to the Garden Feb. 5. The cancellation clause was inserted in the lease according to the story to allow the company if completing arrangements to erect two additional loft buildings on the Fourth avenue side before the five years expire.

The Barnum and Bailey show opens in New York March 21. The Ringling Brothers' Circus opens its season at the Coliseum, Chicago, April 6.

The securing of the Garden by the Ringlings for a stated period relieves the brothers of the necessity of finding a New York stand for the annual visit of one of their big shows.

Late Wednesday it became noised about there was a possibility the rental price under the lease the Ringlings were to get might be boosted. This was said to be due to several operators trying to beat the circus men to the lease for the arena property.

TAMMEN RESIGNS PRESIDENCY.
Denver, Jan. 17.

H. H. Tammen, one of the active owners of the Sells-Floto Show, has resigned the presidency of the Showman's Association. He states his understanding was that the circus associa-

tion was formed for mutual protection and that he resigns because he wants the Sells-Floto circus to continue its policy as a strictly independent organization.

The association, formed in Chicago last winter, included the Ringling Bros., Barnum & Bailey, Sells-Floto, Golmar Bros., Forepaugh Sells, Wallace-Hagenbach, Two Bills, 101 Ranch, Campbell Bros. and smaller organizations.

FELIX MANAGING BOBBY BARRY.

The success attending the launching of his wife (Lydia Barry) as a star all by herself in vaudeville, has inspired George Felix to put another Barry over the vaudeville barrier.

The second one is Bobby (Bobby Barry), who has been playing the George Cohan parts in several pieces written by Mr. Cohan.

Barry is now rehearsing for the plunge "The Little Politician," by Charles Horwitz.

HAD TO HAPPEN IN SIOUX CITY!
Sioux City, Ia., Jan. 17.

Robbers blew open the safe of the Orpheum theatre with nitroglycerine early Monday morning, securing approximately \$1,200 in cash. The job was very neat work. No clue was left.

There are several reports as to how \$1,200 happened to accumulate in the Orpheum's safe. Some say the amount represented the gross receipts for two weeks, while others claim the Orpheum took in \$1,200 last week.

ENGLISH "AWARD" RUNNING OUT.

With the expiration of the terms and conditions contained in "The Award," as handed down at the conclusion of the English music-hall strike of three years ago, it was reported along Broadway during the week that some trouble might arise in the London halls upon the termination.

Since the "Award" went into effect, the several sections of employees in the English vaudeville theatres have formed into unions of their own. The musicians are reported as complaining over conditions. Especially are the musicians of the London halls displeased, it is said, through not receiving larger weekly wage than the musicians in the provinces. The music makers in the outside-London halls have to play no more melodies than will satisfy about eight acts of an evening, while the London men say they must play for about twenty-two turns, and talk about striking next month, if some adjustment is not arrived at before the days of the "Award" end.

GERTRUDE BARNES

STOLE TO PRODUCE.

Chicago, Jan. 17.

R. C. Ferguson, until recently a messenger for the Southern Express Co., was arrested here this week by operatives of the Pinkerton Detective Agency, charged with the theft of a package containing \$7,000.

The lad when arrested was drinking wine to the success of a new vaudeville act, financed by him and due to open Monday at an outlying theatre.

The sketch contained half a dozen principals.

TOO COLD FOR MISS HITE.

Boston, Jan. 17.

Mabel Hite refused to leave Hot Springs, it is said, to face the east winds and cold blasts of Boston. She was billed to appear here this week as the headliner at Keith's. Emma Carus substituted.

WILLIAMS HAS STEGER.

Pending the booking conveniences of the Klaw & Erlanger office in the appointment of dates in the east for "The Master of the House," with Julius Steger, Percy G. Williams prevailed upon Mr. Steger to return to vaudeville.

The return will be made next week at Mr. Williams' Bushwick theatre, Brooklyn, the vaudeville engagement having been arranged with the consent of Woods & Frazee, Mr. Steger's legitimate managers.

There is a possibility of a theatre in Boston or Philadelphia being designated by K. & E. for a run of the Woods & Frazee show, with Mr. Steger in the principal role, created by him.

WIFE WANTS DIVORCE.

Chicago, Jan. 17.

Marie Craig (Goodall and Craig) has instructed her attorneys to commence suit for absolute divorce from her husband, Will Goodall, with whom she has been working for the past several years.

Cruelty is alleged.

It's easy to make good; after you have.



TUCKER

"THAT SINGING VIOLINIST."

Has been appearing at the American Theatre, New York, and meeting with great success. TUCKER, besides playing a Violin, possesses a remarkable voice. This act is distinctly different from any other in vaudeville.

NEW S-C MANAGER.

Chicago, Jan. 17.

The Empress, the Sullivan-Considine stand in this city, received its new manager, Jake Isaacs, Monday morning. Mr. Isaacs, formerly connected with the Cohan-Harris forces in New York, succeeded John M. Cook.

Mr. Cook goes to the Empress, Milwaukee, also on the S-C chain. George E. Boyer, formerly at Milwaukee, has been transferred to Winnipeg. Edward Shields, late at Winnipeg, was moved to the Empress, Denver. Bert Pitman, who has been dividing his time in Denver between the Empress and the S-C branch office there, is now confining himself exclusively to S-C agency business at that point.

TABLOID MUSICAL COMEDY.

Samuel T. Kiser, a Chicago newspaper man, has written a tabloid musical comedy with score furnished by Frederick Innes, the bandmaster. It will be offered by Maud Lillian Berri in vaudeville shortly.

BARRYMORE'S SKETCH READY.

The sketch to be played in vaudeville by Jack Barrymore has been secured. He has engaged a company and will shortly appear for his debut in the varieties, under the management of Arthur Klein.

SLIGHT FIRE AT MATINEE.

Ft. Worth, Jan. 17.

Fire was discovered on the stage of the Majestic yesterday afternoon while the matinee performance was in progress. The blaze was in the property room, caused by defective insulation of the electric wiring. The damage to the rear portion of the house was about \$6,000.

L. B. Remy urged the audience from the stage to remain seated. No one was injured. An asbestos curtain was lowered. The fireproof construction prevented the fire from spreading.

POLLOCK SELLS SKETCH.

Before "The Echo" went out last fall, John Pollock wrote a sketch. Then he became general publicity pusher for the Orpheum Circuit.

Mr. Pollock never thought of the sketch again until "The Echo" struck Youngstown. Just previously the show had played Dayton. John didn't even know he had the sketch left.

Anyway when Hans Robert read "The Son," a title given it by Mr. Pollock, the actor purchased the manuscript, and John gave Mr. Robert a receipt in full, with the privilege of changing the name of the piece, provided it was not called "The Echo."

Mr. Robert will produce the Pollock sketch in vaudeville (eastern).

BOBBY MATTHEWS ALONE.

Bobby Matthews is listening to the call of the wild. Although he has been off the stage for some time and has been hobnobbing with the vaudeville agents and incidentally has tried his hand at the legitimate producing thing, Bobby is flirting with vaudeville again.

He figures on doing a "single," assisted by the "moonliest moonfaced Chinaman" he can dig out of the inner recesses of Chinatown.

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Bert Leslie starts over the Orpheum Circuit in April.

Shirley Kellogg opens as a "single" in Mt. Vernon next week.

Jan. 22 will start an Anniversary Week for Proctor's Newark.

Mlle. La Gal in her new act will appear at Hammerstein's Feb. 5.

Slivers has been booked on the Orpheum Circuit, to open Aug. 6. Marinelli Agency.

The Six O'Connor Sisters will return to Billie Burke's "Foolish Factory."

Blanche Walsh in "The Thunder Gods" has received Orpheum Circuit contracts.

James O'Neil will play "Monte Christo" over the Orpheum Circuit. He is at Memphis this week.

Billie Burke's act, "After Dark in Chinatown," with Jack Reid, has been placed for the United time.

Robert Cummings will appear in vaudeville once more in a sketch entitled "The Butcher and the Baron."

Lilyan Nulty, of the team of Alvin and Nulty, has presented her husband, Hamilton Nulty, with a baby boy.

Ray Cox leaves for London in June to open at the Empire. She is to fulfill four weeks of old contracts signed when abroad in 1909.

Harry B. Smith, ill for a week, is out again, once more busily engaged in turning out two or three librettos a day.

The Wilson Theatre, Baltimore, G. O. Wonders, manager, has abandoned "pop" vaudeville and resumed its old picture policy this week.

Mai Poth and Jules La Barbe are preparing an elaborate dancing act for vaudeville. Poth was formerly with "The Darling of Paris."

Charles J. Stevenson is out of the hospital after undergoing a close call with typhoid fever. He has gone to Lakewood for a couple of weeks.

The "sister act" known as the Althea Twins will be revived. One of the girls married a couple of years ago and retired from the stage.

Adrienne Augarde, English, has been engaged by Werba & Luescher for their forthcoming production of "Boy Or Girl," renamed "Rosemaid."

Beulah Poynter, who opened last week in "A Kentucky Romance" at New Orleans, will play the Stair & Havlin time, working east later in the season.

At the close of the road tour of "Maggie Pepper," Lee Kohlmar, the leading comedian of the organization, will have another try at vaudeville, in a sketch.

Prince Youtarkey, while doing his "slide for life" at the People's, Philadelphia, Jan. 11, slipped and fell, breaking an ankle and being painfully injured internally.

Show folks quartered at the Hotel Theodore, Baltimore, made a hurried exit to safety early Sunday morning when the place caught on fire. No one was seriously injured.

The Press Department of the Orpheum Circuit announces that Bert Tennell, a yodeling comedian, will complete a world's tour by going over that time.

Ted E. Box, a foreign act, will reappear over here for Sullivan-Considine, after an absence of several years. The act opens at Columbus, Feb. 12. He sails on the Oceanic, Jan. 31.

Edwin F. Reilly, press agent for Corse Payton will shortly produce a one act playlet, "The Turn of a Card." Arthur Jarrett, Miss Katherine Rober and Miss Ethel Chapman are in the cast.

Joseph Carr, for five years with the managerial forces of the William Fox Amusement Co., and for the past season manager of the New York Roof show, has severed connections with the company.

Nat Carr will take to the Sullivan-Considine route, starting at Columbus, Feb. 19. At least Mr. Carr has made the contract that way, although it has been reported he will appear in a production.

Minnie Rogers, soubret, with the Prospect Theatre stock company, who was taken ill while working at the house, was operated on Wednesday at the Brunor Sanitarium, 137th street. Her condition is not regarded as serious.

Conlin, Steele and Carr have cancelled three weeks' bookings in the west on account of illness of James Conlin, who came to New York for treatment. Conlin expects to be well enough to resume the tour in Louisville, Jan. 28.

The report that the Majestic theatre at Birmingham, Ala., had been destroyed by fire was erroneous. The fire was next door to the theatre. Manager Rettick says the Majestic will remain open and play all acts contracted.

Charles Moreland, formerly of Moreland, Thompson and Roberts, is very ill at the Polyclinic Hospital, 221 West Chicago Ave., Chicago, and would like to hear from his friends in the profession. Magazines and papers would be appreciated.

Bozeman Bulger started the rehearsals of his latest sketch this week, in which Claudia Lucas, Willard Blackmore, Grace Huff, Joseph Clancy will appear, the premiere being Monday week at Dockstader's, Wilmington.

Frank Mayne wires from Grand Rapids asking VARIETY to correct the statement he forgot about his date in Norfolk. He adds: "I did not receive contract or confirmation of same, consequently figured it put back with other eastern time."

Winifred Arthur Jones, who is to support Margaret Anglin in "Lydia Gilmore," arrived from abroad last week. Miss Jones is a daughter of Henry Arthur Jones, the playwright who has written the Anglin piece. The play will have its initial presentation in Baltimore next week.

After having received contracts from abroad calling for the appearance of Bertie Fowler and Barnes and King on the Moss tour in May, B. A. Myers left his office Monday and had half of the interior of his nose cut away. Dr. Holbrook Curtis performed the operation.

Eva Tanguay will probably open March 24 to play about twelve weeks on the Orpheum Circuit, at a price, it is said, of \$2,250 weekly. Miss Tanguay has just completed a return engagement in all of Percy G. Williams' New York vaudeville theatres, excepting the Colonial.

Josie Heather, while playing the Orpheum, Denver, last week, received an offer to join the "Miss Dudelsack" company at the Illinois, Chicago, at once, replacing Lulu Glaser, who was ill. Miss Heather was unable to accept owing to her Orpheum Circuit contracts.

Tell Taylor has taken the rooms at Thirty-seventh street and Broadway, formerly occupied by the Carl Laemmle Music Co. Taylor has been in the same building, but finding his business increasing decided to move into larger rooms and make New York his permanent headquarters.

"The Night Birds," in which Fritz Scheff is to star, will have its initial presentation at the Academy in Northampton, Mass., to-night. In error it was stated last week Ray Cox had joined the cast. It should have read Hazel Cox.

A benefit was given on the New York Roof last night by Pat Casey and William Fox for the Walsh Fund, being raised for the family of Deputy Fire Chief Walsh, killed in the Equitable fire last week. At the New York this Sunday a benefit will be given under the direction of Jos. M. Schenck in aid of the United Hebrew Charities.

Solly Lee, doorman at Hammerstein's, says he is a patient little fellow and doesn't mind people asking whether the entrance to the theatre is the subway or a photograph gallery, but Monday when a man with a trunk on his back asked Solly which track the 3:30 for Buffalo was on, Mr. Lee let loose a protest.

Charles E. Wildish and Co., six people, in an act called "The Pool Room," which has been playing the "small time" under another name for several weeks, received its first showing on the big time at the Academy of Music Sunday a week ago. It has been booked for Hammerstein's by Alf. Wilton for the week of Feb. 5.

In the confusion of the names of Arthur Weld and Arthur Pell, VARIETY reported some time ago Mr. Weld might leave the director's chair of "Little Boy Blue" at the Lyric. Mr. Weld states he never had any such intention. He is still at the musical helm of the H. W. Savage success in that house.

Variety announced last week a new vaudeville combination to go into effect next summer, comprising Tudor Cameron and "Big Scream" Welch. The item was published on the authority of Mr. Cameron. From Toledo came a wire of denial from Welch, as follows: "You have been misinformed. Welch, Mealy and Montrose will continue. Separation is impossible as per contracts."

Nick Kaufmann, the veteran showman, who has made Berlin his home for the past twenty years, is thinking of returning to his native land to reside. Mr. Kaufmann may reach here in April. His nephew, Frankie, is managing the troupe of 12 Kaufmanns. Minnie (Mrs. Chinko) is recovering at the Kaufmann home in Rochester. Her baby daughter has been named Vera.

Daniel F. Hennessey is under suspicion. In a poker game Tuesday night eight people were playing. Dan dealt himself three fives off the reel. There being eight in the game it became necessary to shuffle the discards. Clark Brown threw away the "case" five and in doing so accidentally turned it over. Dan picked it up, placed it in the deck and dealt himself one card. On the showdown he had four fives. Some dealer, that Daniel!

STRIKERS' NOVEL PLEA.

New Orleans, Jan. 17.

All members of the International Alliance of Theatrical Stage Employees of the United States and Canada have agreed to a tax of fifty cents for the purpose of continuing the strike in this city.

Some \$8,000 will be obtained in this way, according to International President Charles C. Shay, who is still here directing the strike.

In the case of Klaw & Erlanger versus I. A. T. S. E. Local No. 39 et al, the Alliance filed a plea in bar before United States Commissioner H. J. Carter, claiming that the court is without jurisdiction to pass upon the merits of the petition for an injunction for the reason that the suit does not substantially involve a dispute properly within its jurisdiction, in that the value of the subject matter as alleged in the petition is not truly stated, and does not exceed the sum of \$2,000.

This plea is said to be a novel one, inasmuch as the theatre company simply sought to enjoin the striking stage hands from interfering with men employed in their places. The plea was filed by Attorneys Rouns, Grant and Grant on behalf of the following defendants: John King, A. J. Hamilton, W. Huxen, D. W. Mason, J. Riehl, J. Sinnott, E. J. Mather, E. J. Mauras, A. G. Troyer, C. Doliseau, Walter Vail, A. J. Skarren, A. Alloy, J. Alloy and George Klump.

Harry H. Lindsey, one of the strike-breakers employed at the Tulane, was arrested by the local authorities on a charge of stealing jewelry to the amount of \$300 from a citizen of Bay St. Louis, Miss.

CLOSINGS IN WEST.

Chicago, Jan. 17.

Among the shows listed as lately closing are H. E. Pearce & Co.'s "In Wyoming," which went to the storage house early last week while playing Des Moines.

Klimt & Gazzolo called in "The Girl of the Streets," and one of M. H. Norton's ("The Missouri Girl") was brought into camp. Norton still has a "Missouri Girl" company touring California; also a company of "Casey Jones" which is reported doing well around the middle west. All three shows were touring the Stair & Havlin time.

HOLY NAME SHOW OFF.

Rochester, Jan. 17.

"The Holy Name" company closed here Saturday night, bad business forcing the Morrison-Ward show to suspend road operations.

MARRIED IN JAIL.

Mt. Vernon, Ind., Jan. 17.

Edna Katherine Pfaff, an actress, and Raymond F. Fletcher, both of Baltimore, were married in jail here last Wednesday.

The duo were arrested in Cynthiana several weeks ago for attempting to put on a comic opera. The man was sentenced to sixty days in jail and a fine of \$100. The girl was fined \$1 and thirty days in jail.

The ceremony took place two hours after they were sentenced.

CHANGES IN CHICAGO.

Chicago, Jan. 17.

It is reported "The Pink Lady" will open at the Colonial, Feb. 19, taking the stage there now occupied by "The Spring Maid."

At the American, "Hanky Panky" closes Saturday night. Among the new shows mentioned to succeed it, Lew Fields' "Never Homes" seems to be spoken of the most.

"Gypsy Love" at the Chicago Opera House is slated to be replaced Feb. 4 by "Typhoon" in which Walter Whiteside appears.

"Shorty McCabe" at the Cort is undergoing revision. When that process has been gone through with, Jean Goldbraith will be found in the role of leading female, now occupied by Maldel Turner.

C. W. Collins, the former dramatic editor of "The Inter-Ocean" has completed a musical comedy which will be presented by Mort Singer at the Princess sometime next spring. Collins is now engaged in pruning "Shorty McCabe."

The American Music Hall has changed its scale of prices and from now on the maximum price for a ticket will be one dollar.

Marcus Loew made the change during his current visit here. He claims conditions will force the lowering of prices.

BOOK MUSICAL COMEDY.

Gordon & North have secured from the publishers of John Kendrick Bangs' book "The Houseboat on Stilts" the right to make a musical comedy of the story. It is said to contain a series of characters new to the stage.

THE COUNTESS GIVES UP.

St. Louis, Jan. 17.

The Countess de Swirsky and her troupe of Russian Dancers became lost the other day, amidst a maze of financing, somewhere in the wilds of Missouri.

Rather than to annoy her royal mind with the worries attendant upon a show that does not draw, the Countess called everything off. She may be working her way back to a regular city.

GARRICK TO CLOSE.

William H. Crane and his company playing "The Senator Keeps House," takes to the road in two weeks, once more leaving the Garrick "dark."

Mr. Crane's engagement in New York has not been very profitable. There has been no wild scramble for bookings at the shortly-to-be-vacated theatre on 35th street, which has been more or less of a Jonah for the past two or three seasons.

GRACE GEORGE'S NEXT SHOW.

Grace George brings her engagement in "Just to Get Married" at the Elliott theatre, to a close Saturday night and will immediately take up the rehearsals of a new piece by Bayard Veiller, the title of which is at present "The Miracle," but as this would conflict with the big Reinhardt spectacle of that name, it will be changed.

"THE TEST" STANDS UP.

"The Test," with Eugenia Blair as star, has met with sufficient returns to warrant the Stair & Havlin office in booking up a full route over its circuit. After playing western territory, it will invade the south.

LOEW LEASES HERALD SQUARE.

Marcus Loew has a three years' lease of the Herald Square theatre, commencing May 1, securing same from J. J. Shubert on a guaranteed rental, with a percentage of profits for the Shuberts. The lease contains a clause by which it may be cancelled at any time on one year's notice in case it is decided to tear down the structure and erect a new building for commercial purposes.

It is not announced just what guaranteed rental and percentage Loew is to pay the Shuberts, but the guarantee probably covers the amount paid annually by the Shuberts to Richard Hyde (Hyde & Behman) said to be \$30,000.

After the signing of the lease a dispute arose, it is said, between Loew and Jake Shubert with regard to the fixtures of the theatre. Pending its adjournment the lease is being held in escrow, with threats of legal proceedings to determine its status.

When Loew takes over the house he will inaugurate his regular policy of "pop" vaudeville and pictures.

Meantime "The Million" at \$1.50 prices is doing big business at the Herald Square. Last Saturday night the house held a capacity audience. Henry W. Savage has the theatre until Loew takes possession and when "The Million" shows signs of waning business, he proposes to replace it with "Everywoman" for a run (up to May 1) at dollar prices.

The fixtures of the Herald Square theatre were originally bought by Hyde & Behman when the old Booth's theatre at Sixth avenue and 23rd street was demolished. Even the Booth proscenium arch was carted uptown to the present Herald Square, at that time a circus amphitheatre built over an aquarium, the tank of which is still in the cellar of the structure. The circus was conducted by Bill Coup, in association with Bill Stickney and Jack Hamilton.

WEATHER THE TROUBLE.

Gus Hill has returned from his western tour of inspection of his "Mutt and Jeff" companies and reports that business in the country is worse now than it was before the holidays, due entirely to the severe storms prevailing in all sections. He predicts that with reasonable weather business will pick up with rapid strides.

HORKHEIMER'S RECORD.

H. M. Horkheimer is breaking all records with "The Strugglers." Not in box office receipts, however, but in the number of times he has sent the piece out this season and the circumstances under which it has closed in different sections of the country.

Members of "The Strugglers" straggled into New York this week, saying that the show stopped unexpectedly at Providence Saturday night. Something like \$325 is said to have been taken in on ten performances given in Providence (four matinees).

This is the third time that Horkheimer has been forced to close through bad business.

Plenty of offices to rent in Times Square.



AD. NEWBERGER PRESENTS
"LITTLE LORD ROBERT"

The Smallest Comedian in the World.
In a Unique Act full of infectious humor, Original Song Hits, and Fascinating Dances. At the conclusion of his act Lord Robert holds an impromptu chat with the audience answering the questions anyone may care to ask him.
Bronx Theatre, New York, Next Week Jan. 22.

FOREIGN AUTHOR PROSCRIBES THE SHUBERTS FROM HIS LIST

Graham Moffatt Won't Allow the Brothers to Produce His New Play Over Here. The Shuberts' Standing on Contracts

It is almost a certainty Broadway will soon have a chance to pass an opinion on another play by Graham Moffatt, author of "Buntz Pulls the Strings," one of the season's biggest successes.

Not only is it probable that a new Moffatt play will be seen here, but the author himself will probably appear in it.

Walter Hast, representing Mr. Moffatt in America, cabled the English author yesterday an offer for a Broadway showing of his newest play, "A Scrape of the Pen," which included also a bid for the appearance of Mr. and Mrs. Moffatt at a salary of \$2,500 a week for eight weeks.

Mr. Hast would not make known from whom the offer came, stating that he did not care to give out the name of the firm until Mr. Moffatt's signature had been secured. It is reasonably sure, however, that the piece will be produced in a "Syndicate" house, as Mr. Moffatt is more than a trifle incensed over the treatment accorded him by the Shuberts in the matter of "Buntz."

The trouble arose over the Chicago company, which opened out there this week. In the original agreement between Moffatt and the Shuberts it was stated that Mr. Moffatt was to produce and rehearse all companies playing "Buntz," for which he was to receive an agreed upon remuneration.

The first company Moffatt did rehearse, but the Chicago company were engaged on the other side and the play was produced and rehearsed over here. In his bitterness over the breach of good faith, Mr. Moffatt stated he would never have any further business dealings with the Shuberts.

Low Fields was desirous of obtaining the new Moffatt show and it is possible the offer cabled to the author was from Mr. Fields, but his Shubert connection may bar Fields from the competing.

The frequency with which the Shuberts forget their contractual obligations is quite a noted fact on the other side. The Shuberts have given themselves a name abroad that of late has prevented them from securing attractions without first depositing cash collateral.

This occurred recently in the case of "Sumurun," which opened at the Casino Tuesday night. The Shuberts were informed before the company would leave the other side, they would have to forward \$4,000 as a week's payment in salary for the troupe, and secure passage both ways for the members.

The Shuberts dilly-dallied over the matter, spending a considerable amount in cables in an endeavor to escape the payments, but finding no one else who would deposit the money for

them, the managers had to finally "come across" with the currency.

The delay in promptly putting up what was looked upon as a small amount created an endless lot of talk concerning the status of the Shuberts, and greatly impaired their already low rating in Europe.

This, in a measure, it was reported at the time, was the cause of Lee Shubert making a hurried trip across, to be on the ground in person to secure any available attraction, fearing that the usual dickering of the Shuberts indulge in over sought-for acts or shows might permit other American managers, against whom there were no complaints on contract relations, stepping in to secure the material upon hearing the Shuberts were after it.

The Shuberts have become famous on both sides of the ocean for doing business under corporate titles. Scarcely, excepting when no other way presented itself, have the Shuberts signed theatrical contracts as individuals. There are several instances, however, where people doing business with the Shuberts insisted upon Lee Shubert affixing his personal signature to any agreement made. This was invariably secured by the party of the second part declining to do business with the Shuberts in any other manner. Lee Shubert is generally considered "good," and his name is more favored by show people than a "Shubert corporation."

"THE FLYERS" COMING IN.

"The Flyers," Frederic Thompson's production of Geo. Barr McCutcheon's story of the same name, will in all likelihood be the next attraction at the Gaiety. The piece opened at Rochester Monday night.

The present attraction, "The First Lady of the Land," has been doing rather poorly since it opened.

LIEBLERS WOULD LEASE.

Chicago, Jan. 15.

Now that the Grand Opera House has been turned over to Cohan & Harris, Liebler & Co., formerly housing their attractions at that house, are seeking the lease of a theatre in this city.

Representatives of the firm have been making overtures to theatre owners, who might be persuaded to sublease.

DRESSING ROOM MESSAGE.

Chicago, Jan. 17.

Lulu Glaser retired from the star dressing room of the Illinois theatre here on Saturday night, and was succeeded Sunday by her husband, Ralph Herz. When Ralph entered the first thing that confronted him was a message from his wife written on the wall. He personally scratched it off and refused to disclose the nature of the communication.

"TRENOK'S" FIRST WEEK, \$8,000.

Washington, Jan. 17.

The new Fred C. Whitney show, "Baron Trenck," which opened here last week at the Belasco, went a trifle below \$3,000 on its gross receipts, which entails a heavy loss for the producer. The show is at big expense on its present road tour.

The "Baron Trenck" show is in Baltimore this week, with next week booked for Philadelphia. It is understood Mr. Whitney will have everything arranged for a New York showing week after next.

"FRANCHISE" WINS LEASE.

Cincinnati, Jan. 17.

Stair & Havlin have renewed their lease on the Grand for a period of five years at an increased rental. The papers were signed Monday by John Havlin, acting for his firm, and Chas. P. Taft for the Sinton Estate.

Mr. Havlin almost lost the house because of not exercising his option quickly enough. Harry Askin, of Chicago, and Chas. Murphy, the baseball man, were after the playhouse.

Havlin, through convincing the owners that he controlled the Klaw & Erlanger franchise for this city, managed to retain his hold on the property.

"SIREN" AFTER "DUDELSACK."

Chicago, Jan. 17.

Donald Bryan in "The Siren" will be the attraction at the Illinois, succeeding "Miss Dudelsack" Feb. 4.

Lulu Glaser and her company will take up their route toward the coast after closing here.

WOODS' FUTURE PRODUCTIONS.

Excepting for another production or two that may appear under the A. H. Woods' title before the spring sets in, Mr. Woods has forgotten all about this season in a producing way, and is now actively engaged in planning his campaign for 1912-13.

The season to come will see a number of varied productions by the Woods' office, according to report, which also states that that very busy producer has his campaign for next year pretty well laid out.

ANGLIN OPENING DELAYED.

Baltimore, Jan. 17.

Owing to strenuous rehearsals in whipping the show into shape, Margaret Anglin was unable to open Monday in her new play, "Lydia Gilmore," by Henry Arthur Jones, the premiere being set for to-night.

DIFFERENCE OVER TITLE.

Lou Wiswell of the Stair & Havlin offices, is taking steps toward making Montgomery Brewster stop using the title. "The Common Law," Wiswell claiming the producing rights to Robert W. Chambers' story of that name. Brewster has used the title all season, and says that his play in no sense encroaches on that of Chambers'.

Brewster, when seen this week, said he would keep the show out as it had been playing to big business all along the route.

SURATT AT FIFTH AVE.

The Fifth Avenue has engaged its feature attraction for the week of Feb. 19. It is Valeska Suratt, again brought into vaudeville by Jack Levy because the managers are willing to pay her \$2,500 a week.

Miss Suratt will really start this tour Feb. 5, when, with eleven people, she will use the intervening time to "break in" the last scene from "The Red Rose." Alexander Clark will be in the company.

The Suratt show of that title closed a Chicago run at the Princess Saturday night. This week it is at Milwaukee. The show's movements until the vaudeville dates for its star arrive have not been announced.

Chicago, Jan. 17.

Lee Harrison has quit the management of the Valeska Suratt company and returned to New York. Nate Spingold is in charge in the dual capacity of manager and representing his wife's (Mme. Frances) interests. Mme. Frances furnished considerable of the sartorial display for the show. Harrison is said to be some \$4,000 behind on the venture.

"GOLDEN GIRL" COMING EAST.

Henry W. Savage's "Madame X" company, playing McVicker's, Chicago, this week, has been holding its own at the boxoffices en route and is now swinging toward the Pacific Coast.

Savage's "Girl of the Golden West" company, in San Francisco this week, and which has not done the business expected, will start on its return east next month.

The original company of "Excuse Me" is routed to the coast, but the southern company will not close as rumored. The southern "Excuse Me" show will pick up the time of the Chicago company and will play the middle west and Canada.

BLANCHE RING PLAYS CENTURY.

St. Louis, Jan. 17.

Despite a strenuous and ineffectual fight on the part of the Shuberts to prevent Blanche Ring from appearing with her show, "The Wall Street Girl," at the Century theatre, that star opened Sunday night to a crowded house.

The notoriety from the efforts of the Shuberts to block the Ring show resulted in turnaway houses.

Miss Ring was booked for the Shubert house but a change in the scale of prices resulted in the Ring management going to another theatre. Both advertised Miss Ring as their attraction this week.

GLASER JOINS COMPANY.

Cleveland, Jan. 17.

Vaughan Glaser, who has been in retirement for some time, has joined the Cleveland Players at the Cleveland Theatre and with several members of the erstwhile Ty Cobb company, which closed here Saturday night at the Lyceum, is giving new life to the stock regime at the Glaser house.

Glaser expects to be in the new house now under construction here about March 1.

"GREYHOUND" IS CROOKY.

Chicago, Jan. 17.

The Mizner and Armstrong drama "The Greyhound" opened at the Studebaker this week and was pronounced fit by the local critics.

The play is set aboard the Mauretania and contains characters quite similar to those employed in "The Deep Purple."

"The Greyhound" tells a story of the underworld, showing the methods employed by the long fingered gentry in relieving their victims of whatever surplus cash they happen to carry. The action gives the layman an idea how easy it is to be trimmed in the different games of chance.

"The Scarecrow" commenced a two weeks' engagement at Powers' this week. The piece contains a deep plot with a train of sentiment running through. While making a favorable impression, it is hardly thought sufficiently strong to warrant a run longer than scheduled.

WEBERFIELD'S REHEARSING.

Principal rehearsals for the forthcoming Weber & Fields jubilee started Monday. Edgar Smith completed the first part of the entertainment that the "All-Star" company is to present. The book Mr. Smith has furnished consists of "bits" from the former productions that were made when the old Weber & Fields' company held forth at the Little Music Hall at 29th street.

George Beban is having a special part written for him throughout the piece.

Mr. Smith has contracted to deliver the book of the burlesque on the popular hits of the day within the next fortnight.

As announced in VARIETY last week, Bessie Clayton has been officially annexed to the organization. Feb. 8 has now been definitely decided on for the New York opening, at the Broadway theatre.

SYRACUSE MANAGERS ORGANIZE.

Syracuse, N. Y., Jan. 17.

An organization of the theatrical managers of Syracuse was perfected at a meeting held Sunday. For a long time, the managers have discussed among themselves the need of organizing for mutual protection and to further the interests of the various theatres and theatrical enterprises in this city.

The organizers were Charles H. Plummer and Charles Anderson (Grand Opera House), Stephen Bastable (Bastable), Francis J. Martin and Ulysses S. Hill (Welting Opera House), Frederick J. Gage (Empire), Edward P. Cahill (Crescent), and William Rubin, as counsel.

The officers elected were: Stephen Bastable, president; Frederick J. Gage, secretary and treasurer; William Rubin, counsel.

It was determined the association will meet on the first Sunday of each month. At the conclusion of the meetings, the managers will dine together. The association also decided that the managers of all of the moving picture theatres would, upon application, be admitted to membership.

RETURNS, WITH PLAYS.

Hans Bartsch, the New York representative of the Felix Bloch Erben company of play brokers and producers, returned to Broadway Tuesday, two days behind schedule, the stormy weather keeping him at sea overtime.

Bartsch was gone over a month and visited both Vienna and Berlin. He brings back with him a lot of foreign plays, including farces, operettas, comedies and dramas, which he will submit to American managers.

Of the lot the most is expected of "Der Frauenfresser" ("The Woman Hater"), an operetta, music by Edmund Eysler, who wrote "The Love Cure;" book by Leo Stein and Carl Lindau, which has scored an unprecedented success in Vienna, where it opened Christmas night. Bartsch landed the piece on its premiere.

A drama, "Das Haus Am Meere" ("A House by the Seashore"), by Stefan Zweig, is being sought already by several American producers.

A comedy by Ludwig Fulda entitled "Der Seerauber," which Max Reinhardt has accepted for production at his Berlin and Vienna theatres, is in Bartsch's possession and is one of the year's possibilities in New York.

LACKAYE LEAVES BIJOU.

Wilton Lackaye revived "The Stranger" at the Bijou Monday, his new play produced last week, "The Right to Happiness," proving an unmitigated failure. He will remain only this week, going to the West End and then playing the Shubert houses until such time as it is demonstrated conclusively that "The Stranger" is not a profitable play.

The abandonment of Lackaye's permanent stock company plan at the Bijou leaves the field clear for the announced coming of William Faversham with a similar scheme. Henry Miller was to have taken over the Garrick with the first of the year with a permanent stock company, but has been unable to secure suitable plays. If Mr. Faversham really attempts to establish a permanent organization in New York, the venture will be watched with interest and much skepticism on the part of theatrical folk.

The next attraction for the Bijou will probably be "Half Way to Paris," financed by Leander Sire. He has entered into an arrangement with Sam Rork for the piece, and engaged Sydney Rosenfield to rewrite the musical comedy. Rehearsals will be commenced immediately and the house will remain dark for a few weeks until the musical comedy is believed to be ready for a metropolitan showing. Victor Mapes will stage the piece.

ELMIRA LOOKING AHEAD.

Elmira, N. Y., Jan. 17.

The management of Rorick's theatre is making advance preparations for the summer season of light opera and musical comedy. The season is to last fifteen weeks.

Mathilde Cottrelly has been engaged for the Louis Mann show, "Elevating a Husband," which opens at the Liberty Monday.

AFRAID OF TEXAS.

Oklahoma City, Jan. 17.

After its engagement here to-night, Henry W. Savage's "Everywoman" company will go to Hot Springs to remain until Feb. 1, when it will reopen its road tour at Little Rock, Ark.

The show has cancelled its Dallas, Tex., date, owing to the epidemic of spinal meningitis in that section of the Lone Star state. Rather than expose the members of the company to the disease which has caused considerable alarm in Texas for several weeks and keep it out of the clutches of any possible quarantine, Mr. Savage gave orders for the company to lay off at Hot Springs.

The Texas dates may be played later in the season. The show was scheduled for Dallas Jan. 17-18-19.

Shreveport, La., Jan. 17.

Trixie Friganza in "The Sweetest Girl in Paris" cancelled her Shreveport date, Jan. 14, because of a quarantine against Dallas owing to an epidemic of spinal meningitis which was reported as having caused many deaths in the state of Texas.

The Friganza company played Dallas Jan. 13, but was unable to get away to fill its date here.

Various reports have been received from the south during the past week saying that the spinal meningitis scare in Texas has hit theatricals down there a hard blow, particularly in Dallas, where the papers warned the people to stay away from the theatres.

Quarantine measures were resorted to in several sections. With the return of warm weather in the Lone Star State, the northern booking managers say the worst is over.

It is understood Texas has had the worst winter in years, which condition has been largely responsible for the unusual illness.

The Richard Carle show and "The Girl in the Taxi" companies are said to have been in the path of the epidemic and played to amazingly bad business. Other road attractions have also fared poorly on their recent southern jaunts.

From New York booking concerns in touch with the southern circuits word is given that the scare was not as bad as it was painted and that normal conditions are fast being resumed in those sections mostly affected by the epidemic.

Shreveport, La., Jan. 17.

Arthur G. Williams, ahead of "The Girl of My Dreams" company, which is booked in Jackson, Miss., February 2, believes that the company will have to cancel the date owing to an epidemic of small-pox which is prevalent in the latter town.

PAUL SCOTT HURT.

Paul Scott, who cut short his visit in Bermuda to return to his office, landed in New York last week with two broken ribs in his right side. On the way back, the boat was caught in a severe storm and Scott, while on deck, was thrown against the railing.

The good authors are awfully nervy of late.—Vide managers.

REDUCING "TOP" PRICES.

There seems to be undergoing at present in New York's legitimate theatres a readjustment of prices. It has been discovered that whenever a show registers a genuine hit the higher priced seats are the first ones sold; at the same time managers have discovered that those in quest of orchestra chairs are loath to sit upstairs.

Heretofore in all first class houses the front rows of the first balcony have been sold at the same price as the orchestra, but time and time again the downstairs seats have been entirely sold out and the balconies comparatively unoccupied.

Charles Frohman experimented with this condition at the Criterion theatre some years ago during the run of John Hare in "The Gay Lord Quex." He set aside the front rows of the orchestra at \$2.50 per seat and discovered that they were the first ones sold. At the Belasco and one or two other houses in town now, \$2.50 is being charged for the entire orchestra Saturday nights and on holidays, with no protest from the patrons.

At the Globe theatre (Eddie Foy in "Over the River") it has been found expedient to sell individual seats in the boxes at \$3 each, as the entire orchestra at \$2 is in constant demand; but in order to induce patrons to sit in the upstairs part of the house, the price of balcony seats has been reduced.

Henry W. Savage has "Little Boy Blue" running at the Lyric and "The Million" at the Herald Square. In an interview this week Mr. Savage claimed that by reducing prices in the galleries and balconies of these houses, he has largely increased the receipts. Mr. Savage feels that cheap vaudeville and moving pictures have made serious inroads in the upstairs business of the legitimate theatres and advises a general readjustment of prices.

The present situation in New York with regard to prices is becoming more and more like that which prevails in London. It indicates a rapidly increasing class distinction.

LOOKING FOR AN HEIR.

If a certain Alfred Barnett can be located, he is quite apt to find himself in the possession of unsuspected riches. Mr. Barnett came to this country some years ago and appeared on the music hall stage as an Irish comedian under the name, it is believed, of John A. or J. A. Leslie. He was last heard of some seasons ago in the west.

There is a substantial estate in Great Britain awaiting division. James P. McGovern, an attorney of 100 William street, New York, has been commissioned through the executors to locate Mr. Barnett (or Leslie) for the purpose of identifying him as an heir.

Any information regarding Barnett, even when last heard of, will be of assistance to Mr. McGovern, who may be written to at the address given.

"LE CORSAIRE" BALLET.

Katrina Gelzter, the Russian dancer, is on her way home.

Upon reaching Moscow she expects to present a new ballet founded on Byron's "Le Corsaire."

FRENCH PLAYS IN FRENCH BY REPERTOIRE COMPANY

**Started for New York. First Performance Next Month.
Cercle Francaise and Society Interested.
French Theatre Ultimately.**

At last it is going to be the endeavor of a few chosen spirits with the co-operation of the Cercle Francaise to establish a theatre in Manhattan for the production of French plays in French.

The plans are no longer in embryonic shape, but it has been definitely decided that the first performance of the company is to be given on Feb. 13, at a matinee, in the Hudson. This will be the first of a series which are to be known as "Matinee Francaise."

For the first performance Mme. Pila-Morin, Beverly Sitgreaves and Jose Ruben will be among the players. Miss Sitgreaves and Mr. Ruben have been in support of Mme. Bernhardt, the latter on the last tour over here. He is at present with "The Garden of Allah" Company.

The first matinee will consist of one-act French playlets, pantomimes, monologs and chansons.

Several French societies in New York have been giving amateur performances. It is expected that from among these amateurs will be found a number of persons to qualify for the professional ranks.

The promoters do not rely entirely upon the local French population for support. They have already taken steps to secure the promise of support from a number of New York's 400 and financial magnates.

Although there have been any number of French plays translated into English, presented in America and England, the greater portion have never achieved the vogue that has been theirs in Paris, due to the adaptation or translation. Of course, it is understood a literal translation from the French would undoubtedly call for police interference.

"The Right to Happiness," produced at the Bijou last week and lasting only for three performances, is an instance. It was noticeable through the play where the translator had smoothed over the rough spots. If he had not, there would be a tremendous advance sale there at present, and in all likelihood a police guard at the doors.

"ROSE" GOING INTO DALY'S.

After nearly two weeks of hard rehearsal with several new principals in the show and the addition of new dialogue for the second and third acts, "The Rose of Panama," formerly "Jacinta," went to Trenton Thursday, where it played yesterday and to-day, with a Saturday stand to follow at Easton, Pa.

Miss Chapline is the new prima donna, while Mortimer Weldon has taken Mr. Sheffield's former role. Dick Temple's part is now being played by John J. McCowan.

The show opens Monday at Daly's. If it falls down on its Broadway pre-

sentation, John Cort will send it to the storehouse.

"The Bird of Paradise" will be transferred from Daly's to the Maxine Elliott theatre.

HUDSON'S NEW HOUSE.

Hudson, N. Y., Jan. 17.

The new theatre styled The Playhouse, built by the Hudson Theatre Co. along the same lines as The Playhouse, New York, seating 1,800 and costing \$125,000, opens in three weeks with a Shubert attraction.

A. A. Elliott is figuring on a combination policy and will likely put in a five-act vaudeville show booked through Harry Clinton Sawyer of the Prudential Exchange, New York.

NEXT GARDEN SHOW IN MARCH.

Parts have been distributed for the new production, to be made at the Winter Garden by the Shuberts March 1. The piece will be placed into rehearsal the early part of next week. Tempest and Sunshine will be members of the new company.

That there will be a vacation during the summer at the Garden is about positive.

There is talk that when Lee Shubert returns from his present trip abroad that he will make immediate arrangements for the producing of "La Belle Helene" ("The Beautiful Helen"), for which the Shuberts have the New York rights.

The author is Offenbach, a well-known writer. The piece scored a big musical triumph at the Artists' Theatre, Munich, last summer. It was at Munich Mr. Shubert and Lew Fields saw it last year, when the former immediately procured the American rights.

If produced, the Shuberts will plan on it for a summer run on Broadway.

"TOP O' WORLD" NEW FIRM.

New Orleans, Jan. 17.

"The Top O' World" is at the Crescent this week, with new management underlined.

Instead of Bailey and Austin, the firm operating the show is Bailey & Fitzgerald. Mr. Fitzgerald was the manager of the troupe during the time Fred Bailey and Ralph Austin appeared in the show, as partners.

AFTER DELINQUENT COMMISH.

Mrs. M. Scott-Paine, who placed a number of people with various amusement enterprises, is asking the court to help her collect delinquent commissions. This week, Jacob Weissberger placed claims against Gypsy Dale of the Boston "Pink Lady" company, and J. J. McCloskey, Fritz Von Busing, A. H. Busby, Charles Angelo and Grace Fields of "The Wedding Ring" company at the Broadway theatre, and Emma Janvier, formerly with the Fritz Scheff company.

MAY STRAND WITH WINNER.

Shreveport, La., Jan. 17.

It is said "The Soul Kiss" company, at the Lyceum this week, is to disband Saturday night. The show has been out for twenty weeks and so far it is about \$7,500 winner. The Mittenenthal Bros., who have the production under their management, are said to have been dismayed by the reports from the towns along the Stair & Havlin line, for which the show is booked, and have decided not to take any chances.

The members of the company are rather disgruntled because of the fact the management is not going to pay their fares back to New York as is the usual custom. Some are sure to be stranded here with the closing, unless transportation is provided.

Henry Meyers of Chicago is on here and will try to gather a number of players for a condensed version of the piece for vaudeville.

At the office of the Mittenenthal Bros. it was denied that there was any intention of closing "The Soul Kiss" company in Shreveport.

MISS CROSMAN TO THE COAST.

Henrietta Crosman will enjoy one of the longest tours on record this season.

Opening at the Maxine Elliott theatre, New York, in "The Real Thing" last summer, she has been playing steadily since and a tour is now booked extending to next July, running to the Coast and back to Winnipeg.

With a comparatively small cast they have been able to declare dividends regularly.

ROUTING "ZIM ZIM."

Liebler & Co.'s new show, "Princess Zim Zim," which has been laying off since Christmas week, will reopen when a full route has been laid out for the company.

When the Zim Zim show takes to the road again Dorothy Donnelly will not be with the company, Liebler & Co. having another woman in view for her former role.

BREAKING UP "SCALPING."

Chicago, Jan. 17.

The City Council has taken what may result in final action in an effort to stop ticket scalping. When the soiled linen was looked for it was found in the Shuberts back yard.

An examination of several local managers proved beyond a doubt the Shubert firm was hand in hand with the seat brokers. Various managers who testified as to conditions showed a willingness to cease operations with the speculators provided the Shubert houses would end the practice.

Incidentally the council members passed a resolution asking for the revocation of the licenses of the houses with which the Shuberts have a connection. A. Toxen Worm, said to represent the Shuberts here, made an announcement (presumably under orders from New York) that hereafter no seats would be held aside for the hotel brokers and under no circumstances would any seats reach the hands of sidewalk men, but Worm's statement was not taken seriously. A few of the managers opined that one could purchase the best seats from the speculators hereafter, just the same as before, regardless of Worm's statement.

One of the aldermen is preparing an ordinance making it possible for the mayor to revoke a theatre's license, once the management is proven in collusion with the scalpers.

Philadelphia, Jan. 17.

An ordinance is being drafted here by Councilman Frederick Jenkins on which will be presented to the Common Council to-morrow.

The ordinance, if passed, will make theatre ticket scalping in Philadelphia illegal. It provides that the price of the ticket shall be plainly printed on its face and makes it a misdemeanor to demand a premium.

MUSICAL STOCK IN UTICA.

Utica, N. Y., Jan. 17.

Arrangements are being made to install a musical comedy stock company at the Shubert theatre, Feb. 5.

Utica, Jan. 17.

Nathan Appell is organizing a stock company in New York to open at the Majestic here January 29. From the various announcements in the stock field, Utica is going to have its share from now on.

KNORLAUCH SAILS SATISFIED.

Before sailing for Europe Edward Knoblauch, author of "Kismet," issued a statement denying there was any feeling of resentment on his part toward Alice Kauser, the play broker. Miss Kauser had the placing of the piece in this country under hand. He states that Miss Kauser acted entirely under his direction in the transaction and that his wishes were carried out entirely to his satisfaction.

2ND TIME FOR "THE FAMILY."

"The Family" closed at Worcester, Mass. This is the second time "The Family" has given up the road this season. There will be no third attempt.



Fred

Marcha

LEWIS and CHAPIN
"TWO LOONEY KIDS"
in Vaudeville.

LYCEUM, TROY, SHUT.

Troy, N. Y., Jan. 17.

The Bernsteins' theatre, Lyceum, playing vaudeville furnished by Freeman Bernstein, New York, under the management of his brother, Sam Bernstein, gave up its policy last Saturday. Sam Bernstein left the theatre and town the Wednesday before. The acts may have finished the week a trifle short.

It is understood someone secured the lease of the house while the Bernsteins were in it. It might develop F. F. Proctor, who has a picture house of his own here, is the new tenant of the Lyceum.

BIG HOUSE FOR PICTURES.

La Fayette, Ind., Jan. 17.

The new Victoria, first opened with vaudeville and later housing legitimate attractions, has been leased by Mr. Gollos, an outside theatrical man, and opened with pictures only, Jan. 15.

STOCK SKETCHES AT SAVOY.

The management of the Savoy theatre (84th and Broadway) is now offering a stock sketch each week, with Eugene West and Catherine Henry as the principal players.

The Savoy will very likely keep it up all winter.

Following the engagement of Eugene West and Catherine Henry, the Savoy management has secured Jim Thatcher and company, comprising Donald Harold and wife, Fannie Furrar, Robert Fristol and William Jenkins to present a condensed version of "Faust." The stock playlet will last an hour and a half. Jay Packard formed the company.

If the stock idea pans out successfully within the next two weeks, the company will be retained for the remainder of the season.

FAMILY GIVES UP STOCK.

The Family theatre (125th St.), a William Fox house which has been playing stock at popular prices, reverted to its former "pop" vaudeville and picture policy this week.

EXPENSIVE FILM FIRE.

Philadelphia, Jan. 17.

The explosion of several zinc-lined cases containing moving picture films caused the destruction of the warehouses of the General Film Co. and the Royal Picture Palace at 928 Market street early Saturday morning. The loss on contents and building to the Film Co. is placed at \$100,000 and the theatre \$10,000. Four other buildings and a church suffered to the extent of from \$100,000 to \$150,000 more.

Sigmund Lubin is the owner of the building, and the Moving Picture Company of America operates the Royal Palace. The General Film Company was formerly a branch of the Lubin Co. Harry Schwabe is the local manager.

\$40,000 BRONX HOUSE.

A two-story theatre is to be built at the corner of Monterey avenue and 178th street in the Bronx at a cost of \$40,000. The owner is Henry Raabe.

FOX IN NEW HAVEN.

New Haven, Jan. 17.

William Fox has leased from Henry B. Harris the Grand Opera House, and next Monday night will inaugurate there his policy of "pop" vaudeville.

The same system of performance as obtains at his theatres in New York will be in vogue, consisting of six acts and eight reels of pictures, changing the bills Mondays and Thursdays.

"Mike" Yack, local manager for Henry B. Harris for the past two years, will be retained.

Added to his fourteen houses in Greater New York, Mr. Fox, who now has the Grand in New Haven and the Nelson, Springfield, (commencing next September) is making good the announcement several months ago he proposed to extend his operations to the extent of building up a circuit of houses in New England.

The opening of the Grand brings Fox into immediate opposition with S. Z. Poll. Poll's vaudeville theatre here charges up to 50 cents; Fox's scale is 10-15-25.

SIGNING UP SOUTHERN CIRCUIT.

About this time next week Clarence Wels and Aubrey Mittenenthal will return from the south. With an attorney they have been traversing that territory, as far down as the Gulf of Mexico, signing managers who wish to place their theatres in the southern circuit of "pop" vaudeville houses.

It is expected upon the return of Messrs. Wels and Mittenenthal, an official announcement will be given out detailing the towns and theatres where the Southern Circuit (promoted by Mr. Wels) will operate. The Mittenenthal Brothers are understood to be interested in a financial way only with the project, having contributed no theatres to it.

The United Booking Offices is reported to have made overtures to the proposed new "small time" circuit in the south for bookings, but these were rejected. The intention of the company is to organize its own agency in New York City.

LYDIA BARRY.

After a most auspicious legitimate season at the Winter Garden, New York, Lydia Barry returned to vaudeville. At Hammerstein's last week Miss Barry made her re-entry a triumph.

Away from the present-day type of "woman singles," Miss Barry is a most welcome vaudeville adjunct. Songs which have played so important a part in the making of the many and "Turkey Trot" singles of today do not figure in the success of the magnetic Lydia. A vein of quiet humor permeates her every endeavor, and lyrics, which in the course of ordinary handling, would never be expected to arouse laughter become veritable shouts under her deft manipulation.

Miss Barry will remain in vaudeville for the remainder of the season, having been routed as a feature attraction in all the larger cities by the United Booking Offices. Pictures of Miss Barry are on the front cover of this issue.

COAST "POP" CIRCUIT.

Los Angeles, Jan. 17.

The Globe Amusement Co. has been incorporated for \$1,000,000, with a board of directors and officers composed of local business men.

The concern was organized for the purpose of constructing and operating a circuit of eight or more "pop" vaudeville and picture theaters in the residential districts of Los Angeles and other houses in adjacent cities.

H. W. Nixon has been selected as general manager.

MILES IN TOWN?

C. H. Miles of Detroit, was expected in town this week. Miles came on, it was said, to arrange about a New York booking connection. Walter F. Keefe, who does most of the Miles booking from the Keefe agency in Chicago, was expected to accompany Miles on his trip east.

EX-BOOKMAKER NOW MANAGER.

From handling coin in bunches to taking it at ten cents a grab is the fate that has followed Leon Stedeker, a bookmaker at the tracks when the going was good, but now a picture impresario with a stand on Third avenue, between 59th and 60th streets.

The picture place opened last week. It seats 300. The site is a store formerly occupied by the McFarlane Furniture Co. When remodeled for its first opening the building burned down the night before that event was to have taken place. The rebuilt theatre was lately finished.

"SMALL TIME" "OPPOSISH."

Binghamton, N. Y., Jan. 17.

Opposition in local "small time" vaudeville started Monday, when the Stone Opera House commenced business against Keeney's Armory.

The Stone is booked by the Family Department of the United Booking Offices. Keeney gets his shows through Freeman Bernstein in New York.

FORD OUT OF KINEMACOLOR.

Following the annual meeting of the Kinemacolor Co. last week, when Charles E. Ford was re-elected president, Mr. Ford resigned the office, and has severed all connection with the colored moving picture concern.

At present Henry J. Brock, of the Mark-Brock Co., of Buffalo, and who is president of the Kinemacolor Co. of Canada, is in charge at the New York headquarters of the parent corporation, under the nominal title of Managing-Director. Mr. Brock left for Canada Wednesday night, to be gone a few days.

No other changes in the directorate occurred. A. H. Sawyer, who has been constantly with the company, still remains corresponding secretary.

ONE HOUSE DECLARED OFF.

Baltimore, Jan. 17.

Notwithstanding all the talk that a new "pop" vaudeville house would be built on W. Lexington street, opposite the New theatre, the project has been abandoned and the site secured for a nickel and dime store by a New York company.

DENVER'S NEW PICTURE HOUSE.

Denver, Jan. 17.

S. L. Baxter, the pioneer picture showman of this city, who owns the Isis and the B, is to build the largest picture house Denver will have.

The location is at Curtis and 17th streets, opposite the Crystal (formerly Pantages), with a front on Curtis street of 75 feet, seating capacity 2,200. Plans have been drawn and work will commence in the spring.

CAN'T OPEN THEATRE.

Brunswick, Me., Jan. 17.

As a result of an attempted re-opening of the Pastime, the local picture house, Jan. 10, the combined boards of Selectmen and Health voted to close the same and the Town Hall indefinitely.

There are fourteen cases of small-pox in town now.

OBITUARY

Ralph Bechtel, formerly an actor known on the stage as John Myers and of late engaged as a scene painter, was found dead on the floor of his home, at Broad and Melon streets, Philadelphia, Jan. 12. Death was due to asphyxiation from inhaling illuminating gas which escaped from a small gas stove. It is thought the tube became detached accidentally. There was no sign of attempted suicide. Bechtel has a wife known as Rene Demont, a member of "The Golden Crooks."

Dorothy M. Lee, a young actress, who has played with various stock organizations and was last with the Laura Jean Libbey Players, died early this month at her apartments in New York from a complication of diseases.

Rockport, Me., Jan. 17.

Harry McKisson died here Jan. 10 after a prolonged illness, due to a cancer. He was 49 years old and had been in the profession since 1879. He played with all of the larger minstrel organizations in the country. Pearl McKisson, his wife, survives him.

Sydney, N. S. W., Dec. 18.

Signor Dammacco, basso with the Melba Opera Co., died in a Melbourne hospital two weeks ago from throat trouble. He was about 28 years of age.

Worcester, Mass., Jan. 17.

Tony Hart died in the City Hospital Jan. 13 of bronchitis. He was 40 years of age, and well known on the stage as a German comedian. This was his native town. The deceased's name in private life was Austin J. Heffern. Mrs. Agnes Goldsmith Heffern (the widow), three sisters and two brothers survive. One of his brothers is Mark Hart. Tony Hart, of Harrigan and Hart fame, was his father.

Boston, Jan. 17.

May Moss, 18 years, who for three years played with Lottie Davis, in "Vacation in the Country," was buried here through the efforts of Thomas Lothian, manager of the Colonial theatre and the Actors' Fund. The interment took place at Mount Hope Cemetery. It was impossible to locate the friends or relatives of the dead girl.

BILLY WATSON MAY BECOME EASTERN WHEEL MANAGER

Cincinnati Reports Deal Hanging Fire for Western Wheel Comedian-Manager's Change to Eastern Wheel Through Connection With R. K. Hynicka

Cincinnati, Jan. 17.

A theatrical deal affecting the R. K. Hynicka-Jack Singer Eastern Burlesque Wheel interests will probably be one of the results of the visit of Frank R. Gusweiler to Washington.

Preliminary arrangements which indicate a successful outcome of negotiations have been completed.

Billy Watson, of the Western Wheel, is now in Washington, and may join Hynicka next season, replacing Singer. Watson is reported to have made an offer for a partnership in "The Behman Show" and "Painting The Town."

If the proposed deal is consummated it may give Hynicka, an Eastern Wheel house, at Paterson, N. J. Watson is building a theatre there.

NO AGENTS NEXT SEASON.

Several of the burlesque producing firms in the Eastern Burlesque Wheel have decided they will not employ advance agents for their attractions next season. Several managers have already dropped their advance men.

In some cases where two shows of the same management are following each other over the Wheel the manager of the first show takes care of the advance work. One or two others have been experimenting in New York and through the New England stands without men ahead.

Gordon & North have in mind the engaging of a first class agent of the \$100 calibre, having him as general press representative to look after the handling of the work for all their shows from the New York office by correspondence.

WESTERN MEET IN CHICAGO.

Chicago, Jan. 17.

The Empire Circuit (Western Burlesque Wheel) board of directors, scheduled to meet Jan. 16, was forced to adjourn the meeting owing to illness of President James J. Butler. It will convene here Jan. 22, likely at the Folly theatre.

One of the main things which will likely be given discussion is the prospect of the Columbia, Boston, being returned to the Empire fold.

The Western Wheel would like to get another hold on the Columbia. It was loath to part with the house.

There is a possibility of the third burlesque circuit and the proposition to shoot burlesque shows through southern houses being talked of, but no definite action is supposed to take place at this session.

Unless present signs fail. Cook's Opera House, Rochester, N. Y., will be admitted as a regular house on the Empire Circuit. Cook's was given the Western Wheel attractions through an arrangement with the Empire Booking Circuit of which Jas. H. Curtin is president. The Empire Circuit has been receiving sixty per cent. of the

receipts. As business has steadily increased from the start and held firm under pressure of conflicting attractions and bad weather, the Empire directors have about decided to take it under its wing as a regular spoke.

JOINS "LOUISIANA LOU."

Washington, Jan. 17.

Lew Christy, who has been doing a French part with "Zallah's Own Company" on the Western Burlesque Wheel, left the show after its engagement at the Lyceum. He joined Harry Askin's "No. 2" "Louisiana Lou" company, playing the French duke, opening last Monday.

SHOW LOSES ITS "FIGGER."

Frankie Bailey, of the original Weber and Fields company, has been engaged for the revival. Miss Bailey has been displaying her shapely figure in one of the principal roles with Waldron's "Trocadero" (Eastern Burlesque Wheel). She retired from the cast Saturday night.

OLD DOORTENDER INJURED.

Joseph J. Hennessey, for twenty odd years doortender of the London theatre on the Bowery, is in a precarious condition as the result of being run over by a cable car Jan. 15 as he was leaving his house on an errand.

With his head crushed and severe internal injuries, he was removed to the Kings County hospital unconscious. Grave fears are entertained as to his recovery.

HOW TO STOP SMILING.

The "Jersey Lilies'" principal comedian and owner, "Bluch" Cooper, discovered while at Toronto a recipe to prevent his face from breaking into a smile. In the performance Blutch plays an old grouch. While in the Canadian city, he suggested to his manager, W. V. Jennings, an advertising idea which required that he should patrol the streets in his grouch makeup. Mr. Cooper was to advertise in the local papers he would give anyone \$100 who would make him laugh, and \$50 to anyone he could not make laugh while out on patrol.

When the plan was submitted to Mr. Jennings he raised the point that there were a number of actors in town who would go after the hundred, and perhaps win it through understanding how to tickle Blutch's risibles.

"Bluch" listened to the manager's story, and then countered on it by saying that every time he saw an actor coming toward him, he would look over the boxoffice statement of the "Jersey Lilies" at St. Paul, where the show did \$450.

Often a "run" in New York or Chicago turns out to be one-nighters.

REEVES' COLUMBIA RECORD.

When Al Reeves' "Big Beauty Show" completed the week at the Columbia last Saturday night, it was said around the house he had taken the box office record for the theatre away from Gordon & North's "Merry Whirl."

At the offices of the Columbia Amusement Co., Monday, it was admitted Reeves now holds the record for receipts at the house, but no figure could be obtained. "The Merry Whirl" last summer set the high mark at \$8,186. Dave Marion and his "Dreamlands" during Columbus Day week did \$8,070. Reeves, without a holiday and getting a bad start at the Monday night performance when New York experienced the worst evening of this winter (with the house then \$400 below capacity) he is still claimed to have won out, and at the Thursday night performance, he was but \$20 behind the Marion record on the same day (the Thursday of the Marion week having been a holiday.) Marion had a bad Friday matinee during his stay at the Columbia, which none could account for. Besides the handicap of the first evening attendance Reeves had two zero nights to contend with during his week.

Saturday Reeves took the one day record for the house also. Under the new standee ordinance the Columbia stood them up Saturday night and packed the boxes beyond capacity, with Reeves playing to a \$700 matinee in the afternoon. The amount of the matinee seemed phenomenal, but it was proven by the box office statement.

The nearest to the exact figures to the Reeves engagement that could be learned was that his show did \$209 more than Marion's, which would place the Reeves record about \$90 over the "Merry Whirl" mark. Several burlesque men mentioned during the week that in the absence of an authoritative amount officially given out as the Reeves takings, they could not understand how it was possible for Reeves, under the circumstances, to run ahead of the "Merry Whirl," which played to capacity business at every performance during its first week of the run the show had there last summer.

Reeves expects to take another record at the Star, Brooklyn, next week. To do so he will have to beat \$6,100, drawn in there this season by the "Merry Whirl." As a special attraction for Brooklyn, Reeves is going to have a local bartender appear during the show. It will be the same man who is mentioned by name as the proprietor of a saloon shown on a drop in the Reeves show.

Tuesday Cliff Gordon, hearing Reeves had claimed to have broken the "Merry Whirl's" record at the Columbia, remarked he would like to make a little wager that the Gordon & North figure still stood for that house.

SAM DESSAUER LAID UP.

Sam Dessauer, the burlesque man, has been confined to his home at 178th street and Audubon avenue for several weeks now, by a complication of complaints. He is recovering and expects to be out in due course.

THE WAIL OF THE HICK BY JOHN J. O'CONNOR.

(Wynn.)

It was two weeks later that I chanced to run across my friend, the hick, this time coming out of a Times Square office building, and after explaining he had been unusually busy, dragged me into a booze garage.

"You see, it's this way," said he, as he sent a square of cheese southward. "This bunk show grind looks like a brace game to me. They take you for your roll while they're explaining it to you and then while you're gone for more dough they figure up how they're goin' to separate you from your Saturday night without leavin' a scar.

"They send you over the route for a soup and fish, another guy with a mitt like a steam shovel's crane nicks you for the price of music and then guessin' that you have about twenty odds left they make you do a Weston up the alley to a printer's layout for what they calls billin'.

"Then when they've whipsawed your bankroll down to carfare they ask you to come on in the game. It's one helluva grind.

"Anyhow me and the Cribbage kid has got the thing all framed only we need a little more junk to go with our spiel cause the fellow who tends bar for Mulligan used to be with a circus and he tells me we'll have to stall through for fifteen minutes and the best we can do now is only twelve.

"Cribbage used to deal stuss down at Baron's on Grand street and he's there forty with some good tricks. Well, on top of that we're fram'in' up some villain and hero stuff only they won't be no broad in on the play. I'm goin' to get into a fight with Cribbage on the stage and he's goin' to pull his gat.

"We got some nice music to start out with and when the band stops playin' we hop out and sing a song. The song ain't much, bein' about the moon, but we sing it swell together and Cribbage rolls his mouthpiece at the finish and it sounds great. Then we do our dance together and when they stop clappin' us we go right to the gun play. Next comes Cribbage and his cards, and while he's doin' his last trick I'm goin' to sneak out and do some stunts behind his back. That oughta make 'em laugh, and for a finish we sing some more stuff and screw off.

"We're gettin' a fellow down here to typewrite all our talkin' stuff and we're pretty near right. When we start the week at the Alhambra we'll have the mob up in the pit ready to give us the mit no sooner'n we pop out, and believe me kid, we'll make 'em eat it up.

"I'll get passes for the gang as soon as the guy hires us, and don't forget to be there. S'long."

(To be continued.)

LOCAL COMPANY TAKES HOUSE.

Pittsfield, Mass., Jan. 17.

A corporation made up of fifty representative citizens have bought the Colonial. They intend running the playhouse along lines of their own.

A statement issued from the theatre has been run too high above the lines of a grocery store.

BILLS NEXT WEEK (Jan. 22)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

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

(Agencies booking the houses are denoted by single name or initials, such as "Orpheum," Orpheum Circuit—"U. B. O.," United Booking Office—"W. V. A.," Western Vaudeville Managers' Association (Chicago)—"S-C," Sullivan-Considine Circuit—"P," Pantages Circuit—"Loew," Marcus Loew Circuit.)

NEW YORK.
COLONIAL (u-b-o)
Brice & King
"Romance of Under-world"
"Apple of Paris"
"Night in Turkish Bath"
Williams & Van Alstyne
Linden Beckwith
Goldberg
Martineti & Sylvestre
Musical Craze

ALHAMBRA (u-b-o)
"California"
Murphy & Nichols
J. C. Nugent & Co.
D'Armond & Carter
Tom Edwards
Collins & Hart
Weston, Fields & Carroll
Shirley & Kessler

BRONX (u-b-o)
Emma Dunn & Co.
Joe Welch
Bonita & Lew Hearn
Kaufman Troupe
Stella Tracey
Sully Family
Marimba Band
Sansone & Della

FIFTH AVENUE (u-b-o)
Andrew Robson & Co.
Hoey & Lee
"The Hold Up"
Dan Burke & Girls
Three Keatons
Melville & Higgins
Josephine Sabel
College Trio
Harry Hirsch
Josef Bros.

HAMMERSTEIN'S (u-b-o)
George Lashwood
James J. Morton
Edwards' Schoolboys
& Girls
Ed. Hayes & Co.
Winsor McCay
"Ideal"
Three Leightons
John & Mae Burke
Six Mimos Arabs
Burke & Richmond
Burton & Stryker
Moran & Moran
Montrose Trio
West Bros.
Reid & Lane

WINTER GARDEN (u-b-o)
"Vera Violetta"
Mordkin
Frank Tinney
Annette Kellermann

SEVENTH AVENUE (u-b-o)
Fred & Bess Lucier
John T. Murray
Warren & Brockway
A Cook Sisters
2d Half
Harmony Beaux & Belles
Fisher & Green
Hope Booth & Co.
Joe Cook
Cogan & Bancroft

YORKVILLE (Loew)
Landry Bros.
Roubin Sims
Niblo & Relly
Hone Booth & Co.
Mitchell & Wallace
Musical Avolos
2d Half
Lorette LeRoy
Rosemary Girls
Griff
Rokers & McIntosh
Sandberg & Meeker
Dr. McDonald

WADSWORTH (u-b-o)
1st Half
Toledo & Price
Al & Hattie Barlow
Romer & Hillman
Romaine
Empire State Quartet
Cycling Zanoras
2d Half
Great Otto
Mott & Maxwell
Walter Brower
Chas. E. Howe & Co.
DeMichele Bros.
Belcaine & Herman

AMERICAN (Loew)
Black & Jones
Rosemary Girls
Sandberg & Meeker
Rokers & McIntosh
Neil McKinley
Mori Bros.
2d Half
Dotson & Lucas
Mr. & Mrs. Sidney Reynolds
Harry Brooks & Co.
DeHaven & Sidney
Musical Avolos
Three Cook Sisters

LINCOLN SQ. (Loew)
Three Dancing Tods
Brocco
Moretti Opera Co.
DeHaven & Sidney
McDonald Trio
2d Half
Victor
LaVelle & Day
Estelle Wordette & Co.
Cook & Stevens
Du Frates

GREELY SQUAD (Loew)
Rene Grae
Gidrey-Henderson
& Co.
Howard Truesdell & Co.
Cook & Stevens
Mile. Olive
2d Half
Margo's Manikins
Black & Jones
Shields & Galle
Little Hattie
Moore & Elliott
Knowles & Powers
Woodford's Animals

NATIONAL (Loew)
Little Hattie
Cogan & Bancroft
LaVelle & Day
Moore & Elliott
Harmony Beaux & Belles
Du Frates
2d Half
Rene Grae
Merkle
Ross & Ashton
Howard Truesdell & Co.
John T. Murray
Three Mori Bros.

PIAZA (Loew)
Holden & LeClair
Golden & Miller
John Rucker
Mr. & Mrs. S. Reynolds
Richardson's Dogs
2d Half
Lowe & Edwards
Wood & Masse
Lizzie Wilson
Nelson & Nelson

GRAND ST. (Loew)
Nelson & Nelson
Shady & Shad
Fennell & Tyson
Monarch Comedy
Four
Walker & Ill
Franco's Baboons
2d Half
Dreyer & Dreyer
Hetty Urma
Roland Carter & Co.
Vedder & Morgan
Fred & Bess Lucier
Mansfield

BROOKLYN (u-b-o)
CRPHEUM (u-b-o)
Macklyn Arbuckle & Co.
Harry Tighe & Co.
Homer Miles & Co.
Gould & Ashlyn
Yorke & Adams
Seven Picchianis
DeVelle & Zeldia
Chick Sales

BUSHWICK (u-b-o)
Julius Steger & Co.
Walter C. Kelly
Bond & Benton
Mack & Walker
Joe Jackson
The Neapolitans
Great Richards
Hilda Hawthorne
Martine Bros.

GREENPOINT (u-b-o)
Emma Carus
May Tully & Co.
Farnes & Crawford
James Cullen
Adair & Dana
Connelly Sisters

Reed Bros. (Loew)
Haydn, Borden & Haydn
FULTON (Loew)
Onawa
Griff
Estelle Wordette & Co.
Force & Williams
Three Gerts
2d Half
Baglow & Campbell
Roubin Sims
Warren & Brockway
Robt. Hildreth & Co.
Makereuka Duo
Moretti Opera Co.

FIFTH AVE. (u-b-o)
Great Otto
Tanean & Claxton
Kelly & Adams
Rutledge, Pickering & Co.
Robledo
2d Half
Fred W. Morton
Kelly & Keary
Hans Roberts & Co.
Vassa & Arken
Broadway Trio

OXFORD (u-b-o)
Zeno
Vance Lowery
Henella & Co.
Allen & Peters
Pellatire & Messen-ger
2d Half
Laurie & Alleen
The Sharps
Marie Roberts
Star Trio

COLUMBIA (Loew)
Lowe & Edwards
Creighton Bros.
Marie Dreams
Gramlich & Hall
Honey Johnson
Mansfield
2d Half
Great Johnson
Shady & Shad
Housey & Nicholas
Force & Williams
Eli Dawson

BIJOU (Loew)
Figgelow & Campbell
Margo's Manikins
Makereuka Duo
Vedder & Morgan
Ross & Ashton
Pearl Tangley
2d Half
Onawa
Niblo & Relly
Neil McKinley
Pearl Tangley

JONES (Loew)
Dreyer & Dreyer
Tom & Stacia Moore
Five De Wolfes
Quigg & Nickerson
Deodato & Co.
2d Half
Marie Dreams
Mang & Snyder

LIBERTY (Loew)
Lorette LeRoy
Wood & Masse
Woodford's Animals
2d Half
Gelden & Miller
Quigg & Nickerson
Walker & Ill
Honey Johnson
Halkings

AMSTERDAM, N. Y. LYCEUM (u-b-o)
Brennan & Wright
Dolittle & Steel
Margaret Ryan & Co.
(One to fill)
2d Half
Cole & Coleman
Jack Harlow & Co.
Cameron & Kennedy
Ardell Bros.

ANN ARBOR (u-b-o)
EIJOU (w-v-a)
Monroe, Mack & Co.
Rose Kessner
Greve & Green
Cracker Jack Four
Swains Cockatoos

ATLANTA (u-b-o)
Nate Lepick
Kaufman Bros.
Staley & Birbeck Co.
Belle Adair
Chas. Bowser & Co.
Marshall Montgom-ery
Savoy Trio

AUBURN, N. Y. BURTIS GRAND (u-b-o)
Warren & Faust
Holmes & Holliston
Clinton & Nolan
Mermada
(One to fill)
2d Half
Mermada
Clucas & Jennings
4 Solis Bros.
(Two to fill)

AUGUSTA, ME. (u-b-o)
Frevoll
Mintz & Palmer
2d Half
Eisa Ford
Two Harbts

BALTIMORE (u-b-o)
Fox & Millership
Sisters
Kajiyama
Paul Dickey & Co.
Fred Duprez
Minnie Allen
Clifford & Burke
Hess Sisters
Salerno

BATTLE CREEK (u-b-o)
George Rolland & Co.
Beltrah & Beltrah
Mortimer Sisters
Ted Bailey's Dogs
(One to fill)

BAY CITY (u-b-o)
Fox & Clark
Keen Trio
Lorraine Dudley & Co.
Kolorad Kandy Kids
Samayoa

BILLINGS (u-b-o)
Breaking jump s-c
Circuit from Winni-peg to Butte.
ACME (s-c)
(Jan. 24-25)
Altus Bros.
Coy De Trickey
Max Devlin & Co.
Ted Stanton
Maxwell's Dancing Girls

BINGHAMTON, N. Y. STONE O. H. (u-b-o)
Hyland & Farmer
4 Solis Bros.
Marriott Twins & Co.
(Two to fill)
2d Half
James Burns
Holmes & Holliston
Valveno & Lamore
(Two to fill)

BIRMINGHAM (u-b-o)
MAJESTIC
Three Richardsons
Gilmore Sisters & Brigham
Balsden
Billy Ray

BOSTON (u-b-o)
KEITH'S (u-b-o)
Charles Kellogg
Chas. E. Evans & Co.
Will Dillon
Golden Troupe
Grace Hazard
Perry & White
Mr. & Mrs. Edwin Connolly
(Two to fill)

OLD SOUTH (u-b-o)
Mozart Trio
Fox & De May
Al Tucker
Burke & Dog
Selta & Miller
Masee & Devoy
Billy Franklin
Walters & Warren

WASHINGTON (u-b-o)
Gordon & Stafford
Shatachi Japs
Jack McCourt
Joe Goodman
Meyers & Perry
Jack Williams

ORPHEUM (Loew)
Billy Barlowe
Chas. & Ada Latham
Jackson & Mar-guerite
Sherman-DeForest & Co.
Busse's Dogs
2d Half
The Boldens
Cameron Sisters
Geo. Banks
Cameron & Gaylord
Metropolitan Trio
Sherman-DeForest & Co.

LOEW'S SOUTH END (Loew)
Cameron Sisters
The Boldens
Geo. Banks
Cameron & Gaylord
Metropolitan Trio
2d Half
Billy Barlowe
Chas. & Ada Latham
Jackson & Margue-rite
Busse's Dogs

BRADFORD, PA. GRAND (u-b-o)
That Kid
Lawrence & Thomp-son
Weslyn Trio

BRIDGEPORT (u-b-o)
"Colonial Septet"
Wynn & Russon
Marcontonis
Clemons & Dean
Henry Horton & Co.
Maxini & Bobby
Menther & Davis

BUFFALO (u-b-o)
Rock & Fulton
Willie Holt Wake-field
Carlin & Penn
Grace Emmett & Co.
Milton & De Long
Sisters
(Others to fill)

RUMFORD FALLS, ME. (u-b-o)
Eisa Ford
White & Lamont
2d Half
Neille Moran
Hennings, Lewis & Hennings

BUTTE (u-b-o)
EMPRESS (s-c)
Les Gouets
Phil Bennett
"Picture of Dorian Gray"
Sydney Grant
Brenning Bros.

CALGARY (u-b-o)
Empire Troupe
Schlike's Bama
Bama Girls
Fritz Hueston
Moore & Browning
(One to fill)

CEDAR RAPIDS (u-b-o)
MAJESTIC
Klein, Ott & Nichol-son
Gus Neville & Co.
Four Prevosts
Burns & Lawrence
Lyndell & Butterworth
Joe LaFluer
Marie King Scott

CHARLESTON (u-b-o)
Five Columbians
Herbert & Willing
Alec Craig
Avey & Everson
Carenzo Trio

CHICAGO (u-b-o)
MAJESTIC
Bertha Kallach & Co.
Odva
Sam Mann & Co.
Merrill & Otto
Primrose Four
Schooler & Dicken-son
Lillian Water
Schreiber
Camille Trio
Horton & La Triska

PLAZA (u-b-o)
(Sun. Opening)
Keno, Welch & Mel-rose
Delmore & Light
LeFevre & St John
Aerial Sherwoods
(One to fill)

EMPRESS (s-c)
(Open Sun. Mat.)
Diamond & Nelson
Six Bartlett Trio
Hae Eleanor Ball
Walters & Frank
Geo. Bonhair Troupe
Lena Pantzer

LINDEN (u-b-o)
1st Half
Torcatti Roosters
Chas. Hughes & Girl
Lena Pantzer
Wells Bros.
Al Abbott
2d Half
David Livingston & Co.
Willis & Haason
Williams & Gordon
Stanley Hall
Lillian Sisters

LYDA (u-b-o)
Klippel Duo
Mazie Martelle
Carbony & Williams
DeVine & Williams
Graham & Randall
2d Half
Eilers Animals
Roscoe Rhinebold
Howard & White
Peters & O'Neil
Raymond Leighton & Morse

SOUTH CHICAGO (u-b-o)
The Valdes
Joe Lanigan
Ollie Eaton & Co.
Arthur Richards & Arthur
2d Half
The Renshaws
Mazie Martell
Fields & La Adella
Lambert & Williams
Piccolo Midgets

KEDZIE (w-v-a)
Doherty's Foodies
Lawrence Johnson
Dick Thompson & Co.
Minstrel Four
Piccolo Midgets
2d Half
Eldon
Arthur Richards & Arthur
Rae & Broche
Erl. Jordan
Bedini & Arthur

CINCINNATI (u-b-o)
KEITH'S (u-b-o)
(Open Sun. Mat.)
Eva Tanguay
Edmund Stevens & Co.
Sam Chip & Mary
Marble
Johnny Ford
Hickey's Circus
Wynne Bros.
Rosa Roma

EMPRESS (s-c)
Toku Kishi
Guy Bros.
Eldon & Clifton
Josie & Willie Bar-ry
Karno Comedy Co.
2d Half
MAJESTIC (s-c)
(Open Sun. Mat.)
Kenney & Hollis
Reeves & Bradcome
Juggling Bannans
Moore & Palmer

COLUMBUS, O. BROADWAY (s-c)
Lawton
Holmes & Riley
"Mayor & Mani-cure"
Roach & McCurdy
Michael-Richardini
Troupe

DALLAS (u-b-o)
MAJESTIC
(Open Sun. Mat.)
Brenk's Models
Leslie Morosco & Co.
Tuxedo Comedy
Four
Kramer & Spillane
Dick & Dollie Mer-riman
Ward & Weber
Brooks & Carlisle

DAVENPORT (u-b-o)
AMERICAN (Matt-hews)
Fred Bowers & Co.
Three Dixie Girls
Chas. Lindholm & Co.
Fields & La Adella
Lyndon & Dorman

DAYTON (u-b-o)
Stuart Barnes
Callahan & St. George
Leroy & Harvey
Bailey, Hall & Ben-nett
Van & Carrie Avory
Tuscano Bros.
The Rials

FAIRYLAND (u-b-o)
Lindy Lee
Oppelt
Estate Musical Dogs
2d Half
Phil. Jean Barnard
M'lie Paula
Kennard Bros.

GLOVERSVILLE, N. Y. FAMILY (u-b-o)
Musical Stewarts

DENVER (u-b-o)
Diamond & Nelson
Six Bartlett Trio
Brown, Harris & Brown
Richard Crollus
Echel McDonough
Abbott & White
Esmeralda & Veola

EMPRESS (s-c)
(Open Sun. Mat.)
The Falcons
Dunbar & Turner
Warren & Seymour
Tom Smith
Le Basque Quartet
Ed. Emberg & Tel-ephone Girls

PANTAGES (u-b-o)
Martelle Family
Hal Davis & Co.
Davis & Cooper
Arthur Rigby
Les Arlows

DERBY, CONN. HOYTS (u-b-o)
Three O'Connor Sis-ters
Clairmont Bros.
2d Half
Morrissey & Han-son
Banks Brezeale Duo

DES MOINES (u-b-o)
ORPHEUM (u-b-o)
(Open Sun. Mat.)
Four Fords
Josie Heather
Pate & Desperado
The Courtiers
Connelly & Webb

DULUTH (u-b-o)
ORPHEUM (u-b-o)
(Open Sun. Mat.)
Mary Norman
Tom Nawn
Whittakers
Carson Bros.
Harry Breen
Stuart & Keely
Armant Bros.

EMPRESS (s-c)
(Open Sun. Mat.)
Rice, Elmer & Tom
Jennings & Rentrow
Four Musical Hod-ges
McKenzie & Shan-noon
Eva Ray & Co.

FALL RIVER (u-b-o)
SAVOY (Loew)
Gladius & Scarlet
Harlan Knight & Co.
Ed. Gre
Cartrell & Harris
Stramon & Douglas
W. B. Harvey & Co.

FISHKILL, N. Y. ACADEMY (Loew)
Masterpiece Co.
Ed. & Snyder
2d Half
Wrong Flat Co.
Valentine's Dogs

FITCHBURG, MASS. BIJOU (u-b-o)
The Baldwin
Mel Eastman
Brooks Sisters
DeDios Circus
2d Half
Gavin & Platt
Goff Phillips
Montagues Cocka-toos
Willard Bond Co.

FLINT (u-b-o)
BIJOU (w-v-a)
(Open Sun. Mat.)
Panda Roma
Karl Lang
Warren & Frost
(Two to fill)

FT. WAYNE (u-b-o)
Celli Opera Co.
Minstrel Four
Mareno & Delton
Brooks
Goldsmith & Hoppe
El Barto
Cora Simpson & Co.
Fred & Annie Pelot

FORT WORTH (u-b-o)
MAJESTIC
(Sun. Opening)
Five Armanis
Nederveld's Monk
Bloomquist Players
Bontblack Quartette
Three Melvins
DeVine & Williams
Leonard & Drake

Fullerton & Fuller (u-b-o)
2d Half
Major & Ray
Bruce & Duffet

GRAND RAPIDS (u-b-o)
ORPHEUM (w-v-a)
(Open Sun. Mat.)
Grubers Animals
Jere Sanford
Mr. & Mrs. Wm Mor-ris
Markley & Finlay
(One to fill)

HAMILTON (u-b-o)
TEMPLE (u-b-o)
Mintz & Warts
Remington & Picks
Mrs. Gene Hughes
& Co.
Marie Fenton
Silvers
Henry Clive & Co.
Hawson & June

HARRISBURG, PA. ORPHEUM (u-b-o)
John Geiger
Sydney Shields & Co.
Johnny Johnston
Seyton Trio
Frank Bush
"Song Revue"

HARTFORD, CONN. POLY'S (u-b-o)
Rajah
Geo. B. Reno & Co.
Hison City Four
Frank Stafford & Co.
Earl & Curtis
Grace De Mar
Tuda

HARTFORD (Clancy) (u-b-o)
Chas. Mack & Co.
Gretta Mack
Tanner, Shea & Pot-ter
Turner & De Armo
2d Half
Chas. Mack & Co.
Nina Eshpy
Alvin & Lloyd
Geo. Allen & Co.

HAVERHILL, MASS. ORPHEUM (u-b-o)
Tooskie Trio
Neille Moran
Clous & Hoffman
Sam J. Hughes & Co.
2d Half
Daniel J. Ryan Co.
Reynolds Sisters
Dan Halley

HAZELTON, PA. PALACE (u-b-o)
Travers & Lorens
Gordon Highlanders
(One to fill)
2d Half
Manley & Sterling
Baby Mildred
Duffin-Reday
Troupe

HOBOKEN (u-b-o)
LYRIC (Loew)
Halkings
Nine Krazy Kids
Eli Dawson & Co.
Valentine's Dogs
2d Half
Tom & Stacia Moore
Gramlich & Hall
Monarch Comedy
Four
Holden & LeClair

HOUSTON (u-b-o)
MAJESTIC
(Sun. Opening)
Moore's Lads & Lassies
Walman
Shriner & Willis
Mercedes
Lee & Cranston
The Ellisons
Lohse & Sterling

INDIANAPOLIS (u-b-o)
KEITH'S
(Open Sun. Mat.)
Hermine Shone & Co.
"Cheyenne Days"
Avon Comedy Four
Four Elles
Cooper & Robinson
Chas. Olcott
Du Gros Trio

ITHACA, N. Y. STAR (u-b-o)
Curtis Aeroplane
Clucas & Jennings
2d Half
Braddock & Leigh-ton
Marriott Twins & Co.

JACKSONVILLE (u-b-o)
(Sun. Opening)
Treat's Seals
Paul Florus
Fitzsimmons & Cameron
Ferguson & North-lane
Yalto Duo

JERSEY CITY (u-b-o)
MONTICELLO
Belcaine & Herman

- MADISON, WIS.**
Madeline Shone
Reed & Reed
Kountry Kids
2d Half
Romaine
Pollard
Holden & Holden
Kountry Kids
- JOHNSTOWN, PA.**
MAJESTIC (u-b-o)
Dresdner & Prince
Morgan Chester & Co
Josh Dale
Deaves Manikins
- KALAMAZOO**
BIJOU (w-v-a)
Rosella Minstrels
Marie Dewey and his
Dancing Dolls
University Four
4 Kings
Waldo Bros.
- KANSAS CITY**
ORPHEUM
(Open Sun. Mat.)
Scott & Keene
Howard & North
Five Brown Bros.
Sager Midway
Fedorson Bros.
Laughlin Dogs
Knute Erickson
- KEOSAUQUA**
EMPRESS (s-c)
Chas. McNeil
Howard & Lawrence
Two Rones
Grace Arnold
The Torleya
Edward Clark
- KNOXVILLE**
GRAND
Fred Hamill & Chas.
Abate
John & Winnie
Hennings
Wood Brothers
Andrew Tombs
(One to fill)
- GAY ST. (u-b-o)**
Rawls & Von Kaufman
Armita & Burke
Wm. Cahill
- LAFAYETTE**
FAMILY
Swat Milligan & Co
Barto Trio
Carew & West
Clover Duo
Page & Morenci
2d Half
Seven Floreze
Troupe
"On A Side Street"
Roesser's Dogs
Lambert & Williams
Elina Gardiner
- LANSING**
BIJOU (w-v-a)
Top O' Th' World
Dancers
The Holdsworths
Grace Darley
(Two to fill)
- LEAVENWORTH**
(w-v-a)
Lewis & Green
Three Melvins
Zinke & Welter
Germers Models
2d Half
Ernest Alvo Trio
Telegraph Four
Hillie Mann
Smith & Warren
- LEWISTON, ME.**
MUSIC HALL
Tom Arinos & Dunbar
Sisters
Fox & Ward
Henri French
2d Half
Dolan & Boyne
Brammos
The Wheelers
- LEWISTON, ME.**
(u-b-o)
Grimes & Dunbar
Sisters
Fox & Ward
Henri French
2d Half
Brammos
Dolan & Boyne
Wheelers & Co
- LEWISTOWN, PA.**
PASTIME (u-b-o)
Hanson & Co
Bert & Bessie
Draper
2d Half
The Bijouves
Travers & Lorenz
- LINCOLN**
ORPHEUM
Koonoy & Bent
Wilburn & Terry
Harvey De Vora
Innes & Ryan
Hinton & Wooton
- LITTLE ROCK**
MAJESTIC
1st Half
LaVeen, Cross & Co
Dorothy DeSchelle
Co
Scintilla
- BILLY FALLS**
(One to fill)
2d Half
Sun's Minstrels
Tom Powell
Mile. Emerle
Victoria Singing
Five
Musical Brittons
- LOS ANGELES**
EMPRESS (s-c)
Bartholdi's Cocka-
toe
Belle Dixon
Rawson & Clare
Newell & Niblo
Harry Thompson
Buckley's Animals
- PANTAGES**
Abou Hamid Arabs
Frank Rutledge & Co
La Feydia
Reif, Clayton & Reif
Noble & Brooks
- LOUISVILLE**
KEITH'S
(Open Sun. Mat.)
Cressy & Dayne
Camille Ober
Crouch & Welch
Diero
7 Belfords
Jones & Mayo
Siema
Foster & Dog
- HOPKINS (s-c)**
(Open Sun. Mat.)
Mr. & Mrs. Frederico
Voelker
Barnes & Barron
Alma
Bairn's Dogs
- MANCHESTER, N. H.**
AUDITORIUM
The Brammos
Dolan & Bayne
The Wheelers
2d Half
Diedios Circus
Fred & Bratin
7 Castellucci
- PARK (u-b-o)**
The Brammos
Dolan & Boyne
Wheelers
2d Half
DeDios Circus
Greed & Burton
Castellucci Band
- MEMPHIS**
ORPHEUM
"Scrooge"
Kirksmith Sisters
Four Lounds
Edward, Ryan & Tiren
Klein Bros. & Bren-
nan
Swor & Mack
Harry Seebach
- MILWAUKEE**
ORPHEUM
Nat. Willis
Joe Howard & Mabel
McCane
Laddie Cliff
La Titcomb
Leander De Cordova
Zinke & Welter
Chas. & Fanny Van
Panita
Selbini & Grovini
- EMPRESS (s-c)**
(Open Sun. Mat.)
Three Gamons
Mattle Lockette
Devil & Tom
Walker
Lewis & Pearson
Royal Zanettos
- MINNEAPOLIS**
ORPHEUM
(Open Sun. Mat.)
Robert Haines & Co
Nana
McKay & Cantwell
World & Kingston
Lancion Lucier
Rita Gould
Chick & Chicklets
- UNIQUE (s-c)**
(Open Sun. Mat.)
"The Card Party"
Ramsey's Harmon-
ists
Apollo Trio
Edwin Latell
Joe Spissell & Co
- MONTGOMERY**
EMPIRE
Hamilon, Dean & Hanlon
Schon's School
Kids
Billy Link
Mile. DeOesch
- MONTREAL**
ORPHEUM (u-b-o)
Stelich Karl
The Berrens
Claude Gillingwater
& Co
Carl McCullough
Stone & Kallsch
Jack Wilson Trio
Kremka Bros
- NEWARK**
PROCTOR'S (u-b-o)
5 Sataudas
Rayno's Dogs
Fay, 2 Cooleys & Fay
Homer Lind & Co
Belle Baker
Wm. H. Thompson & Co
Bert Fitzgibbon
Chas. Ahearn
Troupe
- ODEON (u-b-o)**
Art Foner
Rother & Anthony
Barnell
Vassa & Arken
Myron-Baker
Troupe
- COURT (Loew)**
Victor
Lissie Wilson
Robt. Hildreth & Co
Knowles & Powers
Joe Cook
2d Half
Brocco
Mab & Weiss
Five DeWolfe
Creighton Bros.
McDonald Trio
- NEW BRITAIN, CONN.**
MAJESTIC (Bern-
stein)
Zoa
Kelsey & Leighton
Feeney & Reilly
La Tell Bros.
Elliott & Neff
(One to fill)
- NEW HAVEN**
POLI'S (u-b-o)
Four Mortons
Vallecitas Leopards
"Police Inspector"
Mary Elizabeth
Tom Barry Co
Juggling De Lisle
R. A. G. Trio
- NEW LONDON, CONN.**
ORPHEUM (u-b-o)
Steinert Trio
Ramsey Sisters
- NEW ORLEANS**
ORPHEUM
James O'Neill
Chadwick Trio
Blank Family
Leo Carillo
J. Warren Keene
Lillian Ashley
The Gladenbecks
- NEW ROCHELLE, N. Y.**
LOEW'S (Loew)
Watson & Page
Harry Brooks & Co
Mab & Weiss
2d Half
Joe Whitehead
Nine Krazy Kids
- NO. ADAMS, MASS.**
COLUMBIA
Hallett & Stack
Gertie LeClaire & Ficks
Brownie Carroll
Ralph Brooks
Kent & Whitten
Bordon & Stafford
Frisso
Cecil Oterita
- RICHMOND (u-b-o)**
Major & Ray
Eruce & Duffet
2d Half
Musical Stewarts
Fullerton & Fuller
Sisters
- NORFOLK, VA.**
COLONIAL (u-b-o)
LaVier
Van Bros.
Chas. B. Lawler & Daughters
Hube Dickinson
Homer B. Mason & Co.
Kate Elinore & Sam
Williams
Strength Bros.
- NORWICH, CONN.**
AUDITORIUM
(u-b-o)
Pritzkow & Blanch-
ars
Karlo
Montagues Cocka-
toe
2d Half
H. V. Fitzgerald
Mel Eastman
The Baldwins
- OAKLAND**
HELL (s-c)
(Open Sun. Mat.)
Dean & Price
W. J. Coleman
"Erin's Isle"
Maxlin Eddy & Nichol
Gruet & Gruet
Sarnthaler Troupe
- OGDEN**
ORPHEUM
Mr. & Mrs. Gardner
Crane
- Genaro & Bailey**
Cunningham & Mar-
lon
Ruby Raymond & Boys
Corrigan & Vivian
- OKLAHOMA CITY**
(w-v-a)
Three Livingstons
Fitch Cooper
Roland Travers
Lendis & Knowles
Chas. Herrera
- OLD TOWN, ME.**
Fred & Burton
Capt. Powers
2d Half
J. Yeager
Burt & Irene
Vaughn
- OMAHA**
ORPHEUM
(Open Sun. Mat.)
McIntyre & Heath
Adams & O'Donnell
De Fay Sisters
Ergotte & Lilliputians
Augustin & Hartley
Mason & Murray
John McCauley
- OTTAWA**
DOMINION (u-b-o)
Du Callon
The O'asers
Chas. Olcott
Bowers, Walters & Crooker
"The Bandit"
Barry & Wolford
(One to fill)
- PASSAIC, N. J.**
MONTAUK (u-b-o)
Paul Brachard
Green & Parker
Floretta Clark
Cocatown School-
Days
2d Half
Eddie Rowley
Roes & Shaw
The Cleveands
Marathon Comedy
Four
- PATERSON, N. J.**
MAJESTIC (u-b-o)
Chester & Jones
Chas. E. Howe & Co
Hazel & Hazel
Pollard
2d Half
Paul Brachard
Lang & May
Inez
Chas. E. Clark & Co
- PAWTUCKET, R. I.**
MUSIC HALL (u-b-o)
Mys. Moore
Ramsey Sisters
Zeno, Jordan & Zeno
2d Half
Windsor Trio
Tom Grimes & Dun-
bar Sisters
Fox & Ward
- PEEKSKILL, N. Y.**
COLONIAL (Loew)
Great Johnson
Houseley & Nicolas
Wrong Flat Co
2d Half
Goff Phillips
Godfrey-Henderson
& Co
Masterpiece Co
Richardson's Dogs
- PHILADELPHIA**
KEITH'S
Ariel Bartlett
Gordon & Kinley
Old Soldier Fiddlers
Jarrow
McConnell & Simp-
son
Work & Ower
Edmund Breese & Co
Conroy & LeMair
Cheyenne Days
- NATIONAL (Loew)**
Dotson & Lucas
Musical Stoddards
Conboy & Wayne
Flisher & Green
Onalp
21 Half
Laudry Bros.
Laurie Offway
Onalp
(Two to fill)
- WM. PENN. (u-b-o)**
Mural Window
Mr. & Mrs. Hugh
Emmett
Al & Fanny Stead-
man
Big City 4
Williams & Tucker
(One to fill)
- BIJOU (u-b-o)**
Van Harding
The Holdens
3 Western Sisters
Gardner & Vincent
4 Dancers
Will Rogers
Jacob's Dogs
Baby Lusso
- KEYSTONE**
Markee Bros
Hanson & Bijou
Clifford Hipple & Co
Veterans of '68
Roy Harvey & Co
(One to fill)
- LIBERTY**
Billy K. Wells
Blatz Lorrilla
Troupe
Sylvia Bridwell & Co
Weston & Young
Schrode & Chappelle
Lee & Sears
- PITTSBURGH, PA.**
BROAD ST. (u-b-o)
Baby Mildred
Manley & Sterling
DeMichelle Bros
2d Half
Hanson & Co
Bert & Bessie
Draper
The Vannersons
- PORTLAND, ORE.**
ORPHEUM
Juliet
Romany Opera Co
Dolan & Lenhart
Mullen & Coogan
Karl
Paul Asard Trio
- EMPRESS (s-c)**
Maria & Lona
Ted Lenore
Von Klein & Gibson
Jas Grady & Co
Eckhoff & Gordon
Mile. Cecile & Co
- PANTAGES**
Hanley, Margurite
& Hanley
Chartres Holliday
Co
Carlos Caesaro
Bob Albright
Mr. & Mrs. Allison
- PUEBLO, COLO.**
PANTAGES
Dellemead Troupe
Hebert & The Lang-
weed Sisters
Georgia Campers
George Hillman
Viola Galamo
- RICHMOND, VA.**
EMPIRE (u-b-o)
The Langdons
Russell & Church
Warren, Hatch & Co
Brent Hayes
Mr. Quick
- ROANOKE, VA.**
ROANOKE (u-b-o)
Mable Fonda
Troupe
Billy McDermott
Berrick & Hart
Mardo & Hunter
Nettie Knise
- ROCKFORD, ILL.**
ORPHEUM (w-v-a)
Polly Pickles Pets
Terve & Daniels
Weston Raymond & Co
Williams & Sterling
(One to fill)
- ROCKLAND, ME.**
Gr. Kreizer
B. & Irene Vaughn
2d Half
Carl Powers & Co
Minta & Palmer
- RONDOUT, N. Y.**
(u-b-o)
Kennard Bros.
Helen Belle
Sen. Sweetman
Smillett Sisters
2d Half
Leona Lamar
Kelly & Adams
Gr. Maximus
(One to fill.)
- SACRAMENTO**
ORPHEUM
Arkaloa Balalaika
Orchestra
"Son of Solomon"
Brown & Newman
Alpine Troupe
A. O. Duncan
Maurice Burkhardt
- GRAND (s-c)**
(Open Sun. Mat.)
Robert & Robert
Lillian Selger
Lucky & Yost
Hal Stephens & Co
Jos. K. Watson
Joe Maxwell's Co
- PANTAGES**
Malvis Family
Earl Hewitt & Co
Way Down East
Four
Mabel Whitman & Pick
Delforelli & Gila-
sandro
- SAGINAW, MICH.**
BIJOU (w-v-a)
(Open Sun. Mat.)
Five Musical By-
rons
Vera De Bassini
Wilson & Doyle
Mardo Trio
(One to fill)
- SALT LAKE**
ORPHEUM
(Open Sun. Mat.)
John & Emma Ray
Four Entertainers
Mme. De Falliers
Hopkins & Axtell
Lee Fraed Nad
Bob & Tipp Trio
- EMPRESS (s-c)**
(Open Sun. Mat.)
Maud & Gill
Owen Wright
The Levines
Donahue & Stewart
Joe Tinker
Nat Fields & Co
- SAN ANTONIO**
PLAZA
(Sun. Opening.)
Maurice Freeman & Art
Kenney, Nobody & Platt
Five Musical Lunds
Burford, Bennett & Burford
Zara Carmen
Troupe
Strolling Players
Marcellis
- SAN DIEGO, CAL.**
EMPRESS (s-c)
(Open Sun. Mat.)
Adair
Phillips & Merritt
Vilmos Westony
Sullivan & Pasque-
lena
(One to fill)
- SAN FRANCISCO**
ORPHEUM
Una Clayton & Co
Knox Wilson & Co
Hawthorne & Burt
Six Stappers
Cecelia Loftus
Charles Grapewin & Co
Reynolds & Done-
gan
Vanos
- EMPRESS (s-c)**
(Open Sun. Mat.)
Fernandes-May Duo
E. R. Raymond
Walton & Lester
Ned Cork Norton
Marie Fitzgibbons
Mr. & Mrs. Mark
Murphy
- PANTAGES**
Mack & Leone
Marco Twins
Gudalope
Georgia Trio
Mijares
Aubria Rich
- ST. JOE**
PANTAGES
Melnotte-LaNoie
Troupe
Tate's Motoring
Count The First
Sol Berns
Tower Bros. & Dar-
rell
- ST. LOUIS**
COLUMBIA
"Everywife"
Christina & Loisette
Brown & Ayer
Pauline Moran
The Ritchies
Tim Cronin
Wentworth, Vesta
& Teddy
- MIKADO**
Hughes & Logan
Gordon & Gordon
Smith & Wesson
2d Half
Casino Musical Co.
- GRAVERS**
Crescent Musical
Comedy Co
21 Half
Hughes & Logan
Gordon & Gordon
Smith & Wesson
- MONTGOMERY**
Tanner & Gilbert
Lenny Mann
Franklin Colby & Co
21 Half
Crescent Musical
Comedy Co
- JUNIATA**
Garrick Players
Dupont & Devyue
2d Half
Franklin Colby & Co
Benny Mann
Tanner & Gilbert
- UNION**
Vita & Co
The Campbells
Moscow Four
- SOUTH BEND**
(w-v-a)
The Langlows
Van & Pierce
Gua Neville
E. Barto
Colie Ballet
2d Half
Sully & Laursen
Parsel
Maxims Models
Douglas & Merritt
Colie Ballet
- SPOKANE**
ORPHEUM
(Open Sun. Mat.)
Pouchot's Ballet
Julius Tannen
Wilfred Clark & Co
Burnham & Green-
wood
Ida O'Day & Co
Huford & Chain
Three Dooleys
- EMPRESS (s-c)**
Melia & Dory
Adier & Arline
Low Welch & Co
Leo Beers
Fred Palmer
Bernas's Circus
- PANTAGES**
Harry Lyons & Girls
Helen Pingree & Co
Rappoli
Sully & Hussey
Moore & St. Clair
- SPRINGFIELD, MASS.**
POLI'S (u-b-o)
Bell Family
Belle Blanche
"Fighter & the
Boat"
Morris & Kramer
Red Sisters
Chapman & Bourke
Cycling Brunnetta
- NELSON (Clancy)**
Nina Kaphy
Avlin & Lloyd
Geo. Allen & Co
2d Half
Greta Mack
Tanner, Shea & Pot-
ter
Turner & De Armo
- STAMFORD, CONN.**
LYCEUM (u-b-o)
Ziska & Saunders
Mortsey & Hanlon
Gavin & Platt
2d Half
Gardiner & Moore
Three O'Connor Slat-
ers
Prithow & Blanch-
ard
- STRAUSSEN**
CRESCENT (u-b-o)
Bobby Stone
Gordon Bros.
Buckley, Martin & Buckley
Nagle & Adams
8 Ernesto Sisters
- TACOMA**
EMPRESS (s-c)
Harry Barley's Dogs
Merlin
Budd & Clare
Bernard
Toda-Nards
Metropolitan Min-
strels
- PANTAGES**
Abreu Family
International Opera
Co.
O'Ellia Barbee & Co
Fennitt
Flynn & McLaugh-
lin
Leo Filler
- TERRE HAUTE**
VARIETIES
Florenz Family
Percival & Co
Elina Gardiner
"Swat Milligan"
Hanlon's Pantomime
Co.
Carl De Marest
Richmond Bros.
University Trio
Musical Mullers
- TOPEKA**
(w-v-a)
Clipper Quartet
Jack Pine
Sylvan & O'Neill
Seamon & Killian
Davis & Gledhill
Trio
- UTICA, N. Y.**
SHUBERT (u-b-o)
Henry & Lizell Co
Vale & Boylo
The Longworths
Jimmie Lucas
"Night In English
Music Hall"
Trovato
Five Piroscoffs
- LUMBERG (Loew)**
Great Pools
Betty Urna
Betina Bruce & Co
Roland Carter
Shield & Gaile
Mitchell & Wallace

(Continued on Page 16)

NEW ACTS NEXT WEEK

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

Six Momos Arabs, Hammerstein's.
Burkes & Richmond, Hammerstein's.
Three Leightons (New Act), Hammerstein's.

Berton & Stryker, Hammerstein's.
West Bros., Hammerstein's.
Andrew Robson and Co., Fifth Avenue.

Harry Hirsch, Fifth Avenue.

Josef Bros., Fifth Avenue.

Maclyn Arbuckle and Co. (3).
"The Reform Candidate" (Comedy).
27 Mins.; Full Stage. Interior.
Colonial.

Maclyn Arbuckle comes back into his own in his new vaudeville offering "The Reform Candidate." The generously proportioned comedian has a role similar to that through which he became famous in "The County Chairman." Mr. Arbuckle is part author of the piece with Edgar A. Guest. There is no question they planned the star's role first, and wrote the sketch afterward. In the matter of supplying Arbuckle with a congenial role they have made a prodigious success, for as a shrewd political boss, with home-made philosophy, a big heart and an innate love of children, the comedian is as much at home as an oyster in a stew. With the sketch, the authors were not quite as successful, although the piece, aside from a slight leaning towards the over-sentimental now and then, will do very well for a trip over the vaudeville circuits for Mr. Arbuckle. The story is of a reform candidate (Sidney S. Cushing), who, after making a strong campaign against the boss politician of the town (Mr. Arbuckle) finds himself in a box and is forced to seek out the Boss in an endeavor to gain his help. The Boss can't see him, until the wife, a former sweetheart of the Boss, enters the game. When she mentions the two kiddies he just wits. The playlet contains some very bright lines at the opening that gives it a fast start and it was not an easy matter following up the gait. There is some little action at just the proper moment, and it never lags or loses interest. Mr. Arbuckle has surrounded himself with a capable cast. Mr. Cushing does extremely well in a difficult role. At the Colonial Tuesday night, closing the first half, the sketch held attention from start to finish.

Dash.

Watkins and Williams.
Songs.

15 Mins.; One.

Billy Watkins formerly worked with the Williams Sisters but one of the girls left the act to get married. As Billy is the hubby of the other they are now working as a team. The act looks well and with some new and handsome wardrobe and a new line of songs, Billy retaining only his yodeling number of other days, should secure plenty of work. They sing well together and get the biggest results on the telephone number at the finish.

Mark.

S. Miller Kent and Co. (3).

"The Real Q" (Dramatic).

17 Mins.; Three (Interior).

Academy Of Music (Jan. 14).

"The Real Q" is the dramatized version of a magazine short story. S. Miller Kent is the central figure in the sketch, which should prove welcome on any bill. Kent is seen as an immaculately clad burglar of the Raffles type and in makeup strongly reminds one of the late Kyrie Bellew as the smooth, oily tongued, fashionably arrayed burglar. Kent as the real "Mr. Q," for whom the police are seeking day and night for one hundred and more burglaries of dental parlors, has a deal on when he is interrupted by a man who says he is McCready, a Central Office detective, on the trail of Q. The latter poses as the doctor. Shortly after, Jimmy, a dope fiend of burglarious inclinations, comes in, feigning illness. McCready has previously described Jimmy as the real Q. McCready handcuffs Jimmy and they exit. The real Q disappears for a moment and the other thieves reappear and proceed to help themselves to the plunder. The real Q takes them unawares and shows them up as a pair of amateur burglars, the former recovering his watch, appropriating McCready's marked roll used in the Jimmy frame-up and forces the "amateurs" to help him carry the "haul" to an auto. Each role is splendidly played. J. J. Pierson is capital and J. E. Parks also scores. The finish, wholly unexpected and capital worked up by Mr. Kent and company registers a solid hit.

Mark.

Chretienne and Louisette.

"Klaus and Trina."

22 Mins.; Full stage.

Majestic, Chicago.

Chretienne and Louisette are Hollanders, and the dark horse of the Majestic field this week. They came practically unannounced. Because of this their success was more the surprise. The act opens with a film showing the pair in their home in Holland, attired as peasants and giving what appears to be an entertainment on the street. A party of Americans approach. One is seen to make an offer to the girl. She quickly accepts and before her husband can intercept her, makes a dash for the nearest vehicle to carry her out of town. A lively chase ensues from Holland to New York and with the end of the reel they rush down the aisle and on to the stage. A little dialog follows, when the man enters the orchestra pit to conduct the musical department, while the woman retires to change for types of the Italian, French, Spanish and English girls, all excellently presented and handsomely garbed. The costumes help make up the novelty and the woman is really clever. The man meantime impersonates various musicians with the aid of facial and head wigs. The pair finish with a wooden shoe dance. Monday night they scored a big hit. The girl has a certain amount of magnetism which, coupled with her ability, compels one to admire her. It's something different from the stereotyped foreign offering and for this reason alone will make good.

Wynn.

Vodder and Morgan.

Dramatic Sketch.

16 Mins.; Three (Interior).

American Roof.

In an excellent little dramatic sketch, nicely worked up and splendidly acted, Vodder and Morgan are receiving proper attention in the "pop" houses. Atop the American Roof Tuesday night, the piece went over tellingly. The man enacts the role of a young millionaire, whose father has placed him in full charge of the mills when a strike is impending. In evening clothes Howard Van Rifer returns home from an auto ride in a storm, having supposedly run down a woman on the way. He did not go back when he heard a woman's agonizing scream and he fails to drive the thought from his mind. Helen Richards, who is a suffragette and working in the interests of the mill hands, in ragged attire, puts over a "slick job" on Van Rifer, making him believe she saw him hit the woman, whom she later found dead. She has his auto number and makes Van Rifer believe she knows all. He falls for the ruse and in order to obtain her silence, calls off the strike. Then she tells of the "frame-up." The woman in particular does some good work, while the man's voice is heard in every corner of the house. Mark.

Dr. MacDonald.

Electrical.

18 Mins.; Full Stage.

Columbia (Jan. 14).

Dr. MacDonald is a very poor "copy" of Dr. Herman. The greatest discrepancy between the two men is the stage presence and showmanship possessed by Dr. Herman. In comedy, Dr. MacDonald appears to have no ideas at all. The "fun" is so obvious, it tires. At the Columbia Dr. MacDonald closed the show. He held the house for a few moments, but they commenced to walk out on him very shortly. Those who remained noticed that a young woman seated in "the electric chair" winced a couple of times as though she had been unintentionally shocked somehow by the fluid. This young woman is MacDonald's chief operator. At a price Dr. MacDonald and his act might be worth while on the "small time." In anything approaching a first-class house, however, the turn, as it stands now, will merely serve to spoil the value of similar acts by an experienced showman.

Stine.

Mae West and Girard Bros.

Songs and Dances.

10 Mins.; One.

She is now trying out a vaudeville act with the Girard Brothers, who are also said to have been in the Folies Bergere show. ("A la Broadway.") Miss West exhibits a nice wardrobe, wearing a nifty harem outfit, at the close. She works hard. The boys dance well but their voices hold them back. Miss West is a lively piece of femininity but a cold prevented her from doing her best work. Miss West and the brothers need a lot of "pop" circuit and "big small time" work to put them in any kind of stride for faster company. The present frameup is not the strongest arrangement possible.

Mark.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Elevating a Husband" (Louis Mann), Liberty.

"The Pearl Maiden" (Jefferson De Angeles), New York.

"The Rose of Panama," Daly's.

"White Magic" (Gertrude Elliott), Criterion.

Mr. and Mrs. Jimmie Barry.

"The Rube" (Comedy).

28 Mins.; Two (Special Drops; Exterior and Interior).

Fifth Avenue.

In "The Rube" Jimmie Barry has a role that just suits him. As the country yokel who shows up at the stage door to see Daisie Dazzleman (Mrs. Barry) and succeeds in getting a kiss from her, thereby winning a bet from Si Terwilliger, Mr. Barry is there like a duck. Mrs. Barry "does" the actress creditably, although severely handicapped Monday night by a cold. Zeke Wilkins (Jimmie Barry), the rube, brings Daisie a small bouquet, a peanut and a sack of candy kisses. He has been at the show night after night, falling in love with her, so he says. He proposes, but finds she is married. He starts to go, picking up his floral and sweetmeat offerings, when he comes back and asks her for just one tiny kiss before they part. Daisie, with a feeling of pity, slips him an osculatory sanction when Si bursts through the stage door and hands Zeke some greenbacks, exclaiming, "You win, Zeke!" The audience had been deceived. It had begun to feel downright sorry for the poor country boob. The idea is splendidly worked up by the Barrys. Mark.

Edouard Jose and Co. (3).

"The Father" (Dramatic).

15 Mins.; Interior.

"The Father" is evidently the title of a sketch Edouard Jose is trying to whip into shape on the "small time." It is not as strong an offering as his "Strike," in which he last appeared here, nor does it give Mr. Jose the opportunity the former piece did. Jose is the father, deserted by his wife and child twenty years before. The wife on her death bed writes a letter to her husband, confessing she lost track of the child. Jose finally locates her at a theatre rehearsing for the leading role in a piece called "Father." He does not reveal his identity, but obtains employment as a copyist from the manager. At a rehearsal he is pressed into service to read the lines of the "father" in the piece. The girl is not capable of "feeling" the part assigned to her. But when the old man, his emotion getting the better of him, relates scenes of her childhood instead of the written lines of the play, she turns to him with a cry of "Father" that delights the producing manager's heart. The piece will hardly do for the bigger time. The role is not suited to Mr. Jose. His conception of it is too stagey, also. Fred.

New Acts in "Pop" Houses

Harry Cutler.
English Singing Comedian.
16 Mins.; One.

Harry Cutler, through "choosing" well will be a surefire "single" for the "small time." His opening number, a burlesque of an Italian song, started him nicely. This he follows with "The Shabby Genteel," which if the song isn't Bert Clark's, Cutler's manner of presenting it is distinctive of the former comedian. The number got over to great results. The announcement of Lashwood's "Latch Key" brought a round of applause and the song earned him two encores. Finishing with an Englishman's version of "Alexander's" he went big.

Fred.

The Stillmans.

"How Dunn Was Done" (Comedy.)
19 Mins.; Three (Interior.)

One Mr. Dunn is fond of statuary. He installs a lifesize figure of a woman in his home. The audience gets a peep. Mrs. Dunn prepares to go out but admonishes hubby to do a hundred and one odd things during her absence. She exits and while Dunn is handing out a merry line of chatter while poring over a newspaper, the "statue" comes from behind the curtains up stage. While the sketch is too long it serves the Stillmans with an amusing vehicle for the "pop" houses.

Mark.

Enigma.

Mechanical Doll.

8 Mins.; Three (Interior.)

Enigma is of the mechanical doll list that has long ago lost its novelty on the "big time." The act, however, seems to find big favor in the "pop" houses. A young man works with Enigma, operating "it" and making the announcements. At the finish, the doll falls from a chair and then shows that she is a real, live human being after all.

Mark.

Douglas Robinson and Co. (1).

Comedy Sketch.

17 Mins.; Three (Interior.)

A man in Irish makeup, a woman and a boy form this combination now playing the "pop" houses. The Irishman indulges in considerable horseplay and handles all the comedy, a lot good for intermittent laughter. The boy sticks around long enough to sing "Where the River Shannon Flows." There isn't any consistency to the sketch.

Mark.

Jack Laurence.

Monologist.

10 Mins.; One.

Murray Hill (Jan. 14).

Laurence's work in blackface shows long study of the methods of Bert Williams, but the best he delivers is a rather poor imitation. In a messenger boy's outfit he delivers a song that gives him a start. Then follows a monolog anent the Subway, which is just as long and as dismal as that traffic thoroughfare. The gallery "got after" him before he seemed to be half through it. Another song closes the turn.

Fred.

Musette.

Violinist.

14 Mins.; One.

Murray Hill (Jan. 14).

Musette is a combination of Yvette and Trovato. She opens with a classical selection, a little too long. This she follows with "rag" numbers interspersed with a bit of classical music a la Trovato. Her final number is "Oceana Roll" to which she does a "bear." The girl is pretty and her manner of putting the material over, although "chosen," will get her plenty of work on the small time, and it should be no surprise to find her working in the bigger houses later on.

Fred.

Leonader and Lyster.

Singing and Talking.

16 Mins.; One.

Murray Hill (Jan. 14).

Evidently an English man and woman team. The woman opens the act with a semi-classical number. She has a good voice, but somehow gives the impression that she is an impersonator, and not a good one at that. The man handles most of the talk; the greater part of which is "blue." The man might consider that a top hat is not quite the accepted form with a dinner coat. The turn is fair.

Fred.

J. J. Morrison and Co. (2).

Protean Sketch.

21 Mins.; Full Stage.

Murray Hill (Jan. 14).

The protean offering shown by Mr. Morrison and his company smacks strongly of the days of the popular melo. Mr. Morrison essays six roles. His company consists of two men, one the wealthy master of the house and his butler. The piece may do for the smaller "pop" houses.

Fred.

Leget and Co. (1).

Juggling.

14 Mins.; Full Stage.

Murray Hill (Jan. 14).

The turn Leget is offering will do nicely at the opening end of a "small time" bill. He has quite a little comedy in the offering that he puts over in a nice quiet manner. The greater part of his juggling bits have been seen before. His hat work is the best. The greater part of the time is given to comedy rather than to juggling.

Fred.

Ray Wylie.

Double-Voiced Vocalist.

6 Mins.; One.

Ray Wylie sings strains from "My Hero" off stage in his soprano voice, and then appears to sing "That College Rag." Wylie again sings "My Hero," in two voices and the audience "gets hep." He should fit in on a "pop" bill very nicely.

Mark.

Hosley and Nichols.

Musical.

16 Mins.; Two.

Columbia (Jan. 14).

Hosley and Nichols are colored, and a comedy musical turn. One is the comedian, the other playing straight. At the very best, it is but a "small time" act, in music and comedy.

Sime.

OVER THE RIVER.

In "Over the River," a musicalized version of the well known farce "The Man From Mexico," Charles B. Dillingham has a couple of "corkers." Probably the classiest of the lot was Mons. Maurice and Mlle. Madeleine d'Harville, in a most artistic, and slightly off-color, "Cabaret Dance," a sort of whirling, twirling, skating, swaying, acrobatic waltz, so perfectly and gracefully executed and with such apparent ease as not to receive full credit at the hands of the audience. Between his theatre and cabaret engagements, the Maurice person will soon be the rage of New York.

This was in the first act. In the second the Marvelous Millers did a two-step glide, a dance much more acrobatic and strenuous than the "Cabaret Dance," and hence received a larger volume of applause. The third act "sensational" in the way of a terpsichorean effort, called the "Tongo Dance," essayed by Lillian Lorraine and Joseph C. Smith, was a rather mild affair. Smith bears an enviable reputation for this sort of thing, but apparently he was unable to inject any "life" into his associate. The "Tongo" fizzled in thirty seconds with no demands for an encore.

In addition there were other dances and song hits. The most catchy melody of the evening was "Ring-ting-a-ling on the Telephone" an interpolated number by Jerome and Schwartz. The music bears so close a resemblance to their "Rum Tum Tiddle" as to fail to deceive the most unmusical ear. These song writers also handed the star his topical ditty, "New York Isn't Such a Bad Old Town," and Clark and Schwartz are credited with "Chop Stick Rag," a production number with Schwartz at the piano. Jeanette Methven, with a few freak high notes, sang a song accompanied by two sisters. While it was another "unusual" specialty, it was nevertheless, not received with paeons of joy.

The show itself is a funny farce of the far-fetched variety and gives the star, Eddie Foy, the best opportunities for legitimate comedy he has ever enjoyed. It is an eccentric "dress suit" part and he makes herculean efforts to adhere to it with surprising consistency. Of course he does his finger-snapping, dance and strut, the Foy trade-mark. But he got much comedy out of the legitimate farcical lines and situations.

The cast included Frank M. Rainger, Frank Wonderlee, Charles L. Kelley, Harry Hermesen, Lester Crawford, Maud Lambert, Lillian Lorraine, Melville Stewart, Edna Hunter, Osborne Searle, Josie Sadler, William Sellery, David Andrada, Joseph C. Smith. Not one distinguished himself or herself sufficiently to be entitled to individual mention. In most cases, however, it was probably due to the pruning of all but the star's role to the skeleton.

Three things in "Over the River" stand out strongly enough to class the show at a big hit. They are Eddie Foy, Mr. Dillingham's bizarre specialties and Jerome & Schwartz's "Ring-ting-a-ling" song. It is announced that the specialties will be changed from time to time.

Jolo.

THE TALKER.

"The Talker" as presented by Henry B. Harris at the Harris theatre isn't what might be termed a play, but rather an episode that has been chopped bodily out of life in one of Gotham's suburbs.

"The Talker" is an object lesson; one that should be seen by every young wife whose husband is a salaried man. The show is not an expensive one. Its three acts are played in the same set, the entrance hall and dining room of a typical suburban cottage. The program is rather faulty for it does not state the time supposed to have elapsed between the second and third acts. The cast, headed by Tully Marshall and Lillian Albertson, contains but nine characters.

The only fault in the play is that it is just a little too talky during the first few minutes of the opening. But once the action gets under way it holds, alternately with a sob in the throat and a laugh on the lips until the curtain falls on a sweet, simple scene of reconciliation.

Harry Lenox (Tully Marshall) is a clerk in a New York office. His salary is perhaps forty or fifty dollars a week. He has been married several years, long enough to purchase a home on the installment plan. With his wife and himself there lives his younger sister. Mrs. Lenox (Lillian Albertson) is an ardent advocate of woman's rights and a fervent free thinker. She believes that woman should have the courage to live her life, and preaches it continually. Although she spreads this doctrine broadcast in the confines of her suburban set she is willing to let the others try it.

Ruth Lenox (Pauline Lord), the sister, becomes imbued with these teachings and breaks off her engagement with a young chap of their own set and runs off with an automobile salesman who is already possessed of a wife and family. Up to this point the play is tame enough but in the final scene leading to the close of the second act, after the discovery of the runaway, there is a moment of tense-ness while Lenox in a speech filled with recrimination flays his wife, because of her teachings which have taught the girl to believe she was "living her life" "courageously" by eloping.

The third act brings about the return of the prodigal, and the restoration of peace and happiness in the Lenox household.

The cast of the piece is capable throughout. Mr. Tully and Miss Albertson fill their roles admirably. Miss Lord is also fully capable of handling her rather difficult role. As a hen-pecked hubby, Willson Day furnishes the greater portion of the comedy. Isabelle Fenton as Jessie Smith was the real home loving wife of the typical suburbanite.

The roles portrayed by Malcolm Duncan, Elene Foster and Warren Munsell, while not of great importance were well acted and lent toward making the piece a picture from life.

Fred.

A BUTTERFLY ON THE WHEEL.

"Mr. Lewis Waller has the honor to submit 'A Butterfly on the Wheel,'" says the program of the 39th Street theatre. Mr. Waller can claim it an honor to "submit" so thoroughly acceptable a work. A resume of the plot would give one no idea of this very interesting and effective drama, spasmodically flavored with rather superior drawing room comedy. It is in four acts, but the first, second and fourth are so trivial by comparison with the third as to brand them as unworthy of association with the big one.

The scene of act three is laid in the High Court of Justice in England. It is a replica of the original court room, with its strict adherence to detail. The white-wigged, black-gowned President of the Divorce Court, counsel and other attendants created a picture that was alive with realism.

In the witness box stood a frail looking woman who was the defendant, her husband having instituted the action on circumstantial evidence conceded even by her to be most prejudicial to her defense. It was this role, as portrayed by Madge Titheradge, an English actress, that made the play, and incidentally may explain why the previous American presentment of the piece failed to attract paying audiences.

The scene, as played by Miss Titheradge, is in an entirely different way, as vibrant with emotion as the court room portion in "Madame X." The spectacle of an innocent but frivolous young wife being heckled and badgered by a gruelling cross-examination at the hands of a skilled, relentless lawyer in cross-examination was so true to life as to strip it entirely of theatricalism. Too much praise cannot be bestowed upon the characterization which Miss Titheradge brought to the role.

The plaintiff's counsel (Sidney Valentine) was also very lifelike. He might easily have overplayed the part by becoming dramatic. The remainder of the company call for no special comment, unless it be a man who played the comedy role, programmed as "Evelyn" Beerbohm, and Olive Temple as the "female heavy." The former was rather good, and the latter the opposite.

"A Butterfly on the Wheel" is one of the best things shown in New York this season. Jolo.

The audience assembled at the Casino Tuesday evening for the initial presentation in America of Max Reinhardt's wordless play, "Sumurun," was made up of two distinct classes—those who paid, and those who didn't.

The former were recruited from the ranks of the regular first nighters. They were well posted on the "past performances" the pantomime had enjoyed both in London and Berlin and exhibited a uniformly feverish desire to impart the fact to all within ear-shot.

Class B, the non-payers, were equally in evidence. They could readily be distinguished from Class A by the cut of their clothes and an undue tendency to applaud.

It has long been a mooted question whether New York was ripe for two popular forms of European entertainment—pantomime and ballet. Heretofore those who have had the temerity to undertake the missionary work were signally unrewarded for their efforts, either financially or in the matter of newspaper commendation.

If "Sumurun" proves a success here, it will mark an era in American theatricals. For that reason alone, if for no other, the venture is an unusual one.

Winthrop Ames, erstwhile director of the late lamented New Theatre, is sponsor for the importation of Max Reinhardt's pantomime play, with music by Victor Hollaender.

Pantomimes of bygone days were simple and not involved in plot, with swiftness of action and an abundance of comedy.

"Sumurun" is an Arabian Nights melodrama, serious in its development and leading to the tragic denouement without many comedy interludes.

There are nine scenes and about fifteen principals. The story develops entirely by action, with musical accompaniment. There is no speech, after the prologue, throughout the entire evening.

The main fault to be found with the impressive spectacular pantomime is that there are no really great artists in the cast. By all odds the strongest role in the piece should be that of the hunchback, with his hopeless love for the heartless slave girl. It should run a gamut of emotions extending from happiness and passing, in turn, to fear, pathos, hopelessness, despair and finally vindictiveness and re-

venge. The man who played it was unequal to the task. It was whispered about the house that he was not the creator of the role.

Probably the most effective player of them all was the slave girl, who is gifted with an impressive personality. Yet this very strength was a handicap in the lighter passages where she is called upon to exhibit all the coquettish allurements of a siren. At such times she looked entirely too masculine in physique to create the illusion of being the possessor of unusual feminine charms.

Sumurun was too bovine to create the effect of inspiring a spiritual love in the heart of the timid and unsophisticated cloth merchant.

The remainder of the cast is hardly entitled to individual analysis of their respective characterizations.

One thing was very manifest. All the gestures, by the entire company, were essentially German and hence, at times, ponderous. A couple of French or Italian mimes would have stood out in relief in this organization.

Victor Hollaender's music was mainly unobtrusive—in fact, too much so. Credit is due the producers for a wealth of scenic and other detail which was handled with altogether unusual celerity.

At the final curtain there were only five or six calls, demanded by the Class B contingent. Class A appeared to be a trifle weary and anxious to depart.

Owing to the absence of really great artists in the cast of "Sumurun," it is still impossible to prognosticate the future success of wordless plays in New York. If "Sumurun" fails to catch on, there is still an opportunity for truly great artists to demonstrate the beauties of genuine pantomime. On the other hand, in the event of its scoring with American audiences, then the path for truly fine mimes who come from abroad will be a rosy one.

Those American theatre-goers who will surely discuss "Sumurun" from a "highbrow" standpoint, might answer truthfully the following: How much of the plot of the wordless drama would have been lucid without the aid of the synopsis on the program? Also, how seriously would the presentment have been accepted if originally produced in America, by an American manager and with an American cast? Jolo.

COLONIAL.

This week's program lives up to the billing. It sounds like a good show and it is a good show, working out even a trifle better than it reads. The performance gets a start with the rise of the curtain and it is still going strong when the picture screen is lowered. The audience Tuesday night (a large one though not capacity) enjoyed every minute and there were very few of the usual early leavers.

Work and Ower opening come in for a big share of the credit for the generous manner in which the rest of the show was received. The boys put the house in good humor, practically before they were seated. Ordinarily it would appear as though Work and Ower were too strong for opening position, but they do the show so much good everyone should be satisfied.

Chick Sales followed the acrobats and passed through nicely. His comedy character bits were taken in good part and the audience laughed easily at the rube school room, without giving way to much applause at the finish.

Kajiyama, the Japanese handwriting expert, fitted in after the audience had been pleasantly started, and the novelty of the turn interested. The little Jap is a good showman and sells his goods in a very wise manner. He has interjected some little comedy into the proceedings which is a help.

Weston, Fields and Carroll were in just right after the hand writing. The boys cleaned up a big applause hit. "There are many points in favor of this rathakeller act." Firstly, the boys do not seem to want to do too much, and secondly there is a kid piano player in the turn who is a little wonder, just full of comedy. He's got a comedy face. When he smiles, you smile with him. The act throughout is fast. Maclyn Arbuckle and Co. (New Acts) closed the first half.

Julius Lenzberg and orchestra opened the intermission playing Victor Herbert's "Natoma," and played it very well, no little feat by itself.

Yvette followed "Natoma." While the gingerly little violinist was no thunderous applause hit, she held attention and interest. The audience didn't seem to know just how to take her. Yvette is doing a very good act, one with many sides to choose from.

John C. Rice and Sally Cohen in "The Path of the Primroses" were a very big hit. This sketch is bound to win new laurels for the capable sketch couple.

Frank Tinney for his one-week-return engagement-to-vaudeville, was placed in a very comfortable position. What Tinney did to that audience was a plenty. For solid laughter nothing has been heard to beat it in many a day. There's no getting away from Tinney, the more you see him the funnier he is.

The Four Lukens closed the show with their excellent casting offering. A couple of bully new tricks made the audience sit up. Very few walked out on the casters, although it was after eleven when they showed. Dash.

BILLS NEXT WEEK (Jan. 22)

(Continued from page 15.)

VANCOUVER
ORPHEUM (s-c)
Cadioux
Kitty Rose
Luba Miroff
Base Ball Four
Harry Van Possen
Metzetti Troupe
—
PANTAGES
Twelve Navajo
Giria
Bartz Trio
Hert Ross
Kloof & Ramsey
Mack & Hamlin
—
VICTORIA
EMPRESS (s-c)
Ollie Young & April
Georgia
Mr. & Mrs. Dowling

Caine & Odam
Carlisle's Dogs
—
WASHINGTON
IMPERIAL (Loew)
The Allison
Geo. Yeoman
Friedland & Clark
Herbert Brooks &
Co
—
WATERBURY, CT.
JACQUES (Clancy)
Frank Le Dent
Barnes & Robinson
Gertie Vanderbilt &
Co
—
Harry B. Lester
Willard's Temple of
Music
Lucy Weston
Howard's Ponies

WATERVILLE, ME.
(u-b-o)
Johnny Yeager
Hennings, Lewis &
Hennings
2d Half
Great Kreiger
Henri French
—
WESTBROOK, ME.
(u-b-o)
2 Hardts
White & Lamont
—
WHITEHALL, N. Y.
(u-b-o)
Leona Lamar
Savoy, Varro &
Sack
2d Half
Oppelt
Rands Musical Dogs

WHITE PLAINS, N. Y.
(u-b-o)
ELECTRIC (u-b-o)
Gardiner & Moore
H. V. Fitzgerald
Banks Brezeale Duo
2d Half
Ziska & Saunders
Floretta Clark
Walsh & Curran
—
WICHITA, KANS.
(w-v-a)
Seymour & Robinson
Miko & Miko
Huntress
DeNoyer & Danle
Finn & Ford
—
WINNIPEG
Vallere Bergere
Players

Donovan & McDon-
ald
Cole De Lasse
Gardner & Revere
King Sisters
Richardsons Dogs
—
EMPRESS (s-c)
(Open Sun. Mat.)
Mozetto
Sheridan & Sloane
Books
Carl Randall
"La Petite Revue"
—
WORCESTER, MASS.
POLI'S (u-b-o)
Macart & Bradford
Cook & Lorens
Eutellike Troupe

Hoomer & Tooney
Gardner & Stoddard
Marguerite Starr
Rem Brandt
—
PARIS.
OLYMPIA
Bert Bernard (with
Karno's "English
Music Hall" Act.)
Lharris Lenka's
Dogs
Harmony Four
Creos Brothers
Armene Oranian
& Asil Troupe
Hall & Earl
The Pollos
Sisters Stellmann
Rothig
Ballet

HAMMERSTEIN'S

If anyone is looking for a "bear-cat" dancer as a partner for the Vaudeville Comedy Club ball, he had better not overlook Maggie Cline, at "the corner" this week. Maggie blossomed forth in the last half of the program as "some bear" and the manner in which she swung little Lew Hearn around the stage in the dance shows that she can go some.

The program at Hammerstein's this week didn't really get started until the second half. But once underway it was a mighty speedy show.

The opening section was draggy, with but a bit of applause here and there. The Church Sisters had the opening spot, on about eight o'clock with the lower floor about one-quarter filled, earning some applause. The Sayton Trio, in their contorting offering, did well throughout their turn.

The Windsor Trio in the third spot passed nicely. The boys have a turn that is away from the usual run of three-acts, and for this alone they deserve credit. They might, however, get some new material. "There Comes A Night" is four or five years old, having been sung by Raymond Hitchcock in two different productions, and the Highland finale was heard on Broadway in "The Merry Whirl" on three occasions.

J. C. Nugent in "The Squarer" got a lot of laughs with his "wise stuff." The sketch in places seems a trifle draggy. The act earned three curtains at the close. In soft, next to closing the first part, Lester made them laugh. That is those who were not of the regulars. The ventriloquist did his usual twenty-five minutes. Bonita and Lew Hearn did the finishing off for this portion of the program. Their offering managed to keep 'em laughing through the medium of Lew's squeaky little voice.

With the arrival of the last half, Hibbert and Warren started matters moving right from the start. These two men have a very pleasing black-face act. Maggie Cline followed and just "cleaned up." Maggie is doing "None of Them Have Anything On Me," and just to show that she was right, the boys handed her several bouquets over the footlights.

Billy Gould and Belle Ashlyn took up the running where Miss Cline left it, and kept those in front going to the last minute.

Frank Morrell was down next to closing and the big blonde tenor did things to the show.

Pauline had the closing position, coming on at a few minutes after 11. He managed to hold the house in, with the exception of a few stragglers. Fred.

To see their name just once anyway in the electric lights has set back a lot of acting folk so far they can never catch up even to their former thoughts.

If the manager tells the box office man if they are coming strong enough, to boost the prices down stairs, why does that same manager wonder if the box office man is trimming?

FIFTH AVENUE.

Expert testimony is not necessary to prove that there is something wrong with the Fifth Avenue bill this week. It is one of those quiet affairs which moves slowly at the start, wobbles and sags, hits up the regulation speed here and there, and then resumes the even tenure of its way.

From the way the audience trailed in late and took its time about getting seated Monday evening, it was dollars to soda crackers there wasn't anything in the outside lights drawing them in. As it was a good night to be hugging a radiator perhaps some came in to get warm.

In the vernacular of our esteemed young contemporary, "Skig'e," some of the acts "didn't go so big" and others only "went fair." The remainder garnered a good round of applause and retired with the satisfaction of having earned their butter cake money.

One little song proved a life-saver for Adele Ritchie, although she did get "a hand" on the second dress, and later was handed a bunch of orchids over the footlights. At that Miss Ritchie can thank her lucky stars the boys in the gallery like to whistle.

There was some real sentiment and sincerity on the bill that was heartily appreciated. In "The Rube" which Mr. and Mrs. Jimmie Barry (New Acts) presented there was a touch of nature which touched a responsive chord, while the Old Soldier Fiddlers, back after nearly a year's absence from the Fifth Avenue neighborhood, brought with them delightful memories of yesteryear.

Ben Beyer and Brother wheeled into view so early the best tricks in their cycling repertoire received little applause. The Ward Brothers a la English fops lost ground on their early skirmishing with songs and talk, but got telling results with dancing.

After the Barrys came Arthur Deagon, whose singing put him in favor. His talk fell short somewhat. Mr. Deagon should look up some of the new year's vintage.

Roy Barnes and Bessie Crawford had a clear field and with the former's "kidding" scored a laughing hit. After Miss Ritchie were Charles E. Evans and Co. in their old sketch, "It's Up To You, William," worked hard and were substantially rewarded. Charles E. Hopper is still in Evans' support, while Louise Skillman deserves mention for her handling of a minor role.

White and Perry got over nicely with songs. The "shoving business" does not jibe with their evening clothes. The Old Soldiers fiddled entertainingly, got the audience to its feet and left it there when the flag and curtain came down. Mark.

There are many small time vaudeville acts in this country that could get in England half again the salary they receive here with cheaper living and shorter railroad jumps.

If one man can do what one man has done to vaudeville, what would have happened if another man had been in his position?

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
35 SOUTH DEARBORN STREET
Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—The Majestic has an exceptionally strong bill headed by Nat Willis, who proved his right to position by carrying off top honors, although closely pressed by Laddie Cliff. Both singles were at their best and went big. The Van Dyck Trio opened, featuring Gertrude Van Dyck, a clever and versatile girl. The trio have a novelty and deserved a better spot. However, they scored nicely. Three Lyles followed and went well, thanks to instrumental work. The talk is part new and part old. Leander Decordova & Co. presented a dramatic effort called "The Loop-hole." For a dramatic sketch it lacks strength. The climax, noticeably weak, failed to catch. Jones and the Auditorium "up" in comedy and were scored to the limit. Christienne and Louise have something new for vaudeville. The woman displayed unusual cleverness in impersonations and their offering was amply appreciated. Edward Abeles gave the bill a big boost and pulled down the laughing bill with his comedy sketch. La Tichon closed the show and kept the houseful seated. WYNN.

AMERICAN MUSIC HALL (Geo. Jordan, mgr.; Ind.).—"Hanky Panky" is about played out as far as Chicago is concerned, and will leave for a tour of the road next week, making way for another Fields production. "The Never Homer" is the prospect. Attractive attractions claimed for "Hanky Panky's" successor, but as yet the management has announced no future plans.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—The last two weeks of grand opera, with Mary Garden's endless publicity campaign in full blast, and the Auditorium is showing little effect from the cold spell.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—This is the last week of Belasco's "The Case of Becky," and next week the new Haddon Chambers' play "Passersby" will open for a run.

CHICAGO O. H. (Geo. Kingsbury, mgr.; K. & E.).—"Gypsy Love" will make way for "The Typhoon" Feb. 4. The Marguerite Sylva piece has been one of the few successful ventures of the season, and while the cold weather undoubtedly hurts the attendance, "Gypsy Love" should leave the Opera House a big winner for its producers.

COLONIAL (James J. Brady, mgr.; K. & E.).—"The Spring Maid" has caught on and seems to be doing quite well.

CORT (U. J. Herrman, mgr.; Ind.).—"Shorty McCabe" with Victor Moore is undergoing a thorough rehauling which will cause the elimination of several of the characters. There is a possibility of a run once the necessary changes have been made.

GARRICK (A. Toxen Worm, mgr.; Shubert).—Marie Cahill in "The Opera Ball" opens this week for a two-week engagement.

GRAND O. H. (Harry Hamlin, mgr.; Ind.).—"Pomander Walk," fourth week. Convinced that the show is worthy, the public has commenced to patronize.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"Dr. De Luxe" with Ralph Herz is here for a limited engagement and in the face of all the publicity the show has gained, the management looks forward to a profitable stay.

LA SALLE (Harry Askin, mgr.; Ind.).—"Louisiana Lou" tops the season's list of successes at this end and is going along nicely to big business. The road company opened this week at Rockford. The Askin show will probably remain here for some months yet.

LYRIC (A. Toxen Worm, mgr.; Shubert).—The Mario Lombardi Grand Opera Company take possession of the Lyric next week and will offer a repertoire containing "Rigoletto," "Lucia di Lammermoor," "La Tosca," "La Boheme," "Madame Butterfly," "Thaïs" and "The Barber of Seville." "Lucia di Lammermoor" and "Madame Butterfly" will be given at the two matinees. Following attraction will be the Drama Players, who will locate at the house for ten weeks.

McVICKER'S (George Warren, mgr.; K. & E.).—"Madam X" closes Saturday and "In Old Kentucky" will come to Chicago for its annual engagement of two weeks.

POWER'S (Harry J. Powers, mgr.; K. & E.).—Henry B. Harris presents "The Scarecrow" at Power's for a two-week engagement. Frank Reichter heads the list of players.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Woman" shows no sign of losing interest, and the management seem content to make no announcement regarding its successor.

PRINCESS (Mort H. Singer, mgr.; Shubert).—"Buntz Pulls the Strings" starts an unlimited engagement at the Princess this week. No Sunday performances will be given. STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"The Armatork" and "Mizner" show. "The Greyhound" opens the Studebaker this week.

WHITNEY O. H. (O. H. Peers, mgr.; K. & E.).—"The Campus" is no longer running at the Whitney, and until "The House Divided" opens there, the theatre will remain dark.

ALHAMBRA (Marvin & Roche, mgrs.).—"Monte Cristo" by the stock company. BIJOU (Ellis Glickman, mgr.).—"The Yiddish Stock Co. still holds forth on the West Side.

COLLEGE (T. C. Gleason, mgr.).—"The Fighting Hope" is the College attraction.

HAYMARKET (H. Bailey, mgr.).—"The Cissman" is being shown at the Haymarket. Jack Johnson has been engaged to head the first vaudeville bill to be presented at this house week Feb. 4.

GLOBE (James H. Brown, mgr.).—Now that "Ten Nights in a Bar-Room" has found business dead at the Globe, the house is back on the water wagon and will remain dark for awhile.

MARLOWE (Ralph Ketterling, mgr.).—Stock, "The Nigger."

NATIONAL.—"A Lucky Hoodoo" with Billy B. Van. Next week, "Our Dave."

At the professional matinee of "Little Miss Fix-It" given last week at the Studebaker in honor of Lulu Glaser and Christie McDonnell, an international exchange of compliments headed the features. After the final curtain, the orchestra played "The Star-Spangled Banner" and then went into the strains of "God Save the King." Alice Lloyd appeared on the stage and the entire houseful stood up and greeted her with applause. The theatre contained the leading members of every legitimate show in town.

Sanberg and Meeker have been favored with some Middle-West time and will offer "Camping Out" formerly presented by Smith and Campbell. Meeker was formerly of Lavender and Meeker, and Sanberg, the husband of Pauline Moran, was until a short time ago of Sanberg and Lee.

Henry C. Colwell, author of "The Penalty" which Kilmt & Gassello produced at the Imperial last week, came to Chicago to write a new last act for the play, but after several attempts decided to let the original finale remain.

The White Rats ball given at the Coliseum Annex last week was well attended despite the stormy weather, the majority appearing in stage costumes. Sol. Lowenthal officiated in the judge's chair and awarded first prizes to Matilda and Elvira in Spanish costumes, and Robert Henry Rodge, who masqueraded as an eccentric old man. Professor Jimmie Henoch's Orchestra provided the music and a bugle and drum corps from the U. S. N. G. entertained with a drill. The affair ran until 4 a. m. Victor Moore and Emma Littlefield led the grand march, seconded by Mr. and Mrs. Billy Flemen.

Among the several professional cigarette salesmen who invade the theatrical colony of Chicago with offers of unlimited amounts of cigarettes for a verbal advertisement given on the stage, is Sam Hyman, brother of Mort Hyman. Hyman is dealing in Melancholins and his brand, together with the many others, make it easy for the working professional to secure his smokes free of charge.

Carrie Reynolds has replaced Elia Ryan in the cast of "The Kiss Waltz." Miss Reynolds appeared recently in "The Red Rose" and "Jacinta." Elia Ryan has as yet announced no plans.

The Sisters McConnell have joined Halton Powell's "Henpecked Henry" Co., and in addition to playing the principal parts in the production, offer their vaudeville specialty. The sisters have been appearing around the middle west in the vaudeville houses for some time. They will remain with the show for the balance of the season, touring the Stair & Havlin time.

Telles La Lond, after an illness of several months has returned to the stage, and is now appearing with the Hayden Family of wire walkers. La Lond is attending to the comedy department of the act.

The newly erected theatre at Hibbing, Minn., which was being built by the Allard Brothers, was destroyed by fire last week. The house was scheduled to open in a fortnight and several early shows were already booked into the town by the "Association."

Murray Bennett, who recently came from California, is arranging to return via the Pantages Circuit, and will offer a new single on the way West. Bennett has been warbling his character songs through the Middle West for the past several weeks.

The recent spell of zero weather made a big difference in the receipts of the legitimate and vaudeville houses and while the majority of managers insist that business has kept up to expectations, there is no denying the fact that patronage dropped off considerably.

Fola LaFollette, one of the principals of "The Scarecrow" will give an address on "Insurgency in the Theatre," at Power's theatre some time this week. Miss LaFollette is the only daughter of the Senator of that name.

The Mario Lombardi Grand Opera Company which comes to the Lyric next Monday for a week's engagement have just returned from a tour of Mexico, Brazil and Buenos Aires. This is the company's first appearance in Chicago.

TOURING IN AMERICA

Miss ADA REEVE

Communications—America: Care MARTIN BECK, Esq., Putnam Building, Times Square, New York City

England: Care LONDON PRESS EXCHANGE, 15 Strand, London, W. C.

"Little Women," dramatized by William A. Brady from the story by Louisa M. Alcott, will be presented for the first time 22 at Buffalo. If successful, Chicago will probably see the piece for a run.

The policy of vaudeville for the reopening of the Bush Temple has been abandoned and a musical comedy stock company will shortly be organized to hold down the house.

Elena Gerhardt, the European lieder singer, will make her first Chicago appearance at the Studebaker, Sunday afternoon, 21. Paula Hegner of Berlin will be her accompanist.

The Auditorium will be the scene of the Swedish National Association's mid-winter festival on Sunday evening, 21. August Strindberg, Sweden's favorite author, will celebrate his sixty-second birthday on this date. "Gustaf Vasa," conceded to be the author's best effort, will be given at the Auditorium on that day. Half the proceeds will go toward the popular subscription being arranged for him, and the balance will go to Chicago's poor.

William Riley Hatch will leave the cast of "Louisiana Lou" next week, and the part of Kilkenny, the political leader, will be handled by Henry Norman. This is the first change made in the show since it commenced the record run at the La Salle early in September.

A colored gentry who carried the name of "Klondike" is attempting to break into Chicago vaudeville because of the fact that he is one of the few people who ever sent Heavyweight Champion Jack Johnson down for the count. "Klondike" performed the feat some time ago in Galveston, Tex., and learning that Johnson had been engaged to head the Haymarket bill when that house reverts to vaudeville, he decided to try and land a contract for a nearby house, claiming that his billing would read "The only man who ever knocked out Jack Johnson." "Klondike" only asks \$150 for his week's services, and since the possibilities of press work looks inviting, one of the nearby "giltney joints" will probably land him.

James J. Corbett has discontinued the use of his sketch and has accepted contracts for eight weeks around the Middle West with his monolog. Walter F. Knefe has signed the championship for the Miles Circuit also.

Because of the absence of the clause restraining an act from playing a town for a period of one year previous to the engagement for which the contract calls, Clark and Verdi won a case against the Theatrical Booking Corporation, the management narrowly averted a strike at the Temple, Grand Rapids and Abner All was treated to a trip to that town to help untangle the complication. Of the many contracts that left the Keefe office, the Clark and Verdi agreement escaped the rubber stamp, and when notified that the date was off, they refused to stand for the cancellation and at the advice of the White Rats reported at Grand Rapids for work. Claiming that the act had played an opposition house in the city eleven months previous, the management refused to work them, but when the contract was exhibited, minus the necessary clause, the house finally weakened and the team worked.

Margaret Grayce was moved to dismiss a claim for five dollars which she held against the Chicago, Milwaukee & St. Paul Railroad after she learned that the man responsible for the error which delayed her baggage had been discharged by the company and notified that unless he succeeded in calling off the suit he would never be able to secure a position from the railroad. The man, George Chambers, appealed to S. L. & Fred Lowenthal, who advised Miss Grayce to drop the suit when they learned that Chambers was a married man with five children.

Doyle & Matthews have separated and Major Doyle will return to his single. Matthews will continue in the present act, a travesty on "Virginian," with Harry Fields as a partner. Major Doyle jumped into Chicago from the Butterfield Circuit last week in answer to a request of the White Rats that he go to New York to personally answer the charges preferred against him by the former

secretary of the order, and which are evidently still pending.

The city authorities have ordered the Bijou, Jackson, Mich., closed until further orders, because of a few cases of smallpox discovered in the town. The house is one of the Butterfield string and is booked through the "Association."

The Globe Electric Specialty Co. prepared replevin proceedings against the Valeska Surratt show, "The Red Rose," but before leaving this city for Milwaukee the management arranged a settlement of the claim which amounted to over two hundred dollars. According to rumor, the show is traveling under exceptionally heavy expenses.

Bert Cowdrey, who at one time or other was connected with the city detective bureau, but whose fondness for the theatrical profession induced him to desert the sleuthing business for the bright lights, has connected himself with the O. T. Crawford office, and is noticeably busy around the People's theatre, under the management of his firm.

SAN FRANCISCO

By ART. HICKMAN.
VARIETY'S San Francisco Office,
303 Market Street.

ORPHEUM (Martin Beck, gen. mgr.; agent, Orpheum Circuit).—Coelia Loftis in her last week, received big reception. Charley Grape-wine, assisted by Anna Chance & Co., closed the first part in their amusing sketch, "The Awakening of Mr. Pipp," scoring a laughing hit. Reynolds & Donegan pleased with skatological work. The Four Vanis closed the show in fitting style. Schenck & Van put over a rathskeller act that is above the ordinary and the entertainers were repeatedly encored. The act is one of the best of its kind seen here this season. Oscar Lorraine took six bows and was enthusiastically encored for his artistic work. Carson & Willard, one

of the holdovers, repeated their former success. Roehm's Athletic Girls, another hold-over, had the opening position but finished up nicely.

EMPRESS (Sullivan-Considine, mgrs.; agent, direct).—Robert & Robert opened the show nicely. Lillian Seiger could have pleased the audience without the use of national airs and flags. Luckie & Yeast scored with an exceptionally neat act. Hal Stevens & Co. presented a splendid sketch that scored heavily. Jos. K. Watson in his single specialty, proved a "scream." Joe Maxwell's Co. was a feature that satisfied the regulars. The Doris Trio, substantial hit, with new wardrobe, pleasing feature. The "Texas Tommy Carnival," a holdover feature of local color, was big applause getter.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Luigi D'Urbano and his Italian band of twenty-one pieces, splendid feature, stopping the show. The Five Martels proved adepts on the wheels and subsequently scored a riot. Hal Davis and his sketch were a laughing hit. Les Aribos opened the show with acrobatics and were well received. Davis & Cooper put on a good act. Their costuming was out of the ordinary. Arthur Rigby, the minstrel man, big hit. House kept him working overtime. The Dunbars pleased. The pictures were disappointing.

Big business recorded at the Alcazar and Court while the returns at the Columbia and Cort theatres only fair.

During a performance of a moving picture house in the Mission district, a man dropped dead while the performance was going on, apparently from heart trouble. The patrons fled out, at the conclusion of the performance, no one happening to see the individual seated alone in the poorly lighted house. He was not found until the following morning, by the janitor, still in an upright position.

Percy Leach, stage manager of a "Madame Sherry" Co., is being sued by his wife, Viola Leach, for desertion. Miss Leach is a favor-

ite member for years of the Alcazar Stock Co. here.

Isabel Fletcher, playing leads in stock at Ye Liberty theatre, Oakland, is being sued by her husband for desertion.

In spite of the opening of the Pantages theatre here, there seems to be more interest taken and more daily talk of the house now being built in Oakland. That theatre will be larger and more beautiful than the San Francisco house. It is expected to be completed in from eight to ten weeks.

Pearl Clow, late dancer of James Post Company, joins Max Dill's section of "Forty-five Minutes from Broadway."

The Alcazar, having established itself here as a stock house for many years is venturing into the musical comedy line for a change, but only to appear occasionally, for their stock company is an assured success, whereas the other is an experiment. Nevertheless, the Alcazar Stock Company and a large percentage of the Dill Company have combined to present "Forty-five Minutes from Broadway" on an elaborate scale at the new Alcazar. The city is hungry to see local faces appear in New York productions, such as this.

Coelia Loftis is making a tremendous hit at the Orpheum and is enjoying fairly good weather during her stay here. Standing room only prevails.

Beattie Anderson, late violinist of Premier Trio, lies at the point of death at her mother's apartment in this city. She has had several operations and incurred great expense. Efforts are being made to raise funds among the profession, in order to supply some means of assuring a last operation, with the bare possibility of saving her life.

Thomas J. Meyers, late of Norris & Rowe Circus for the past two years associated with Pantages in Spokane and Los Angeles, arrived today to assume the position of assistant manager of the new Pantages theatre under Manager and General Representative C. L. Cole.

Anna Held did a tremendous business, surpassing Montgomery & Stone's receipts by far.

The Portola theatre is now under its new management, playing eight acts daily, four in the afternoon, and four at night, with four pictures each, making eight numbers at each show. They run from twelve to twelve, and are enjoying good business. Ralph Fincus, of the new syndicate, has been appointed manager of the Portola. He is also manager of the Columbia.

The heavy man of the Six Bricks was committed to an asylum through recent accident at the Oakland Orpheum. The medical authorities say he will be out in about three months.

The Majestic theatre, Reno, has been sold to C. O. Davies by A. J. Aylesworth. It will play two acts of the Bert Levy time and pictures.

Wise & Milton, with a company of fourteen colored people, left for Honolulu the other day, to put on musical comedy.

Max Diehl arrived in town today. He had a very cold season, and upon his arrival shed three or four suits of underwear. There is no truth in the announcement that he is to rejoin Kolb. A reconciliation may be effected when Kolb returns.

Jan Kubelik did not do the business that he had in the past. The attendance at his last performance was very small.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—One point of merit which must be credited to the Keith audiences here is their love for music and willingness to show appreciation for a musician or a musical act. This was again evident Tuesday, when the matinee crowd made a great big hit out of Trovato's act, holding the violinist on the stage after his regular time. Trovato was a little slow

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"Somebody Else Will If You Don't"

By AL. BRYAN and AL. GUMBLE
A Waltz Song by the writers of "YOU'LL DO THE SAME THING OVER AGAIN," that phenomenal Summer and Winter Waltz Song success of the season. Get it while it's new.

"HONEYMOON LOVE"

By SEYMOUR BROWN and NAT. AYER
The real successor to "OH, YOU BEAUTIFUL DOLL." Of course, it's by the same writers, and contains many little novelties.

"THE HOUR THAT GAVE ME YOU"

By J. E. DEMPSEY and JOHANN SCHMIDT
The ballad hit of the season, and growing bigger every minute. By the writers of the famous "GARDEN OF ROSES." Get it in your repertoire, for it is a genuine hit.

"The Skeleton Rag"

By ED. MADDEN and PERCY WENRICH
Another one of these funny sensations. A novelty in every line. A Characteristic rag—just a little different, and a little bit better than anything these two writers have ever written.

"Creatore"

By JOE YOUNG SEYMOUR BROWN and BERT GRANT
It required three of our best writers to finish this song, and we claim it is the best Italian Song in the market. Professional Copies now ready.

"There's a Ring Around the Moon"

By AL. BRYAN and HENRIETTA BLANKE-BELOHER
A hit from its start. One of the kind that makes you solid with the audience. A "Moon" Song that is a novelty. Fits any set and is suitable for any singer.

SOME OTHER HITS

"The Band Came Back"
"By the Light of the Jungle Moon"
"Harbor of Love"
"Oh, You Beautiful Doll"
"Red Rose Rag"
"Navajo Rag"
"Love Me"
"Hula Hula Love"
"Oceana Roll"
"Sarita"
"You'll Do the Same Thing Over"
"When the Dew Is on the Rose"
"After a While"
"Rolling Stone"
"When the Moon Swings Low"

For Dumb Acts
"EVERYBODY TWO STEP"
Will help your act

For Dumb Acts
"EVERYBODY TWO STEP"
Orchestra Hit

SOME MORE HITS

"Baby Boy"
"Mysterious Moon"
"Just as Long as the Swanee Flows"
"Everybody Two Step"
"Golden Beer"
"I'm Going Back to Oklahoma"
"When You're Away"
"Do It Now"
"Love's Dreamy Strain"
"Under the Love Tree"
"Marry a Yiddisher Boy"
"Indian Rag"
"Dixie Moon"

"When I Was Twenty-One and You Were Sweet Sixteen"

A Real WILLIAMS and VAN ALSTYNE Song
A sympathetic March Song. One of the appealing kind. A song that audiences are craving for; a picture of real life. This, we can safely predict, will be the rightful successor to "Put On Your Old Gray Bonnet," the song that the whole world sang.

"If You Talk in Your Sleep, Don't Mention My Name"

By SEYMOUR BROWN and NAT. AYER
This is a Real Comedy Song, the only one that is on the market to-day. A laugh in every line.

"The Only Pal I Ever Had Came From 'Frisco Town'"

By EARL JONES and CHAS. N. DANIELS
One of the best of its kind ever written. A laugh from start to finish. The story of a fellow who "loves 'Frisco, the town that had the quake." He loves it because it shook the pal he could never shake." Don't miss this song.

"COME WITH ME TO THE BUNGALOW"

By GEO. M. COHAN
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NONETTE "THE GREAT AND ONLY"

IS POSITIVELY THE "SENSATION" OF EVERY BILL WITH HER SONG "HIT"
"I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

starting things, for the afternoon crowd was not a very lively one, but the mannerisms of the musician got them and he just sailed through with flying colors. He had the house whistling for him and with him. It was a regular party for the matinee girls and everybody enjoyed it. He is sure one big hit as a musical act. Houdini cut out the handcuff tricks and resorted to the straight-jacket and can tricks which got him big reward. Houdini has accepted several unique challenges for the week and is still acting as the big "draw" of the bill. Kate Ellmore and Sam Williams put over the big laughing score for the day. The new army talking sketch gives Miss Ellmore plenty of latitude to display her laugh-provoking comedy along eccentric lines and there were plenty of laughs coming throughout the act. The Toy Brothers have a dandy routine of acrobatic tricks and a skillful way of executing them which won liberal reward in an unfavorable spot. The Dale and Boyle act with its big surprise finish scored solidly. This impersonator conceals his identity splendidly and the expose is not overdone, a mark to his credit. "Dick," the handwriting dog, proved a real novelty which was warmly appreciated. There is just enough of the figure counting preliminary to interest and the writing stunt makes a good finish. "Rube" Dickinson followed the dog act with his quiet talk and got away in good shape. Dickinson at least has hit upon something out of the ordinary for a vaudeville offering. Byron and Langdon drew down about their usual favors. This is a good laughing act, but it would last longer and show to better advantage with a little change from the path they have been treading so long. Taylor Granville's dramatic sketch, "The Hold Up" had the closing spot. Two "prop" trains pass a window of a railroad station. That's the act and the trains did their part very well.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Models who posed in leotards and earned a liberal amount of favor on the merit of the poses without appealing to those in search of something sensational, were the featured act this week. The quartet of posers worked out some effective pictures. The surrounding bill reached about the usual average. Goldie Rhinehart, who formerly offered short sketches on the "pop" time, appeared with Arthur Van in a neat little talking act and put over a pleasing number. Van handles the comedy part with good effect and Miss Rhinehart takes care of the rest, adding a pleasing voice. The pair finished up nicely with a little stepping. The act will do nicely for the small time. Ford and Laird pleased with their blackface specialty, the singing being above the usual. The Two Darlings offered a showy act with trapeze and ladder, using a well-trained dog for a little comedy which went over well. This act fits in nicely for show. The Crown Duo, a musical act just reached about the fair class. Hugel and Sylvester went through the usual routine of comedy acrobatics with good results. Sara L. Goody scored solidly in a single singing number. Miss Goody is built on generous lines, being in Catherine Hayes' class, and she has a dandy voice, one of the few which has filled the Victoria without screaming. The big girl has a pleasing appearance. She could help her act a lot by selecting a classy rag number to mix in with the others. The ballad stuff is hard to put over, even for a good singer, but the rag songs will land anyway. Miss Goody looks as if she could stand the worry, but there is no need of it, when it will come easier. The dancing act of Pilar Gil and Brother was a bit out of the reach of those in front and the Spaniards did not get what was coming to them. They have a novelty which, when placed right, should score. Bachan and Desmond pleased with a comedy and skating act.



THE CHARMING AND DAINTY VENRILOQUIST

HILDA HAWTHORNE

BIG HIT and Her Side Partner "JOHNNIE"

AT THE GREENPOINT THEATRE, THIS WEEK (Jan. 15)

NEXT WEEK (Jan. 22) DUSHWICK, BROOKLYN

Direction AL SUTHERLAND, Inc.

Dan. S. Fishell's "Princess Minstrel Maids"

They have made the PRINCESS THEATRE of ST. LOUIS famous.

Four weeks open. Wise managers will act quickly. Weeks Feb. 5, 13, 19 and 26. Now in their 12th week and the sensation of the theatre going public of St. Louis; playing weekly to 25,000 satisfied patrons. Can furnish two separate and successfully played tabloid musical skits each week and four acts of excellent vaudeville with special scenery and costumes as originally made and used by the organization. The greatest ten and twenty cent attraction ever organized, returning to the Princess, St. Louis, March 4 for the Spring and Summer run of thirty weeks. The following successes ready for immediate presentation: "The Toy Maker's Dream," "School Day Frolics," "The Gypsy Minstrels," "The Colonial Minstrels," "Breaking Into Society," "Thanksgiving Days," "Old Plantation Days," "The Auto Minstrels," "The New Year's Callers," "The Santa Claus Minstrels," "Old Winter Days," and "In Rehearsal." For terms, write DAN. S. FISHELL, Princess Theatre, St. Louis.

Lordy's Dogs

NOW A BIG HIT ON THE BRENNAN CIRCUIT IN AUSTRALIA

Something New in Canine Sagacity

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A BIG HIT from the West

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For STAGE MAKE-UP or Street Use

CHERRYOLA [Grease Rouge]

For LIPS OR CHEEKS, a perfect blood color

THE HESS COMPANY

Manufacturers Stage Make-Up ROCHESTER, N. Y.

The laughs came plentifully. The skating does not help much.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—All kinds of acts get a tryout at this house. On Monday a woman walked into the theatre while the house was dark and placed an infant in the arms of a little girl who was visiting the theatre with her mother and then walked out. It was discovered that the mother of the little girl wanted a baby boy and arranged the delivery so her own child would not know where it came from. The infant was delivered from a foundling asylum. The police took a hand in it, but it was good advertising for the house and Manager Aronson wanted to play it back for a return date without letting Bart McHugh in on the "commish." It's a good idea for a picture, too, and there are not too many good ones. When there is one the manager tells you about it so you will forget the show. Roberts' animal act headlined and proved a pleasing offering, especially for the women and children who patronize the house liberally. Austin Brothers with a tramp comedy act, got their share of the laughs and out working very hard on anything that is new. The Collins and Hart ideas are followed pretty closely without the burlesque strong-man tricks. Goff and LeRoy offered a slow talky sketch. Robert McDonald played some instrument and told a few gags in Scotch dialect which seemed to please. The Rainbow Sisters are two nice-looking girls and they can dance. The singing will not help them very far and they can help things along by sticking to short dresses and stepping which they can do very well. The Black Brothers offered a familiar act. Both boys are good acrobats and get a lot of comedy out of the falls. Yvette Rugel, who is no bigger than a split week on the small-time, made a hit with her single singing turn. Yvette has a strong voice and sings ballads very well, but with a little too much brooding of her words. She dresses well and makes a strong single act for the houses. Vida and Hawley did nicely after once started. There is some time wasted in stalling, but the man is clever in the handling of a "hick" part, getting a lot of comedy out of it. The woman tells some gags and walks, or stands on a wire. Brown and Farlandau offered an eccentric comedy turn of fair merit. The woman has a wrong idea of dressing all through. The man does some good work with a cigarette and later hammers a drum which looks as if he had seen Harry Brown do it. He may be one of the Brown family, for he has mannerisms which resemble Harry's very much.

EMPIRE (E. J. Bulkeley, mgr.).—The restrictions which are placed on the Western Wheel shows playing this house prevented Zallah from cutting loose with anything exciting in the way of a dance. This may have disappointed many of those who were probably drawn to the theatre through the booming given Zallah, who has worked her way to the very front rank of Oriental dancers. There isn't much bunk about Zallah's dancing. She can put it over without growing offensive and what she did on Monday appeared to please the women who were in the house. She must be given credit for her drawing powers, for the Empire held its best matinee house since opening, with the exception of the New Year matinee. At several glances "Zallah's Own Company," which is the show's title, looks like a reconstructed Weber & Kush show with some of the "Parisian Widows" principals, chorus and even Ike Wall, the property man whose act is one of the features. It's as funny as it was last season, but not as funny as it was before Ike began trying to act. Last year he simply looked when he spoke lines. This season he is making gestures and they are funny, the way Ike

THE IRISH QUEEN

MAGGIE CLINE

ONE BIG RIOT AT HAMMERSTEIN'S THIS WEEK (Jan. 15)

RETURN ENGAGEMENT AT THE NATIONAL THEATRE, BOSTON, NEXT WEEK (JAN. 23)

ALREADY THE TALK OF THE COUNTRY

THE RAGTIME VIOLIN

WILL CLEAN UP ON ANY BILL

GET OUR DOUBLE VERSION

"THAT MYSTERIOUS RAG"

By BERLIN & SNYDER

A sure encore winner. Get it now. The Yes, Yes, Yes, What, What, What double version now ready.

"ALEXANDER'S RAGTIME BAND"

Just as big a hit as ever.

"YOU'VE GOT ME HYPNOTIZED"

A great song for anybody on any bill. Send for the double version of this song.

"Take Me Back To The Garden of Love"

The most beautiful ballad published in years.

"MY BILL FROM LOUISVILLE"

By WILLIE WESTON
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Some song, that's all. Send for it.

"When I'm Alone I'm Lonesome"

Your audience will never get lonesome when singing this song.

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Great lyric by Berlin. A really funny song. Always brings you back for another encore.

"DREAMS, JUST DREAMS" OUR STANDARD BALLAD ALWAYS A HIT

"AFTER THE HONEYMOON"

With a million extra choruses to select from. Send for it.

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COMING EAST

Major JAMES D. DOYLE

(THE EXILE)

Singing his latest success "WHAT'S THE USE OF BEING IRISH IF YOU'RE SMALL."
PERMANENT ADDRESS, ELK'S HOME, LODGE No. 1, NEW YORK CITY

does them. The "rehearsal" bit has been lifted bodily, even to the ugly pink-colored scenic effect without a ground cloth. The march and operatic medley is used for the finale. It is the poorest number in the show. There is an olio followed by the burlesque which is called "The Unkissed Oriental." What the title has to do with the plot of the piece is not in evidence. Probably it went along with Zallah's wiggle, if she uses any. The comedy business and dialogue suggested that the piece was written to be played in a restaurant instead of the throne room of an Oriental prince. All things considered, however, the show is far above the average recorded at this house this season and the show hit a pretty rapid pace from start to finish, the comedy put over without any off-color material. Mr. business, bringing good laughing results. William C. Cameron presents Zallah's Company and he has hit upon the right idea for a burlesque show. At no time does the dialog or business given to the comedians interfere with the musical portion and this is its strongest point. There was hardly a number that did not get from two to a dozen encores, the big winners being one which came early in the show with a couple of the girls doing some fifty leg work and the sailor number, late in the show in which the chorus girls were singled out for some individual work and helped build up the laughs. It's a pretty lively bunch of chorists in this show and they work hard, but not in unison. A little drilling would get some corking results. There is a quartet of dancing girls who appear at intervals in numbers, but they showed little until their two dances in the burlesque. Poor dressing spoiled their appearance earlier. Manager Cameron is also pretty lucky in selecting principals. May Belle and Mae Rose are a pair of useful workers, leading the majority of the numbers and making every one hit the mark. Both are snappy, look well in their several changes of costume and do a lot to help along the speed of the pieces. Leathe Keener also leads a couple of numbers and wins a high mark with a dandy figure displayed in a becoming suit of tights in the burlesque. Peggie Fahr, Sophie Arts and one or two others also get an opportunity to stand out in the principal role at various stages of the show. Tom Barrett and Harry Bentley take care of the comedy work and secure good results without any musing. Bentley works a "Sam Mann" bit from the orchestra pit in the "rehearsal" number and is chased by Manager Cameron who can read lines like a regular. Farlando, who handles a French bit cleverly in the first part, has two or three "bits" later and opens the olio with his familiar imitations, which he now offers as a ventriloquist act. Barrett and Belle did fairly well with a sketch which is too talky. Mae Rose pleased with her single turn and Mlle. Vortex scored one of the big hits with her aerial specialty. She is assisted by Lew Seeker, who helps along in the piece with satisfaction. The Zallah Show may not break any records and may not win first place, but it is a good show, with plenty of action and musical numbers. With this no show will fall down. Some excitement was caused Monday when a fight in the gallery caused a near-panic, but cool-headed ushers and patrons quieted the audience until the Wall and Farlando could make them understand that there was no danger.

GAYETY (John P. Eckhardt, mgr.).—Al Reeves' "Beauty Show" opened to a big house Monday night and the show was a riot with some extra frills thrown in.
CASINO (Elias & Koenig, mgrs.).—"The Crackerjacks" played to good business. Mollie Williams scored with her dramatic-dance sketch and the show met with approval.
TROCADERO (Sam M. Dawson, mgr.).—Louise Dacre was the added attraction this week with the "Lady Eucaneers."

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Walter Lawrence & Co.; Hugh Lloyd; Al Carlton; Moulton Trio; Henry Hargraves & Co.; Elsie Van Nally & Co.; Clara & Crawford; Nutty McNutts.

WILLIAM PENN (W. W. Miller, mgr.; agent, U. B. O.).—Tom Linton and Jungle Girls; Skipper, Kennedy & Rees; DeWitt, Burns & Torrence; Smythe & Hartman; Eddie Ross; Kitamura Japs.

KEYSTONE (M. W. Taylor, mgr.; agent, Taylor Agency).—Schrodes & Chappelle; Sylvia Bidwell & Co.; Irene & Bobby Smith; Ward, Clara & Ward; Golden & Hughes; Kreighton Troupe.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Clifford Hippie & Co.; Hanson & Bijou; George B. Alexander; Mar-kee Bros.; Holden & Harron; Kilinger's Statues.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—F. J. Divling Norins; Marshall Franklin & Co.; Teed & LaBell; Ge-

RAWSON and CLARE

IN "KIDS OF YESTERDAY" (A delightful story of youth)

Next Week (Jan. 22), Empress, Los Angeles.

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Exclusive Management, CHRIS O. BROWN

BERNICE HOWARD AND JACK F. WHITE

In the Comedy Playlet

"BILLY'S AWAKENING"

By FREDERICK ALLEN

IRENE AND BOBBIE SMITH

DAINTY SINGING COMEDIENNES

PRESENTING A BRAND NEW SINGING PIANO ACT

Booked Solid Until September

Direction, FRANK BOHM

Louise Dresser

IN VAUDEVILLE

Direction

MARTIN BECK

Marguerite Starr

IN VAUDEVILLE

"THE LAW"

is the lawful and original title of a comedy sketch being played by

Chot-ELDRIDGE and BARLOW-Harriett

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Written by Chot Eldridge and played for some time.

Now Enslaving W. V. M. A. time and will soon be on our way East.

HERE THEY ARE AGAIN!

Carlin and Penn

In a strikingly original and funny skit "GETTING A DIVORCE"

Jan. 22

SHEA'S, BUFFALO

Jan. 20

SHEA'S, TORONTO

Feb. 5

HAMILTON

THIS WEEK (Jan. 15) DOMINION, OTTAWA

Direction

JO PAIGE SMITH

When answering advertisements kindly mention VARIETY.

han & Gehan; May & Francis; Flying Wertsas.

HARTS (John Hart, mgr.; agent, M. W. Taylor Agency).—Albert Evans; Sophie Brandon & Co.; The Nellies; Harry Antrim; The Shedmons; Irene O'Neill.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Superba; Creighton Sisters; Melody Lane Boys; Whitman & Davis; C. W. Littlefield.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Dorothea Hall & Dandy Kids; Cook Burnett Players; Smith & Dale; Adams & Shafer; Eleanor Dunbar; Hartsel Duo.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—18-20, Hyman Adler & Co.; Moore & Moore; Richards & Thatcher; Muriel Window; Harcourt & Leslie.

EMPIRE (Stanford & Western, mgrs.; agent, I. Kaufman).—18-20, Winston's Seals; Pietro; Reeves & Werner; Vivian & Burdell. FRANKLIN (Miller & Kaufman, mgrs.; agent, I. Kaufman).—Barr Bros.; Emily Wright; Scott Trio; Wagner & Richards.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Lukens' Animals; Daroy & Williams; Ralph Clark; Apple of Paris; Nat Carr; Barrows, Lancaster & Co.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—18-20, Three Romans; Sophie Everett & Co.; John Rucker; Bert & Bess Draper; The Fieldings; Robert Cummings & Co.

COLUMBIA (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—18-20, Howard Stock Co.; John Cooper; Chess & Checkers; Sleta & Chism.

POINT BREEZE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—18-20, Frank's Dogs; Four Howards; Buch Bros.; Ralph Gordon.

PLAZA (Chas. Oelschlagel, mgr.; agent, H. Bart McHugh).—Kubelk; Morgan Chester Co.; Hughes; Dougherty; Chas. France & Co.; Gar-chetti Bros.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—18-20, Soper & Lane; Alfredo & Pearl; Paoli Cremenool & Co.; O'Donnell, Oeffman & Kaufman.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—18-20, Folly Four; Halsey & Owens; Teppino.

GLOBE (B. Iarsh, mgr.; agent, H. Bart McHugh).—18-20, Goetz & Fry; Rogers, Nash & Evans; "Old Woman Who Lived in the Shoe" Co.

GERMANTOWN (W. Stuempfig, mgr.; agent, Chas. J. Kraus).—18-20, Mascott Sisters; Prince & Deerie; Edmund Stanley & Co.; Charles Thomson; Mort Fox.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus).—18-20, Hall Sisters; Edith Temple; Georgalas Bros.; Preeto; Ryan & Tucker.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—18-20, The Clevelands; Don Rosen-thal; Gans Trio; Schep's Animal Circus.

LINCOLN (W. Klein, mgr.; agent, Chas. J. Kraus).—18-20, Fields & Williams; Lew Well-ford; Fields & Hanson.

AURORA (Donnelly & Collins, mgrs.; agent, Chas. J. Kraus).—18-20, McKeever & Zesser; Jennie & Jack; Harry Hollands.

ALEXANDER (Geo. Alexander, mgr.; agent, Stein & Leonard, Inc.).—18-20, Cross & Verno; Thurston & Gray Musical Lorettes.

CRYSTAL PALACE (Dave Baylinton, mgr.; agent, Stein & Leonard, Inc.).—18-20, Samo-an Girls; Malone & Malone; Ansel & Karlos; Maher Bros.

FAIRHILL PALACE (C. Stengle, mgr.; agent, Stein & Leonard, Inc.).—18-20, Raymond & Elliott; Rosa Steinman; Barton & Fox.

GRAND (Chas. Rapoport, mgr.; agent, Stein & Leonard, Inc.).—18-20, Meyers & Tom-sai; Hawley & Olcott; Grace Robinson; Man-hattan Trio.

HIPPODROME (Chas. Segal, mgr.; agent, Stein & Leonard, Inc.).—18-20, Folly Quartet; The Stanleys; Irene Lathane; Larriev & Reed.

MAJESTIC (Wm. Valli, mgr.; agent, Stein & Leonard, Inc.).—18-20, Clarine Moore; Ernest N. Hales; Taylor & Price; Bowers & DeVine.

ATLANTIC CITY

By I. B. FULASKI

YOUNG'S PIER (Jack D. Flynn, mgr.; agent, U. B. O.).—Toots Paka and Her H-wallans, big hit; Mahoney Bros. & Dalsey, fine; Arion Quartet, went big; Tull & Boyd, very well liked; Lucy Tonge, very good; Charles Howe & Co., good; Leonardis, very clever; Paul Brachard, good.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—Pictures.

STEEPLECHASE PIER (R. Morgan & W. H. Pennan, mgrs.).—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

WE TOLD YOU SO

ANOTHER RIOT

"You'll Want Me Back"

What a song for singles! What a song as a duet, conversation or double number. Anybody can use it, everybody will use it. Had to beg you to sing "Billy"—you know what a sensation "Billy" proved to be. Must we beg you to sing this? Are you going to wait till everybody sings "YOU'LL WANT ME BACK," or are you going to be one of the first?

ORCHESTRA LEADERS: Send 18c. for Two-Step Arrangement of "YOU'LL WANT ME BACK" and "DOLORES," a beautiful high-class Spanish Waltz number. Single numbers 15c.

KENDIS & PALEY, 1367 BROADWAY (Cor. 37th St.) NEW YORK CITY

CENTRAL (Karrer & Short, mgrs.).—Pictures.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—Al. H. Wilson in "A German Prince" 19-20.

The new pier with its enormous auditorium, the plans for which were given out a few weeks ago, is to go through to completion at an early date. The men back of the project were given out at first as George H. Earle of Philadelphia and Capt. John L. Young, Atlantic City's pioneer showman. Mr. Young has withdrawn and the new partner with Mr. Earle is A. E. Burke of Philadelphia. Mr. Burke, the new partner with Earle, is the biggest stockholder in the Steel Pier Co. He is one of the Burkes of Philadelphia identified with the meat packing industry of that city.

Next Wednesday night at the Apollo the Philadelphia Orchestra, with Carl Pohlig as the conductor, will be heard under the auspices of the Crescendo Club, a local organization of music lovers.

The last half of next week at the Apollo the new show, "The Flyers," comes in. The show is a farce, but has nothing to do with aviation.

With this Dr. Cook weather claiming the country for its own, Atlantic City has got it all over the other cities, for here the Boardwalk is as dry as tinder, thanks to the "walk superintendent," "Bill" Lamb and his "minute men." Of course "dry" Sundays still prevail, but one cannot expect mocking birds in the winter time.

BOSTON

By J. GOOLTZ.
80 Summer Street.

PARK (W. D. Andreas, mgr.; K. & E.).—"The Country Boy" looks as if he might stay for a while; 2d week of good business.

BOSTON (Al Levering, mgr.; K. & E.).—"The Trail of the Lonesome Pine" but two more weeks. Business is good.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Baby Mine" doing well. Third week. One more.

GLOBE (R. Janette, mgr.; Stair & Wilbur).—"Mutt and Jeff" are saying good-bye. Twelfth week of fine business. The house will not play combination for the rest of the season but is starting vaudeville and pictures next week.

PLYMOUTH (Fred. Wright, mgr.; Liebbers).—"She Knows Better Now" is the vehicle that May Irwin holds forth with. The show and the star made good. This is last week.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Never Homes" opened a two-weeks' engagement with a hurrah.

TREMONT (John B. Schofield, mgr.; K. & E.).—"Tollies" going big.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"A Single Man" with John Drew. Always a good attraction. Here for two weeks.

COLONIAL (Thomas Lothian, mgr.; K. &

Willa Holt Wakefield

IN VAUDEVILLE

Special Representative: JEMIE JACOBS.

Wilfred Clarke

Presenting his own sketch, "THE DEAR DEPARTED."

Direction Max Hart

WILL H.

KATE

Vedder and Morgan

Presenting a Comedy Drama Playlet

"THE CRY IN THE NIGHT"

By TED GIBSON

Ask CHAS. WILSHIN

MLLE. DAZIE

Personal Direction JEMIE JACOBS.

E.).—"The Pink Lady" holding the lead for money making attractions. Looks good for a run.

CASTLE SQUARE (John Craig, mgr.; direct).—Nineteenth week of stock. This house better than gold mine.

GRAND O. H. (George Magee, mgr.; Stair, Wilbur & Magee).—"The Third Degree" will get the money. One week.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—A heavy snow storm made business good for the opening night. The bill was most pleasing. Emma Carus was well received. Joe Welch has a dandy act. Little Lord Robert made good from the start.

Covington & Wilber, clever comedy. Frey Twina, neat act. Haydn, Borden & Haydn, snappy work. Rayne's Bulldog, good. Richards & Montrose, good. The Jossettys, pleased. Pictures.

NATIONAL (G. A. Ryder, mgr.; agent, U. B. O.).—"Lolo," "Hahhy" O'Neill; Hoey & Lee; Haviland & Thornton; Morris & Morris; Alfredo; Australian Wheelers; Rose Sharon & Co.; pictures.

ORPHEUM (V. J. Morris, mgr.; Loew).—Bothwell Browne (full week); Creighton Bros.; Friedland & Clark; Alvin Bros.; Beauverre, Reed & St. John; Madden & Nugent; Sapsom & Douglas; Paul Berry; Griffith &

Dorris; Browne & Moulton; Zenita; Hollins & Byron; W. E. Whittle; Tom Mahoney; N. S. Harvey; pictures.

SOUTH END (Louis M. Boas, mgr.; agent, Loew).—W. E. Whittle; N. S. Harvey & Co.; Tom Mahoney; Hollins & Byron; Zenita; Brown & Moulton; Griffiths & Dorris; Paul Berry; Sampson & Douglas; Madden & Nugent; Beauverre, Reed & St. John; Friedland & Clark; Creighton Bros.; Alvin Bros.; pictures.

HUB (Joseph Mack, mgr. agent, Fred Mardo).—Adams, Mack & Roy; Farley & Butler; The Royal Duo; Manning & Ford; Friedland & Clark; Mack & Mack; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Patrick & Dampier; Betty Wynne; Adelaide & Lawrence; Broe & Maxim; The Brissons; Prentice & Cornell; Black & Warren; The Dailys; pictures.

SHAWMUT (Frank L. Browne, mgr.; agent, Fred Mardo).—Charles Farrell; Tallman; Kennette & White; Baldwin & Quinn; Lufeta & Peres; Tokio Four; Matt & Clark; Allen Whightman; Frank & Legala; Fred Goulette; pictures.

OLD SOUTH (F. Collier, mgr.; agent, Church).—Gordon & Stafford; Meyers & Perry; Schitel Japs; Joe McCourt; Joe Goodman; Clark & Parker; Jack Williams; Nellie Horton; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Wagner & Lee; Waldron & Vase; Stuard & Dale; Evelyn Cunningham; Dale & Clark; Kentucky Trio; pictures.

BOWDOIN SQUARE (J. E. Commerford, mgr.; agent, National).—Braminos; Benedittos; Mr. & Mrs. Fairchild; Ernie & Ernie; pictures.

HOWARD (A. Somersby, mgr.; agent, National).—Irene La Toure; Edmund Hayes & Co.; Claire & West; Bomboy Deerfoot; St. Onge Trio; pictures.

PASTIME (G. Murphy, mgr.; agent, National).—Alex. Wilson; Madame Flower; Kendall's Auto Girl; Billy Tann; pictures.

ROXBURY (National, agent).—Jean Beauverre; Jack Macey; pictures.

PURITAN (National, agent).—The Valdos; Melvin & Thatcher; Metz & Metz; Kent & Whitten; Stadium Trio; pictures.

APOLLO (National, agent).—Meek & Sherwood; Gerardy Bros.; Denna & Thebault Dale & Clark; pictures.

No more vaudeville and pictures at the Central Square Theatre, Lynn. Colonel Stanton, the manager, thinks he can do better with stock opera. There seems to be a difference of opinion as to the cause of the change. Some say opposition too strong; others say that the bills were placed wrong by the management. Anyway—no more vaudeville.

Don Ransay is just the very busiest music publishing man in Boston. He is in charge of Ted Snyder's song shop in the Gaiety theatre building. Harmony keeps coming through the door all the time. Some busy place, too.

Fred Mardo is going to start a chicken farm on the roof of his office building. He doesn't know what to do with the money that he has made.

A RIOT AT THE COLONIAL THIS WEEK

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M. Douglas Flattery, legal adviser to the Marcus Loew forces, has taken a jaunt to Mexico. There is some talk here about a Loew house in the land of the chili-concarne. Mr. Flattery is a real house getter. He got the South End, in Boston.

Warren Church is slowly but surely recuperating. It was a hard battle, coming back after that attack of pneumonia. Mr. Church is taking short trips up country with lots of rest between the jumps. He is also corralling a few houses.

Nothing doing on the moving picture idea in Whitman, Mass. The town fathers say so. Some out of town people requested the board of selectmen to grant the privilege of exhibiting moving pictures in the town hall. A special town meeting was called and at the meeting it was decided not to grant the privilege.

NEW ORLEANS

By O. M. SAMUEL.

(By Wire.)
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Moffett & Claire Trio, neat opener; Paul Barnes gave the umbrella stuff he used ten years ago; it was new and funny then; Williams, Thompson & Copeland opened well, but finish is weak; Bernard & Butler, pleased; Maud Hall Macy, liked immensely; Alexander & Scott, swagger; Cedora, splendid closing number.

TULANE (T. C. Campbell, mgr.; K. & E.).—"The Pink Lady" not as good as original, but proved competent; excellent business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—Henry Woodruff in "The Prince of Tonight," to light houses. Show is not ingenious musical comedy. Woodruff's attempts at singing worked against good impression.

GREENWALL (Arthur B. Leopold, mgr.).—Houses of good proportions Sunday viewed "Finnegan's Alley," the current offering of the Lee Musical Comedy Co. The piece is not new, but is hardly remembered by the average theatregoer; its appeal, therefore, is enhanced through unfamiliarity. The Lee company is getting everything possible out of the farce, the members acquitting themselves well in their respective roles. The new management at the Greenwall is advertising extensively, going so far as to place a searchlight atop the theatre, which is played up and down Dauphine street every night.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—Bailey and Austin in "The Top of the World."

FRENCH O. H. (Jules Layolle, impresario).—Layolle's French Opera Co. in "Thala," "La Tosca," "Bohème," "Aida" and "Lucie."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players in "Going Home."

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

MAJESTIC (Low Rose, mgr.).—Tyson Extravaganza Co.

ALAMO (Wm. Gueringer, mgr.).—Vaudeville.

Harry Tally, formerly with the Empire City Quartet, is singing at the Lafayette.

The Lyric was slightly injured by fire Saturday.

George Kottman has superseded Will Branan as press agent at the Orpheum.

Harold Bauer gives a concert at the Athenaeum 24.

George Kent lectured at the Colonial Sunday, his subject being "In Shakespeare's Country."

Pearce's "Trionon," the South's most beautiful store show, opened Monday night. The lease of the building in which the "Trionon" is located, entails a yearly rental of \$12,000.

The relationship of the suit case to the drama has never been fully appreciated.

ST. LOUIS

By JOHN S. ERNEST.

(By Wire.)

COLUMBIA (Joseph E. Howard & Mabel McCane, scored; Lily Lena, dazzled the audience; Dennis Bros., scored; Stewart & Alexandria, applauded; Loney Haskell; Hermina Stone & Co. and Harvey & DeVore provided remainder of the bill.

HIPPOTRONE (Frank L. Talbott, mgr.).—Maurice Samuels & Co., pleased; Heras Family, drawing card; Harry Leclair, good; Rambler Girls, pleasing; Rice Bros., good; Cecil Lawan & the Marmen Four, well received.

OLYMPIC (Walter S. Gagnon, mgr.).—Frank McIntyre in "Snobs," too late for Sunday's performance, opened to appreciative audience Monday, show giving satisfaction.

AMERICAN (D. E. Russell, mgr.).—"Poly of the Circus," with Georgie Oip, attracted good house.

IMPERIAL (D. E. Russell, mgr.).—"Across the Continent" at "pop" prices drew big houses.

CENTURY (Walter Lake, mgr.).—Blanche Ring in "The Wall Street Girls," turnaway business.

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GAYETY (Charles Walters, mgr.).—"Ben Welch Burlesquers" packed house.
STANDARD (Leo Reichenbach, mgr.).—"The Duokings," played to large audience.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; K. & E.).—"The Hays." Henry Miller does artistic work. Laura Hope Crews, excellent; Francis Byrne, excellent; Daniel Pennell, splendid.

LYRIC (J. E. Fennessy, mgr.; Shubert).—"Over Night." Ernest Truex and Madge Kennedy supplied most of the comedy, but Arthur Aylworth as the clerk is one of the best comedy characters in the show. "Over Night" very funny and playing to good business.

WALNUT (W. F. Jackson, mgr.; S. & H.).—"Let George Do It." George P. Murphy and Iva Irby (Cincinnati girl) the whole show. Company consists of Minthorne Worthley, Leona Stephens, Mildred Wood; Russell Lennon, James Burton, Abbott Worthley, I. Arbuckle, James Dubois, Murray Bernard, Fay C. Peterson.

OLYMPIC (Walter Woods mgr.; B. F. Keith).—"The City." Ralph Kellard gave faithful portrayal. Duncan Penwarden as "dope fiend," good. Patty Allison, excellent.

AUDITORIUM (J. R. Allen, mgr.; Ind.).—"The Ripley Players." "Too Young to Marry," pleased; Labelle & Labelle; Barnat & Scott; De Lacey Sisters and Henry Rego.

ROBINSON'S (H. L. McEwen, mgr.).—"The Keith's Stock Co. played "An Unequal Match" to a well-filled house. Company gaining popularity.

EMPRESS (H. E. Robinson, mgr.; S-C; rehearsal Sunday 10).—Lena Panther, hit; Guy Bartlett Trio, hit; Rae Eleanor Ball, hit; Walters & Frank, excellent; Wilson & Pearson, neat; George Bonhair Troupe, featured.

AMERICAN (Harry Hart, mgr.; agent, Gus Run; rehearsal Monday 9).—Waldo, good; "Whipple," good; Fred & May Waddell, good; The Sharkeys, hit; Herbert Cyril, good; Pumpkin Colored Trio, good.

STANDARD (Frank J. Clements, house agent; Eastern Wheel).—"Girls from Happyland." Billy W. Watson kept audience screaming; Guy Buckley did nicely; Austin & Blake; Ernest & Adele Yerra; "Four Harmonies" George E. Garden; old numbers.

PEOPLE'S (J. E. Fennessy, mgr.; Western Wheel).—"Americans." Chorus and principals worked hard.

The Syndicate Theatre Co. reduced their capital stock to \$10,000.

When answering advertisements kindly mention VARIETY.

L. Forepaugh Fish has returned to the city looking for a stock opening.

Ludwig Hess will be the soloist of the next Symphony concert.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Belle Baker, big; Frank Keenan & Co., fine; Eddie Leonard & Mabel Russell, big hit; Nettie Carroll & Co., clever; Frosini, delighted; Frank Milton & De Long Sisters, laughing hit; John & Mac Burke, amused; Maxini & Bobby, well liked.

NEW (George Schneider, mgr. agent, Bart McHugh; rehearsal Monday 10).—Fred West & Models, good impression; Hallen & Noble, laughs; "Christmas at Higgins," pleased; Flying Lamars, excellent; Potomac Quartet, many laughs; Venetian Opera Troupe, fair.

VICTORIA (C. E. Lewis, mgr.; agent, Nix-Joachim Schuller, creditable; Sophie Everette & Co., big hit; American Male & Female Minstrels, appreciated; Edwards' Dogs, fair; Three Romans, clever; Andy Rankin, laughs.

FOR'S (Charles E. Ford, mgr.; K. & E.).—"Office 666," large house.

AUDITORIUM (J. W. McBride, mgr.; Shubert).—"Baron Trenck," good house.

ACADEMY OF MUSIC (Tunis F. Dean, mgr. K. & E.).—"The Siren," with Donald Brian, capacity.

GAYETY (Wm. Ballauf, mgr.).—Dave Marlowe in "The Siren," big house.

EMPIRE (George W. Rife, mng. dir.).—"Pat White Galety Girls."

HOLLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"My Friend from Dixie," big house.

LYRIC (Wm. Kinsey, mgr.).—18, New York Philharmonic Society.

TRAYMORE CASINO (P. J. O'Brien, mgr.).—"McDermott's Flat," fair crowd.

MONUMENTAL (M. Jacobs, mgr.).—Thomson's Yiddish Stock Co., fair business.

DENVER

(By Wire.)

ORPHEUM.—Rooney & Bent, hit; Ed Reynard, clever; Knight & Deyer, pleased; Hinton & Wootton, exciting; Maile King, beautiful production; Caryl Wilbur & Co., good playlet; Lynch & Zeller, fast workers.

EMPRESS.—Kenny & Hollis, good; Reeves & Bradcomb, clever; Grace Armond, well liked; Juggling Bannans, excellent; The Torleys, pleased; Moore & Palmer, hit.

BROADWAY.—"Alma, Where Do You Live?"

TABOR.—"Mother."

JEFF HOFFMAN.

AUSTRALIA

By MARTIN C. BRENNAN.

11 Park St., Sydney, Dec. 18.

Weather against indoor amusements, though many are playing to good business. At the legitimate houses there is something of a falling off, with one or two exceptions.

The Melba Opera Co. return season, playing to capacity. Subsequently John McCormack, the principal tenor, will give several concerts in which Irish music will be featured.

ROYAL—"Girl in the Train."

ADELPHI—"Allan Doonee."

CRITERION—"Lady Frederick."

The Tivoli has a fairly strong program, headed by Bert Levy, the cartoonist, a hit; "George the First," chimpanzee, is an attraction, but act is far from being a finished one. Also the Du For Trio; Wilson Hallett; Henry & Hinde and usual holdovers.

NATIONAL—Bert Gilbert; Gus Harris; Beaumont Collins & Co.; Arthur Stacey; Michael Brahm & Dog; Armstrong & Verne and others.

RAIN'S PRINCESS—Reports fair business, with a compact little show.

MELBOURNE O. H.—Has the Finners and Johnson & Dean as the features. Hanvarr

& Lee; Nelmi and others also here.

GAITY.—With good show, reports well.

McLee & Reese, American dancers, after a very successful season, left for America today.

Emerson & Baldwin open on the Richards time this week. The act comes with a big reputation.

Several vaudeville acts will be featured in the "Sinbad" pantomime. Included are Drew & Alders; Radford & Winchester and The Speddings.

The Nicola magical show will tour Queensland from next week. Manager Charlie Hugo is very popular here. He will bring out a colored minstrel organization early next year.

The Kavanagh Boys, Australia's neatest jugglers, left for England last week. They will try for American time.

Quite a big bunch are leaving for South Africa. On the way over are The Vagges, Potter-Hartwells, Kunay Due and Daly & O'Brien.

ALTOONA

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O., agent; rehearsal Monday 10).—McCormack & Irving, fair; Two Hedders, clever; Josh Dale, hit; Jewell's Manikins, excellent.

MISHLER (I. C. Mishler, mgr.).—15, Jules Falk; 16, "Yankee Doodle Girls"; 17-19, Kinmacolor pictures. E. G. B.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, V. M. A.; rehearsal Monday 3).—8-10, Montgomery Duo, clever; Wilson & Doyle, clever; Olive Eaton & Co., splendid; Markley & Pinlay, hit; Marens & Delton Bros., big; 10-12, Nederveld's Monk; Williams & Sterling; Madden & Fitzpatrick; Karl Lang; Ernest Carr & Co. MELTON.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Blue Cloud & Co.; Ethel Knowlton; Ralph B. Fischer; Cinderella.

GRAPHIC (Burns & Grant, mgrs.).—Pictures and songs.

OPERA HOUSE (Frank A. Owen, mgr.).—Pictures and songs. "HOWARD."

BIRMINGHAM

MAJESTIC (Carl F. Rettick, mgr.; agent, Interstate; rehearsal Monday 10).—Alberto, very good; Frank Palmer, pleasing; Leonard & Drake, good; Boot Black Quartet, took well; Dupree & Feibel, hit.

NAT W. WILLIAMS.

BUFFALO

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; Monday rehearsal 10).—Snyder & Buckley, creditable; Three Escardos, clever; "Melody Lane Girls," artistic; Middleton & Spellmyer, hit; Ray L. Royce, humorous; Irene Franklin, fine; Ashley & Lee, encores; Vassar Girls, excellent.

GARDEN (Charles E. White, mgr.; Columbia Circuit; Monday rehearsal 10).—"Star and Garter." Capacity house.

LAFAYETTE (Charles M. Bagg, mgr.; agent, Empire Circuit; Monday rehearsal 10).—"Kentucky Belles." Good business.

NEW ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; Monday rehearsal 10).—Thibault, clever; Ford, good; Wm. S. Gill, hit; Glen Ellison, encores; Henry & Lizel, very clever; Kishi Asaki, great; Beaula De Bussie, clever; Ethel Whiteside & Picka, pleasing; Emaline, encores; Braminos, good.

FAMILY (A. R. Sherry, mgr.; agent, Consolidated; Monday rehearsal 10).—Great Poole, good; Lloyd & Black, fair; Lettinger & Lucina, creditable; Sandberg & Meeker, passed; Waring, hit; Hill & Ackerman, clever.

PLAZA (Agent, U. B. O.; Monday rehearsal 10).—Marrot Twins & Co., comical; Alf Ripon, creditable; Arthur Borella, fair; Ward & Shaw, passed; Arthur O'Brien & Co., attractive; Counie, Snell & Co., ordinary; Bessie Brighton, pleased; Joe Ward, humorous; Braddock & Leighton, classy; Stubblefield Trio, clever.

TECK (John Oishel, mgr.; agent, Shubert).—"Mae Dresher in "Tillie's Nightmare."

STAR (Peter C. Cornell, mgr.; agent, K. & E.).—15-17, Helen Ware; 18-20, Mrs. Fluke. Well attended.

LYRIC (John Laughlin, mgr.; agent, S. & H.).—"Driftwood." Good house.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—11-13, Two Juggling Johns, fair; Dunn & Branton, good; Austin Bros., funny; Dela-Phone, fine; Myron Trio, hit; 15-17, Harry Thriller, great; Van & Clark, pleased; Jess Hale & Co., hit; Musical Minstrels, headliner, fine business; 18-20, Murphy's Minstrels; Brandon & Taylor; Goldie F. Russell; Harry Holman & Co. "A Wise Old Owl."

TEMPLE (F. W. Falkner, mgr.).—11-13, "48 Minutes from Broadway," hit; business fair; 15-17, "The Cowboy and the Thief," pleased; ordinary business; 18-20, "The Wolf."

FRANK BEERIDAN.

CLEVELAND

HIPPOTRONE (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—Murphy & Nichols, scored; Charlie Case, well liked;

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Meredith Sisters, feature; Gordon & Marx, familiar; The Langdons, hit; Louie Stone, very clever; Four Soils Bros., good; Rose Roy-al & Chesterfield, clever.

GRAND (J. H. Michels, mgr.; agent, Loew; rehearsal Monday 10).—Ledgar & Co., open; Doris Usher, pleased; Willard Hutchins & Co., won favor; Holmes & Kelly, very good; Sam Morris, good line; Lester & Kellett, pleased; Joe Fanton & Co., clever.

PROSPECT (H. A. Daniels, mgr.; rehearsal Monday 10).—Naomi Ethardo, good opener; Three Duball Bros., clever; Rose & Moutrose, liked; Saona, clever; Pelham, feature.

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal Monday 10).—"The Deep Purple."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal Monday 10).—"Madame Sherry." LYCEUM (Geo. Todd, mgr.).—"The Traveling Salesman."

CLEVELAND (Harry Zirkler, mgr.).—Stock STAR (Drew & Campbell, mgr.; rehearsal Monday 10).—"New Century Girl." EMPIRE (E. A. McAdel, mgr.; rehearsal Monday 10).—"Behman Show."

WALTER D. HOLCOMB.

COLUMBUS. KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; rehearsal Monday 11).—Hawson & June, missed Monday matinee; Henry Clive, entertaining; Josephine Davis, fine; Claude & Fanny Usher, good; Mayme Remington & Her Picks, applause; Charlotte Parry, clever; Stuart Barnes, good; Bradna & Derrick, excellent. Business very good.

BROADWAY (James & Murphy, mgrs.; S. & C.; rehearsal Monday 10).—Ballerin's Dogs, excellent; Alma, good; Mr. & Mrs. Frederic Voelker, fine; Barnes & Barron, well liked; Four Carling Campbells, fair. Business fair.

GRAND (W. L. Carney, mgr.; agent, Gus Sun; rehearsal Monday & Thursday 10).—15-17, Pepper Twina, good; Billy Doss, liked; Mary McPherson, fine; McLaughlin & Stewart, pleased; American Florence Troupe, excellent. Business increasing daily.

PRINCESS (J. A. Maddox, mgr.).—Musical stock. COLUMBUS (Thompson Bros., mgrs.).—Musical stock.

HARTMAN (Lee M. Boda, mgr.; K. & E.).—18-20, Emma Trentini in "Naughty Marietta."

COLONIAL (Jas. W. Howell, mgr.; Shubert).—16-17, Louise Gunning in "The Balkan Princess."

HIGH ST. (Chas. W. Harper, mgr.; S. & H.).—15-17, "Through Death Valley"; 18-20, "The Penalty."

SOUTHERN (Harry D. Stubbs, mgr.).—Stock Co. in "Sham."

WONDERLAND MUSEUM (Harry E. Thurston, mgr.).—Open 15-16, good business. Curio Hall: Menagerie, Haba-Haba, Baby Joe, Congo and The Leopard Family. Turkish theatre: All Ben Deb Troupe of Orientals, Prince John John, magician; Prof. Anderson's Dogs, Dancers; Kira, Egyptian; Hilda, Serpentine; Lizette, muscle; Stella, "Girl in Red."

"CHIME."

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; agent, U. B. O.; rehearsal Monday 12.30).—Week 8, Joe Deming & Co., headline, many laughs; "The Heart of the Mountain," elaborate, applause; Gannon & Tracy, good; Sheen & Marx, well liked; Nichols-Nelson Troupe, clever; business improving.

PRINCESS—Stock.

BURTON (Cort, Shubert & Kindt).—10, Blanche Ring, sold out; lat sell out this season.

GRAND (David L. Hughes, mgr.; K. & E.).—"Round Up"; 14-16, Alice Zepplini and other principals of the "Chicago Grand Opera Co." will give "The Secret of Suzanne" 17; they bring no chorus.

SHARON.

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Monday 10).—Klutina's Animals, fair; Col. Sam Holdsworth, excellent; Felix & Barry Girls, splendid; Four Hollaways, good; Three Kuhns, hit; Amelia Bingham, very good; Raymond & Caverly, laughs; Bertlich, pleased.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Monday 10).—Three Sturtis, clever;

Ryan & Ryan, very good; Beatrice Moreland & Co., pleased; Ceini, scored; Seven Aviator Girls, good; Doria Opera Trio, good.

FAMILY (C. H. Preston, mgr.; agent, U. B. O.).—Manuel A. Alexander & Co., good; Arthur & Garlow, fair; Hawley & Smith, pleased; Stevens & Vicars, pleased; Fox & Foxe, funny; Fern & Mack, good; Bates & Lightner, good; Spencer & Williams, splendid; Homer, Dubard & Co., very good.

NATIONAL (R. C. Hagedorn, mgr.; agent, Doyle).—Petching Bros., headline; Anderson Twina, fine; Laurant Trio, very good; Burkhardt & Berry, hit; Libby & Trayer, fair; George Evers, fair; Baldy-Strong Trio, very good; Four Stagpools, good.

COLUMBIA (M. W. Schoenherr, mgr.; agent, Sun).—Stricklen's Comedy Circus, splendid; Sanfre & Co., hit; Leroy Sisters, fair; Weida & Serano, good; Mattie Boorum & Co., good Three Dales, fair; Dillie & Gayer, good; Johnson, Devereaux & Rowland, very good.

MAJESTIC (Wesley Schram, mgr.).—Downey, Willard & Swayne, good; Great Weston, good; DeLong Trio, pleased; Russell & Clark, fair; Hy Greenway, clever; Ruth Benson, fair; Fred Price, pleased; W. McGrath, pleased.

LYCEUM (A. R. Warner, mgr.; S. & H.).—"The Soul Kiss."

DETROIT (Harry Parer, mgr.; K. & E.).—"Alma," business fair.

GARRICK (Richard Lawrence, mgr.; Shubert).—Gertrude Hoffman, business big.

AVENUE (Frank Drew, mgr.).—"Moulin Rouge."

GAYETY (J. M. Ward, mgr.).—"World of Pleasure."

JACOB SMITH.

Clyde Loretta and his Models last week at the National, only played to Wednesday. The City Inspector called around and found the lamps Clyde was using were bad, and said he would not be permitted to use them any more while in Detroit. Then Clyde told Mr. Hagedorn he would gladly use the house lamps, but was told to draw his pay.

C. W. Porter, manager of the Miles theatre, was presented with a magnificent watch charm, from C. H. Miles. It is in solid gold, with ornamental Elk's head, and inlaid with five diamonds.

The Cadillac will open about Feb. 1 with "pop" vaudeville.

JACOB SMITH.

ELMIRA.

MAJESTIC (G. H. Ven Demark, mgr.; agent, U. B. O.).—15-17, Murphy, Whitman & Co., well received; La Salle & Lind, good.

LYCEUM (Lee Norton, mgr.; Rela Circuit).—13, "The Old Homestead"; capacity houses, 15, "Over Night"; large house, 17, "The Cat and the Fiddle." 18, Howe's Pictures.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart).—15-20, Stanford & Western Players; good business.

NOTE.—The Colonial, which opened in September with vaudeville, will change to musical comedy and opera Jan. 29, when a permanent stock company, headed by Charles H. Van Dyne, will take possession.

J. M. BEERS.

ERIE.

COLONIAL (A. P. Weschler, mgr.; C. R. Cummins, asst. mgr.; agents, Gus Sun & U. B. O.).—Bimbo, good; Lou & Ethel McPhoe, clever; Mr. & Mrs. Perkins Fisher, excellent; Chas. R. Sweet, big; Edith Clifford, hit; Bristol's Ponies, well trained.

PARK (F. P. Horne, mgr.).—"Beverly of Graustark."

COLUMBIA (A. P. Weschler, mgr.).—"Charlie's Aunt."

HAPPY HOUR (D. H. Connelly, mgr.).—Musical stock.

MAJESTIC (J. L. Glison, mgr.).—12-13, Howes pictures, big. 18, Mlle. Marianne, 20, "Over Night."

M. H. MIZENEL.

HARRISBURG.

MAJESTIC (N. C. Myrick, mgr.; hit, agent).—10, Al G. Fields Minstrels, good house; 11, "Excuse Me," S. R. O.; 13, "Watson's Red Turtlet," 15, "Easiest Way," forbidden; 16, Al W. Martin's "Uncle Tom's

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Cabin," fair; 17, "Yankee Doodle Girl"; 18, "45 Mins. from Broadway"; 19-20, "Rosary"; 22, Elsie Janis in "Slim Princess." ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—rehearsal Monday 10).—John Le Clair, fair; Duffy & Lorenz, pleased; Ward & Curran, laughs; Van Bros., went well; Mason, Keeler & Co., full of laughs; Belle Adair, dainty and clever; Three Marcantonis, excellent.

J. P. J.

JAMESTOWN, N. Y.

LYRIC (H. A. Dardour, mgr.; Gus Sun, agent).—Hine-Kimball, hit; Pauline Fletcher & Co., satisfactory Boutin & Tillson Bobby Mack, good; Sylvester & Vance, amused.

SAMUELS (J. J. Waters, mgr.; Reis).—19, "Over Night"; 20, "Cat and the Fiddle"; 24, "The Country Boy"; 27, "The Easiest Way"; 29, Helen Grayce Stock Co.

LAWRENCE T. BERLINER.

KANSAS CITY.

Leslie Carter, at the Shubert, has proved interesting. "The Chorus Lady" doing nicely at the Gills. At the Grand "The Heart-breakers," playing return, and better than ever. "The Big Review" is at the Century. "The Queens of the Jardin de Paris." Gayety. PHIL. McMAHON.

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LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Week 8, Ada Reeve, instantaneous success; Mrs. Gardner Crane & Co, took well; Genaro & Bailey, excellent; Cunningham & Marion, clever. Holdovers: Rays; Mile. de Fallieres; "Those Four Entertainers"; Les Fraed Nad.

EMPRESS (D. B. Worley, mgr.; 8-C, agent; Monday rehearsal 11).—Week 8, Joe. Tinker, big hit; Kara, dexterous; Owen Wright, entertaining; Donahue & Stewart, novel; Maud & Gill, daring; Levinos, pleasing.

PANTAGES (Carl Walker, mgr.; agent, direct; Monday rehearsal 11).—Week 8, Weber & Wilson, catchy; Tower Bros. & Darrell, good; Burke & Barton, funny; Marguerite Favar, favorite; Dave Nowlin, pleasing; D'Urban's Band, excellent.

GARRICK (J. A. Quinn, mgr.; agent, direct; Monday rehearsal 11).—Week 8, Carlo & St. Clair, good; Harmonica, favorites; Verna Alry, took well.

MAJESTIC (Oliver Morasco, mgr.; Shubert) —Week 11 "Bohemian Girl"; week 13, "Chocolate Soldier."

MASON (W. T. Wyatt, mgr.; K. & E.).—Week 15, "Fortune Hunters."

LYCEUM (Clarence Brown, mgr.; Cort).—Week 8, "Checkers"; week 15, "Three Twins." EDWIN F. O'MALLEY.

MANCHESTER, N. H.

AUDITORIUM (M. Lorenzen, mgr.; agent, U. B. O.).—11-13, Capt. Powers Co., good; McGerry & Rerere, fair; Ihikawa Japs, excellent; 15-17 Willard & Bond, good; Fox & Ward, popular; Bert & Irene Vaughn, excellent; 18-20, Henri French; Pritzkow & Blanchard; Krelger.

NEW PARK (F. P. Belmont, mgr.).—Tom Levene & Co., hit; Goulin Bros., good; Allman & McFarland, good; 15-16, "Beverly"; 17, "Chorus Lady."

MECHANICS (Dan Gallagher, mgr.; agent, M. Loew).—11-13 Great Williams & Co., fair; Jordon & Francis, fair; 15-20, "Wyoming Days."

"STEVE" BARRY.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; K. & E.; J. F. Clancy).—10, "Girl in the Taxi," fair business; 11, "Spring Maid," capacity; 15-20, Kates-Phelan Co., 18, "The Concert"; 19-22, Brennan & Wright; Great Chilo; Baxter & La Conda.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. agent, U. B. O.; rehearsal Monday 9).—"Ideal" "Lies"; Bell Family; Stedmans, favorable; Guerite & Moore, need material; Martinetti & Sylvester, hit; Sambo Girls; Ronair & Ward, clever; Jim Cullen, there.

COURT (Wm. E. Smith, mgr. agent, Loew).—"Onalp," novelty; Mr. & Mrs. Robert Rogers, entertain; Mr. & Mrs. Sydney Reynolds, good; Loretta Le Roy, pleasing; Black & Jones, clever; Bachmann & Gross; Vedder & Morgan Co.

WASHINGTON (Chas. Crane, mgr.; agent, Fox).—Lucille Langdon & Co., humorous; Rossiter Sister, took well; Bonney & Freeman, well; Mackie & Freeman, funny; Lois Milton & Co., nicely.

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ARCADE (L. O. Mumford, mgr.; agent, Arcade Co.).—De Vault Sisters; Stanley Jessup & Co.; (9) Snellings & Co., hit; Carroll Bros., good John Whittaker; "Alec's Going to Phila." scream.

GAYETY (Leon Evans, mgr.).—"Big Banner Show," good houses.

MINER'S (Frank Abbott, mgr.).—"The Girls from Reno," good business.

SHUBERT (Lee Ottelengni, mgr.).—"Pinafore."

NEWARK (George Robbins, mgr.).—Margaret Anglin in "Green Stockings."

COLUMBIA (George Jacobs, Mgr.).—Mildred Rouclere & Co., nice business.

ORPHEUM (M. R. Schlesinger, mgr.).—"The Soldiers of Fortune."

JOE O'BRYAN.

NEW HAVEN.

POLI'S (L. D. Garvie, res. mgr.; U. B. O.; Monday rehearsal 10).—Andrew Mack, well received; Wynn & Russon, close seconds; Cartmell & Harris, splendid; "Chinko," good; Henry Horton & Co., fair; Stuart & Marshall, entertained; Reed Sisters, very good.

E. J. TODD.

ONEONTA, N. Y.

ONEONTA (George A. Roberts, mgr.; agent, Prudential; rehearsal Monday and Thursday 1).—Week 8, Murray-Mackey Stock Co., fair business; 15-16, Musical Forests; Lampe Bros., 17 "Our New Minister"; 18-20, Laviois; Moor and Harrison; excellent business.

DE LONG.

PIQUA, O.

BIJOU (Geo. Ziegenfelder, mgr.; 8-11, Hawthorne's Minstrel Maids, well received; 11-13, Puritan Colored Trio, excellent; Leslie & Day, fair; Travis & Ray Co., good; 15-17, Musical Cottas; O. M. Paul; Williams & Culver; 17-20, 4 Grohviues; Stanley & Scanlon; Potter & Cutter.

Mays (M. T. Shea, mgr.).—"Uncle Tom's Cabin," fair house; 18-20, Four Marvelous Wells, with six other acts; 22 "Chocolate Soldier."

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O.; rehearsal Monday 10).—Lane & O'Donnell, good; Sharp & Turek, clever; Gerald Griffin & Co., applause; Katie Watson, good; Five Muskaigirls, entertained; Jarrow, clever; "Everybody," hit; Dooin & McCool, fair; Australian Wood Choppers, entertaining.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—Hon & Marshall, hit; Mayo & Vernon, fair; Harry Steppe, applause; Stearns & Royals, credit; Ward & Ray, well done; Cliff B. Nelson, took; Cuba De Schon, applause; Owley & Randall, good; Joe Davis, fair; William Prowell, encores.

GAYETY (Henry Kurtzman, mgr.).—"Queen of Bohemia."

ACADEMY (Harry Williams, mgr.).—"Star Show Girls."

ALVIN (John B. Reynolds, mgr.; Shuberts).—"Excuse Me."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Mother."

NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"Passers-by."

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DUQUESNE (Harry Davis & John P. Harris, mgrs.).—Stock.
HARRIS (John P. Harris, mgr.).—Parker, Early & "Jimmy," amused; Deave's Marionettes, hit; James C. Kennedy, laughs; Warren & Faust; Bobb & Dale, very good; Ines Clough, applause.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—18-20, "Beverly of Graustark."
KEITH'S (James W. Moore, mgr.).—"Dinkelaple's Christmas," featured; "Echoes of Erin," excellent; Frederick Andrews, sensational; Nonette, good; Edwin George, clever; Clemons & Dean, fine.

PORTLAND (J. W. Greeley, mgr.; agent, Loew; rehearsal Monday 10.30).—Prof. Larene & Co. featured; Ines Lawson, excellent; Ascott & Thomas, good; Franklyn & DeVore, very clever; Dinehart & Heritage, hit.

NOTES.—The Congress has been leased to Prof. Earl F. Bishop and A. S. Peverada. The former will continue to manage the house. Vaudeville will be discontinued and a straight picture policy resumed.

READING.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Monday and Thursday 10.30).—Van & Carrie Avery, good; Jane Elgon, pleased; Jas. Burnes & Co., well received; Dan J. Harrington, liked; Armstrong & Clark, very good.

HIPPODROME (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday and Thursday 10.30).—Paolo Cremonesi & Co. laughs; Alfreda & Pearl, nicely; Soper & Lane, liked; Fields & Van Fields, laughs; Columbia Comedy four, headline. G. R. H.

SALT LAKE.

(By Wire.)

ORPHEUM.—Mr. & Mrs. Jack McGreevy, immense; Diamond & Nelson, great; Abbott & White, hit; Six Bracks, pleased; Emeralds & Veola, liked; Dick Crolius & Co., fair; Harris & Sullivan, funny. Record business.

EMPRESS.—"Telephone Girls," liked; Tom Smith, honors; Labasque Quartet, pleased; Warren & Seymour, hit; Dunbar & Turner, good; The Falcons.

SALT LAKE.—"Get Rich Quick Wallingford" to standing room only; great show.

COLONIAL.—15-17, "The Third Degree," good show to good business.

GARRICK.—"The Lion and the Mouse," excellent show to good business.

Robert Mantell underlined 13-20. Corking big advance sale. OWEN.

SAN DIEGO.

EMPRESS (Wm. Tomkins, mgr.; S. C.; rehearsal Monday 10).—Week 3, Luigi Dell'Oro, good; La Verne Barbers Players, entertaining; Bernard & Arnold, clever; Kennedy & Williams, pleased; Burgess & Clara, well received; Mondan Phillips, good.

PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 10).—Week 8, Schaller Bros.; Adolpho; Homer & Lee. L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (William B. Seeakind, mgr.; K. & E.).—John Keliard, in "Hamlet" and "Macbeth," small attendance, 12; "Introduce Me," fair attendance, 13; Billie Burke, in "The Runaway," 17; "The Third Degree," 19; George Evans' Minstrels, 20.

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Richard J. Jose, in "Silver Threads," excellent attendance. Week 22, Turner Stock Co.

BIJOU (Henry C. Fourton, mgr.; agent, Wells Circuit; rehearsal Monday and Thursday 2).—11-13, Bailey & Edwards, hit; Oscar Courteney, good; Laf-Raisers, novelty; Adams Bros., clever; 15-17, Fred Stelling, hit; Laconians, above standard; Savage & Decorataux, hit; Lyric Quartet, scored; 18-20, Britt Wood; Woodalls; Leo & Chapman; Canaris & Co. "REX."

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SHREVEPORT, LA.

GRAND (Harry Ehrlich, mgr.; K & E.).—15, "The White Sister" gave a good performance to a good house; 17 "The Fortune Hunter" underlined.

MAJESTIC (Ehrlich Bros., mgrs.; C. O. Hodkins, agent).—Mothe Motoring Comiques, fine; Bessie Leonard, went big; Lane & Howard, very good; Billy Birn, amusing. Business capacity. DIMICK.

SPRINGFIELD, MASS.

POLIS (F. J. Breen, mgr.; agents, U. B. O.; rehearsal Monday 10).—Rem Brandt, novel; Ford & Gibson, good; Macart & Bradford, fine; Harry B. Lester, good; Ye Colonial Septet, very good; Cook & Lorenz, hit; Howard's Ponies, good.

GILMORE (Robt. McDonald, mgr.).—15-17, "College Girls," fine house; 18-20, "The Strugglers."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—11, John Drew, good house; 16, "The Concert"; 17-18, Tyrone Power, in "Servant in the House"; 20, Fritz Scheff, in "The Nightbirds"; Sam Bernard.

GEO. A. PRESSL.

ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—8-10, "Madame Sherry," business good; 11-12, "The Servant in the House," by Loyalist Dramatic Club fair business.

NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Pearson; Eugene Gasette. LYRIC (Thos. O'Rourke, mgr.).—8-10, Horst & Horst; 11-13, Four Manning Sisters. L. H. CORTRIGHT.

ST. PAUL.

(By Wire.)

ALHAMBRA (Split).—Musical Walters; Will Hart; Linney Griffin & Emert; Yvonne Dearth Co.; Inalee Bros.; Kathryn Hawthorne. GAYETY (Split).—Trevelte Quartet, good; Little & Allen, pleasing; Harry Glenn, entertaining; Vandille Sisters; Mr. & Mrs. Lavarne; Haney & Long. STAR.—"Tiger Lilies," with Zbysako, gave good performance. BEN.

TERRE HAUTE.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10).—Gray's Marionettes, fair; Andrew Tombs, good; Graham & Randall, pleased; Four Sullivan Bros., good; Alas Ka's Cats, hit; Norises, novelty; Allen & White, hit; Iza Hampton & Co., pleased; Davis & Scott, fair; Four Dunbars, hit; business fair.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—7, "Miss Nobody from Starland," capacity house; 8-9, "Alma"; 11, "Deep Purple," fair; 13, "The Girl from Rector's"; 14, "Through Death Valley," capacity house; 15,

Francis Wilson; 16-17, Aborn English Opera Co.; 18, Wm. Hodge; 20, "The Girl and the Tramp." CHRIS.

TRENTON.

STATE ST. Herman Wahn, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—11-13, Collins & Hart, hit; Herbert & De Caive, good; Mahel West, pleased; Mile. Oliver & Co., pleasing; Thomas Q. Seabrooke, success. 15-17, Dugan & Raymond, good; Roselda & Velerny, fine; Two Alfreda, good; Gorman & West, pleasing; Vera Roberts, hit. 18-20, Charles A. Loder & Co.; Troubadours; Norine Carmen; Wilson; Dugan & Raymond. A. C. W.

WILKES-BARRE.

GRAND D. M. Cauffman, mgr.).—15-16, "Lo Lo Lu Lu" in German, fair business; 20, "Little Women."

POLIS (G. Wrighter, mgr.).—"Rolfonians," hit; Keno & Green, very good; Halght & Deane, good; Jimmie Lucas, good; Dean & Sibley, good; Bella Onra, good; Marshall Montgomery, hit; business good.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Robins, Lea & Heinle, good; Sidney Shields & Co., fine; Schooner & Dickinson, excellent; Charmion, hit; Felix Adler, laughing hit; Hanlon & Hanlon, clever.

PRINCESS (Charles E. Smith, mgr.; agent, Gus Sun).—Frans Zee Reli & Co., pleasing.

GRAND (Joseph Schagrin, mgr.; S. & H.).—"Newlyweds"; big business. C. A. LEEDY.

You can get good notices in all of the towns some of the time; in some of the towns all the time, but when you get them in all of the towns all of the time, they must come very near being right.

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—Salt Lake City "News."

Tom Smith, "the dancing daffydill," elicited screams of mirth with his untutored comedy. Smith, although billed as a dancer, is one of the best comedians that ever trod the boards in vaudeville. He was born a comedian, and like Liston, Burton, Matthews and other historic stars, his mere appearance on the stage is sufficient to draw a laugh. He has all the gravity of the true comedian. He reminds one of nothing so much as an undertaker's assistant. But of all those within the walls of the Empress, he alone is able to maintain a sober face. His songs are new and good, and his dancing the most grotesque ever seen in San Diego. If a laugh is worth anything at all, his act alone is worth the price of admission.

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WHEN NOT OTHERWISE INDICATED.

The routes given from JAN. 21 to JAN. 28, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

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Adler & Arline Empress Spokane
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Ailyn Amy Queens Jardin de Paris B R
Alpine Troupe Five Orpheum Sacramento
Altus Bros 128 Cottage Auburn N Y
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Alvarettes Three Apollo Vienna Austria
American Newsboys Quartet Lyceum Peoria
Andrews Abbott & Co 3562 Morgan St Louis
Apdales Animals Majestic East St Louis Ill
Apollons 104 W 40 N Y
Arberg & Wagner 511 E 78 N Y
Ardele & Leslie 15 Brozel Rochester
Arlington Four Orpheum Sioux City
Armanis Five Majestic Ft Worth
Armond Grace Empress Kansas
Ascott Chas Cracker Jacks B R
Atkinson Harry 21 E 20 N Y
Atlantic & Flek 2511 I av Billings Mont
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B.

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Baker John T Star Show Girls B R
Baldwin & Shea 847 Barry av Chicago
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Belzac Irving 259 W 112 N Y
Bennett Florence Bulles of Boulevard B R
Bennett Klute & King Colonial Sioux City
Bennett & Marcello 206 W 67 New York
Bentleys Musical 121 Clipper San Francisco
Benway Happy Guy Bros Minstrels
Berg Bros Flora Altona Hamburg Ger
Berzacs Comedy Circus Empress Spokane
Betta George Star & Garter B R
Beyer Ben & Bros Shear Buffalo
Beverly Sisters 5722 Springfield av Phila
Bicknell & Glibney 441 Marion Oak Park Ill
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Billy & Burns 859 Home Bronx N Y
Bimbos 872 Lawe Appleton Wis
Blawett & Scott Glasgow Eng
Blisset & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 3722 Eberly av Chicago
Blake Chas Knickerbockers B R
Bogard James Rose Sydell B R
Booth Trio 342 Lincoln Johnstown Pa
Bouton Harry & Co 1365 E 55 Chicago
Bowers Walters & Crooker Dominion, Ottawa
Bowman Fred Casino 9 & F Sts Wash D C
Boyd & Allen 2706 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brady & Mahoney Empress Seattle
Brand Laura M 527 Main Buffalo
Brennen Geo Trocadero B R
Breton Ted & Corinne 114 W 44 N Y
Bridges June 226 W 35 N Y
Brinkleys The 424 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brixton & Brixton 708 Lexington Brooklyn
Broe & Maxim 120 Wabash av Chicago
Brooks & Carlisle 28 Glenwood av Buffalo
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 36 N Y
Brown & Brown 69 W 115 N Y
Brown Bros Six Orpheum Kansas City
Brown C & May Newman Orpheum Sacram'to
Brown & Wilmut 71 Glen Maiden Mass
Brown Will Sam Deyers B R
Browne Frank L 137 Harold Roxbury Mass
Bryant Mae Bway Galety Girls B R
Brydon & Hanlon 26 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Bunce Jack 2215 13 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 881 Main Pawtucket
Burgess Harvey J 627 Trenton av Pittsburgh
Hurke Minnie Trocadero B R
Burke Jos 344 W 14 N Y
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burns May & Lily 116 W 30 N Y
Burt Wm P & Daughter 133 W 45 N Y
Burton Sydney 126 2 av N Y
Butlers Musical 423 S 8 Phila
Byrne-Golson Players Princess St Paul
Byron Glets 170 Blue Hill av Roxbury Mass
Byrons Musical 5138 Indiana av Chicago

C.

Cahill Wm 305-7 Brooklyn
Calder Chas Lee 3812 Lancaster av Phila
Campbell Al 2731 Bway N Y
Campbell Henry Belles of Boulevard B R
Canfield Al Passing Parade B R
Canfield & Carleton 2218 30th Bensonhurst, LI
Cantway Fred R 6425 Woodlawn av Chicago
"Carson Nell Majestic B R
Cardownie Sisters 255 W 43 N Y
Carle Irving 4203 N 41 Chicago
Carlin & Penn Sheas Buffalo
Carmel Musical 1210 W 3 av Waterloo Ia
Carmel Pictures Star Show Girls B R
Carmen Frank 465 W 163 N Y
Carmen Sisters 218 Washington av N Y
Carmontello-Hattie Orpheum Circuit
Carroll Chas 429 E Kentucky Louisville
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Carson Bros Orpheum Duluth
Cass Paul 31 E Clark Chicago
Cassus & Mar Box 147 Montgomery Ala
Cattin Margie Majestic B R
Cecil Mildred Girls from Missouri B R
Chadwick Trio Orpheum New Orleans
Chameroys 1449 41 Bklyn
Chandler Claude 219 W 68 N Y
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1629 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chase Carma 2615 Halstead Chicago
Chatham Sisters 303 Grant Pittsburgh
Cheers & Jones 318 W 59 N Y
Chubb Ray 107 Spruce Scranton Pa
Chums Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 246 W 128 N Y
Clark Floretta 10 Lambert Boston
Clark Moll Sam Devere B R
Clark & Duncan Murray Richmond
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 235 5 av Nashville Tenn
Claus Radcliffe & Chas 1649 Dayton av St P
Clear Chas 459 W 123 N Y
Clemons & Dean Polla Bridgeport
"Cleopatra" Mysterious The Garrick Escanaba
Clemento & Miner 39 W 9 New York
Cliff & Cliff 4108 Artesian Chicago
Clifford & Burke Maryland Baltimore
Clifford Dave B 173 103 N Y
Clifford Edith Akron Akron & Youngstown
Clifford Jack Trocadero B R
Clipper Quartet Polly Oklahoma City
Close Bros 41 Howard Boston
Coden & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Colonial Lawrence
Collins Jas J Star & Garter B R
Compton & Plumb 2220 Emerson av Minneap

Collins Eddie 5 Reed Jersey City N J
Comrades Four 824 Trinity av N Y
Conn Richard 201 W 109 N Y
Connors Jimmy Social Maids B R
Connolly Bros 1906 N 24 Philadelphia
Conway Jack Star & Garter B R
Cook Geraldine 475 Jackson av N Y
Cooke & Two Rothers Winter Garden Berlin
Corbett & Forrester 71 Emmet Newark N J
Corin Joel P Queens Jardin de Paris B R
Cornish Wm A 1108 Broadway Seattle
Costello & La Croix 313 Eweing Kansas City
Cota El 905 Main Wheeling W Va
Coyle & Murrell 3227 Vernon av Chicago
Craig Mabel City O H Bliddeford Me
Craig Marietta 145 W 36 N Y
Crawford & Delancy 110 Ludlow Bellefontaine
Cree Jessalee 77 Josephine av Detroit
Cressy & Dayne Columbia St Louis
Cromwell 6 Danecroft Gardens London
Cross & Josephine Lyceum Memphis

CROUCH AND WELCH

Next Week (Jan. 22), Keith's Louisville.
Direction, M. S. BENTHAM.

Curson Sisters 317 Adele av Jackson Miss

D.

Dacre Louie Follies of Day B R
Dailley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Clark 316 W 35 N Y
Dale & Harris 1610 Madison av N Y

DALE AND BOYLE

UNITED TIME.
Direction, Alf. T. Wilton.

Daiton Harry Fern 1870 Cornelia Bklyn
Daly & O'Brien Tivoli Sydney Australia
Damsel Frank Gay Widows B R
Dara Jane 601 W 136 N Y
Daugherty Peggy 562 1/2 20 Portland Ore
Davenport Blanche Taxi Girls B R
Davis Bros Opera House Barre
Davis Haze 3528 La Salle Chicago
Davis Mark Rose Sydell B R
Davis & Cooper 1920 Dayton Chicago
De Costa Duo 412 Poplar Phila
De Forest Corinne Mouline Rouge B R
De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zeila Knickerbockers B R
De Marlo Edith Lodz Russia
De Milt Gertrude 818 Sterling pl Bklyn
De Renzo & La Due Orpheum St Paul
De Telem & Co Bell Paso Robles Cal
De Velde & Zeida Orpheum Bklyn
De Vere & Roth 549 Belden av Chicago
De Witt Young & Elster Empire Pittsfield
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 156 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean Lou 452 2 av Niagara Falls
Dean & Sibley 465 Columbus av Boston
Deery Frank 204 West End av New York
Delmar Jennie Bway Galety Girls B R
Delmar & Delmar 28 N Fifth av Chicago
Delton Bros 261 W 38 New York
Demacos The Stoll Circuit England
Demonte & Belle Englewood N J
Deveau Hubert 364 Prospect pl Bklyn
Devo & Rehan Bath Me
Dickerson & Libby World of Pleasure B R

JIM DIAMOND CLARA NELSON

Next Week (Jan. 22), Orpheum, Los Angeles.

Dobbs Wilbur Social Maids B R
Dodd Emily & Jessie 201 Division av Bklyn
Dodgers The National Steubenville
Doherty & Harlowe 425 Union Bklyn
Donaghy G Francis 315 56 Bklyn
Donald & Carson W 1043 N Y
Donner & Doris 343 Lincoln Johnstown Pa

JAMES B.

CHARLES M.

DONOVAN and McDONALD

Next Week (Jan. 22), Orpheum, Winnipeg.

Dooleys Three Orpheum Spokane
Dorsch & Russell Alhambra Paris
Doss Billy 102 High Columbus Tenn
Dow & Lavan 898 Cauldwell av New York
Downey Leslie 2712 Michigan Chicago
Doyle & Fields 2348 W Taylor Chicago
Doyle & Forrest Orpheum Montreal
Drew Dorothy 377 8 av New York
Drew Lowell B Stratford N J
Drew Virginia 2225 Michigan av Chicago
Duffy Thos E 4638 Virginia av St Louis
Dunn Arthur F 2051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Duprez Fred Maryland Baltimore Md

E.

Earl Harry 2387 2d av N Y
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgardo & Martine 523 N Howard Baltimore
Edmond & Gaylor Box 35 Richmond Ind
Edythe Corinne 225 Robey Chicago
El Barto Terrie Ft Wayne
Eldon & Clifton Empress Cincinnati

KATE ELINORE AND SAM WILLIAMS

Next Week (Jan. 22), Colonial, Norfolk.
Direction, Max Hart.

Elliott L C 86 Baker Detroit
Ellis & McKenna Sheas Buffalo
Elson Arthur 456 E 149 N Y
Eldrid Gordon & Co Orpheum Oakland
Eltion Jane 244 W 116 N Y
Elwood Perry & Downing 924 Harlem av Balto
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett Hugh Wm Penn Phila
Engel Low Unique Minneapolis
Engelbreth G W 2313 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Esmann H T 1234 Putnam av Bklyn
Emeralda & Veola Orpheum Denver
Epe & Roth 2425 West Springfield Ill
Evans Beanie 3701 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evans & Lloyd 923 E 12 Brooklyn
Evelyn Sisters 260 St James Pl Bklyn
Evers Geo 210 Losoya San Antonio
Eweing Sharlie 514 W Oceone Fitzgerald Ga

F.

Fairchild Sisters 320 Dixwell av New Haven
Fantas Two The 2925 Harvard Chicago
Farr Francis Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fay Two Coleys & Fay Proctor's Newark
Fenner & Fox 413 Van Hook Camden N J
Ferguson Dick 68 W 53 Bayonne N J
Ferguson Frank 704 W 180 N Y
Ferguson Jos 127 W 67 N Y
Ferrard Grace 2716 Warsaw av Chicago
Fleming & Hanson Germantown & Iris Phila
Fields Will H & La Adelia American Davenport
Fields Nettle 6302 S Halsted Chicago
Finn & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 5605 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 45 W 123 N Y
Follett Lonnie Opera House, Westery I Y
Follette & Wicks 1824 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force Johnny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cony Corner Girls B R
Formy George Waithe House Wigan Eng
Foster Billy 2316 Centre Pittsburg
Foster Phyllis Darlings of Paris B R
Fowler Levert G O H Syracuse
Fox & Summers 517 10 Saginaw Mich
Fox Florence 173 Filmore Rochester
Foye Eddie 9820 Cleveland
Francis & Lewis Lyric Jamestown N Y
Francis Paul Queens Jardin de Paris B R
Francis Willard 67 W 138 New York
Francisco 343 N Clark Chicago
Frank & Truman Rice National Boston
Franks Sisters Miss New York Jr B R
Frans Sig & Edna Taxi Girls B R
Froel Fred Rockland Rockland Me
Frey Twina Keiths Providence
Frobel & Ruge 314 W 23 New York
Frosini Trenton N J
Furman Radie 801 Prospect av N Y C

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Georgia 4646 Kenmore av Chicago
Gardner & Stoddard Polls Worcester
Garfield Frank Passing Parade B R
Garr Lloyd Broadway Galety Girls B R
Gaylor Chas 76 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland P R
Germane Anna T 25 Arnold Revere Mass
Gilden Sisters 218 Schuykill av Pottsville Pa
Giles Alpha Star Show Girls B R
Gilmore & Le Moine 1415-32 Des Moines
Girard Marie 41 Howard Boston
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Goforth & Doyle 251 Haley Bklyn
Golden Max 5 Alden Boston
Golden Morris Colonial Sioux City
Goodman Joe 2028 N 1 Philadelphia
Goodrode J Orpheum Joliet
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Shuman Frankfort Ger
Gorden & Marx Keiths Columbus
Gordo El 1211 Bway N Y
Gordon Ed M 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gordon Bros Boxing Kangaroo Keiths Columbia
Gossans Bobby 400 80 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Goyt Trio 356 Willow Akron O
Grass John 32 Sawyer Haverhill Mass
Gray Trio 1406 Woodlawn av Indianapolis
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Winifred Ginger Girls B R
Grenmer & Metcalf 447 S 6 Louisville
Griffith J Trocadero B R
Griffith Myrtle E 5805 Kirkwood av Pittsburgh
Griffith Marvelous 13 W Eagle Buffalo
Griffs & Hoot 1328 Cambria Philadelphia
Grimm & Satchell Colonial Richmond
Grimes Tom & Co Williamstown N J
Grossman Al 532 North Rochester
Gruber & Kew 408 Av E Flint Mich
Gulfoyle & Charlton 303 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Gray 50 Columbia Swampscott Mass
Hall & Briscoe 56 Orchard Norwick Conn
Hall George F Empress Brixton London Eng
Halls Dogs 111 Walnut Revere Mass
Halpern Nan 1621 17 av Denver
Hanson Boys 21 E 98 N Y
Haltom Powell Co Colonia Indianapolis Indef
Hamilton Estella Lyceum Peoria

When answering advertisements kindly mention VARIETY.

Hamilton Harry 357 Jellie av Newark
Hampton & Basset 327 Poplar Cincinnati
Hanes G Scott 313 Rittner Phila
Hanes Edith Proctor Pt Chester N Y
Hanson Bros & Co Colonial Norfolk
Hansons & Co Bros Pittston
Hanvey Lou 552 Lenox av New York
Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Harris & Randall Orpheum Louisville
Harrity Johnnie 708 Harrison av Scranton
Hart Bros 394 Central Central Falls R I
Hart Maurice 156 Lenox av N Y
Hart, Marie & Billy Aihambra N Y C
Hart Stanley Warde Hyman Los Angeles Indef
Hartman Gretchen 521 W 135 N Y
Haskell Loney Majestic Milwaukee
Hatches 47 E 132 New York
Hathaway Madison & Mack 328 W 96 N Y

E. F. HAWLEY AND CO.

"THE BANDIT."
Next Week (Jan. 22), Dominion, Ottawa.
EDW. S. KELLER, Rep.

Hawthorne Hilda Bushwick Bklyn
Hayden Jack 5 Av N Y
Hayes Frank Social Mads B R
Hayes Gertrude Follies of Day B R
Hays Ed C Vogue's Minstrels
Hayman & Franklin Plaza Burnham Eng
Hazard Grace Keith Boston
Hearn Sam Follies of Day B R
Hearn & Rutter Liberty Corry Pa
Heather Joe's Orpheum Des Moines
Hebron Marie Majestic B R
Held & La Rue 1228 Vine Philadelphia
Henderson & Thomas 227 W 40 N Y
Henella & Howard 646 N Clark Chicago
Hennings J & W Grand Knoxville
Henry Dick 307 Palmetto Brooklyn
Henry Girls 3226 So 71 Philadelphia
Henry 423 E 162 N Y
Herbert Hugh & Co Orpheum Sacramento
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Herr Noodle Box 66 Wiltmer Pa
Hertz Geo 332 Stone av Scranton
Hessie Tivoli So Africa
Heywood Great 43 Clinton Newark
Hicker Bonnie Follies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hillman George Pantages Los Angeles
Hills Harry Robinson Crusoe Girls B R
Hilton Robt Sam Devere B R
Hilton Dave Moulin Rouge B R
Hilton Marie Follies of Day B R
Hines & Fenton 532 W 163 N Y
Hines & Remington Harrison N Y
Hodgers Musical Four Empress Duluth
Hoffman De 2241 E Clearfield Phila
Holden & Harmon Bljau Phila
Holman Bros Majestic Bloomington
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Honan & Helm 128 Lockwood Buffalo
Hood Sam 721 Florence Mobile Ala
Hoover Lillie Belles of Boulevard B R
Hopp Fred 326 Lillian av Newark N J
Horton & La Triaka Majestic Chicago

HOWARD

THE FINISHED VENTRILOQUIST.
Week Jan. 29, Orpheum, Brooklyn.
Representatives, MORRIS & FEIL.

Hotaling Edward 557 S Division Grand Rapids
House Carl C 409 Cadillac av Detroit
Howard Jack Cossy Corner Girls B R
Howard Katherine Follies of Day B R
Howard Comedy Four 983 3 av Bklyn
Howard (Charles) Olympia Los Angeles
Howard Emily 644 N Clark Chicago
Howard Harry & Mae 222 S Peoria Chicago
Howard Bernice 3009 Calumet av Chicago
Howard Joe B 1018 W 65 Chicago
Howard & White Gaiety So Chicago
Hoyt Edward N Palmyra N Y
Hoyt & Starks 15 Bancroft pl Bklyn
Hughes Clayton Drew Players Wm Penn Phila
Hughes Gene Mrs & Co Sheas Buffalo
Hughes Musical Trio Alrdome Chattanooga
Hulbert & De Long 4416 Madison Chicago
Hurley F J 152 Magnolia av Elizabeth N J
Hyatt & Le Nore Theatre Richmond Va

Inglis & Reading 192a Bower Jersey City
Ingrams Two 1804 Story Boone Ia
Inness & Ryan Orpheum Lincoln
Isolen Sisters Colonial Erie
Ireland Fredk Majestic B R
Irwin Flo 227 W 45 N Y
Irwin Ferdand 44 Horton Fall River
Italian Royal Four Orpheum Lima

J.
Jacobs & Sardel Goe & Atkins av Pittsburgh
Jefferson Tom 389 Bridge Bklyn
Jennings Jewell & Barlow 3362 Arl'g'n St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred 5 Alden Boston
Johnson Great 257 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnson Bros & Johnson 6245 Callowhill Phila
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Kings Southsea London
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 135 N Y
Jones Gaines 112 W 55 N Y
Jones Kohl & Whalen 5119 Hazel av Phila
Juno & Wells 511 E 78 N Y

K.
Kane James E 1732 So 8th Phila
Kaufmans 240 E 35 Chicago
Keatons Three 5th Av N Y
Kellam Lee J & Jessie Fillmore Buffalo
Keeley Bros 5 Haymarket Sq London
Kelly Walter C Bushwick Bklyn
Kelley Sisters 482 Christiana av Chicago
Kennedy Joe 1131 N 3 Knoxville Tenn
Kent Marie Follies of Day B R
Kenton Dorothy Felix Portland Htl N Y
Kenney & Hollis Majestic Colorado Springs
Kerner Rose 438 W 164 N Y

Kidder Bert & Dor'y 326 Santa Clara Alameda
King Bros 311 4 av Schenectady
Kling Violet Winter Garden Blackpool Eng
Klimura Troupe G O H Pittsburgh
Klein Ott & Nicholson Majestic Cedar Rapids
Knight Ed & Co Bros 409 Sheridan rd Chic
Koehler Grayce 5056 Calumet Chicago
Koler Harry Queens Jardin de Paris B R
Koners Bros Madburg Central Madburg
Kuhns Three White Temple Rochester.

L.

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Knickerbockers B R
Lamont Harry & Flo 20 Clinton Johnstown N Y
Landis & Knowles Princesses Bklyn
Lane Chris 4357 Kenmore av Chicago
Lane & Ardell 169 Alexander Rochester
Lane & O'Donnell Grand Syracuse
Lane Eddie 305 E 73 N Y
Langdons The Empire Richmond
Langlan Joe 102 E 51 Phila
Lansear Ward E 322 Schaefer Bklyn
La Centra & La Rue 2461 2 av N Y
La Fleur & Chiquita Majestic Cedar Rapids

LA MAZE TRIO

Month January, Wintergarten, Berlin.

La Moines Musical 332 5 Baraboo Wis
La Nole Ed & Helen 6 Mill Troy N Y
La Ponte Marie 123 W Commerce San Antonio
La Rue & Holmes 21 Lillie Newark
La Tour Irene 24 Atlantic Newark N J
La Veen S W Princess Hot Springs
Larriave & Lee 32 Shuter Montreal
Lashie Great 1611 Kater Phila
Laurent Bert 124 W Scranton
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mas
Layton Marie 252 E Indiana St Charles Ill
Le Fevre & St John Plaza Chicago
Le Pages 236 S Milwaukee
Le Roy Lydia Follies of Day B R
Le Roy Geo 36 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy & Adams 1812 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsey Kan
Lee Rose 1040 Broadway Bklyn
Lehr Corinne Star & Garter B R
Lemo Bertie & Allen 118 Central av Oshkosh
Lenox Cecil Trocadero B R
Lensa 1914 Newport av Chicago
Leonard Gus 280 Manhattan av N Y
Leonard Joe Pat Whites Gaiety Girls B R
Leon Etta Troupe Empress Seattle
Leoni Ruby Cracker Jacks B R
Lepp Frank Sam Devere B R
Leslie Gen 361 Tremont Boston
Leslie Frank 124 W 139 N Y
Leater & Kellett 318 Fairmount av Jersey Cy
Levering G Wilbur Follies of Day B R
Levitt & Falls Columbia Toledo
Levy Family 47 W 129 N Y
Lewis & Pearson Empress Milwaukee
Lingerman 706 S Phila
Linton Fred Taxi Girls B R
Linton Tom & Jungle Girls Garrick Wilmington
Lipson Chas Girls from Happyland B R
Livingston Murray 830 E 163 N Y
Lloyd & Gastano 104 E 61 N Y
Lochhart & Leddy 123 W 135 N Y C
Lockwoods Musical 132 Cannon Poughkeepsie
Lohse & Sterling Majestic Houston
Lols & Love 2914 2 Bklyn
London & Riker 32 W 98 N Y
Londons Four Orpheum Memphis
Longworth 8 Magnolia av Jersey City
Lorrain Olga 4116 W End Chicago
Lorraine Oscar Orpheum Oakland

JIMMIE LUCAS

This Week (Jan. 15), Poll's Wilkesbarre Pa.
Next Week (Jan. 22), Shubert, Utica.
Direction, ED. S. KELLER.

Luce & Luce 926 N Broad Phila
Lynch Gertrude Sam Devere B R
Lynch Hazel 355 Woodward av Grand Rapids
Lynch & Zeller Majestic Wichita
Lynn Louie Star Show Girls B R

M.

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5934 Ohio Chicago
Mack & Walker Bushwick Bklyn
Malloy Dannie 11 Glen Morris Toronto
Manikins Jewell G O H Pittsburgh
Manning Frank 355 Bedford av Bklyn
Manning Trio 154 N Wanamaker Phila
Manny Charlie Orpheum Sioux City
Mantell Harry Trocadero B R
Marionettes 416 Elm Cincinnati
Marine Comedy Trio 137 Hopkins Bklyn
Mario-Aldo Trio Orpheum Seattle
Marsh Harry Taxi Girls B R
Martha Mile 210 W 84 N Y
Martine Fred 457 W 57 N Y
Marr Bros 10 Springfield Ill
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 2931 Burling Chicago
Mayne Elizabeth 1333 S Wilton Phila
McAnn Geraldine & Co 706 Park Johnstown
McCarthy & Barth 2801 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
Mc Cormick & Irving 312 Av O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDermott & Walker 5825 Havorfair Phila
McGarry & Harris 52 Palmer Toledo
McGuire The 69 High Detroit
McIntyre Wm J Follies of Day B R

JOCK McKAY

With Lulu Glaser in "Mbs Dudesack."
Management, WERRA & LEUSCHER.
Vaudeville Manager, aPT Casey.

When answering advertisements kindly mention VARIETY.

SOMETHING NEW UNDER THE SUN. MERCEDES

The only act of its kind in the world.
BREAKING ALL RECORDS THIS WEEK
Week Jan. 15, Majestic, Dallas.
Week Jan. 29, Plaza, San Antonio.

McKie & Kesten Wm Penn Philadelphia
McLain Sisters 35 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
McNutt Natty 270 W 39 N Y
McPhee Lou & Ethel Grand Marion
McWaters & Tyson 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls BR
Mendelsohn Jack Pat Whites Gaiety Girls BR
Mercedes Majestic Montgomery
Merleth Sisters 11 Epplet E Orange
Merrick Tom Midnight Maidens B R
Methen Sisters 12 Culton Springfield Mass
Meuther & Davis 343 E 86 N Y
Meyer David 1534 Central av Cincinnati
Mills P W Majestic B R
Millard Bill & Bob Majestic Madison
Miller & Princeton 83 Olney av Providence
Miller Wilson 782 President Bklyn
Miller & Mack Plaza Chicago
Mills & Moulton 58 Rose Buffalo
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Sheas Buffalo
Minstrel Four The Temple Ft Wayne
Minty & Palmer 3312 N Park Phila
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestics B R
Moller Harry 31 Blymer Delaware O
Moore Geo W 3164 Cedar Phila
Morette Sisters Electric Joplin
Morgan Bros 2525 E Madison Phila
Morgan King & Thompson Sis 603 E 41 Chic
Morin Sisters Bowers Burlesquers B R

LILLIAN MORTIMER and Co.

In 30 Minutes of Old-Fashioned Melodrama.
"Pa' White Trash Jimmy." United Time, Jan. 1.
Represented by ALBEN WEBER & EVANS.

Morris & Wortman 132 N Law Allentown Pa
Morris & Kramer 1308 St Johns pl Bklyn
Morrison Putay Lynbrook L I
Morton Mary Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 62 Morse Newton Mass
Muskaigirls Keiths Columbia
Mulvey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Majestic Columbus Ga
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R

N.

Neary Bliss & Ross 459 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Oswald C Burger 153 N Y
Nelson Nichols Troupe Orpheum Fargo

PAUL NEVINS and RUBY ERWOOD

UNITED TIME.
Next Week (Jan. 22), Keith's, Toledo.

Nevaros Three 894 12 av Milwaukee

NEWELL and NIBLO

The International Instrumentalists
Next Week (Jan. 21), Empress, Los Angeles.

Newhoff & Phelps 12 W 117 N Y
Newman Val & Lottie Knickerbockers B R
Nibbe Ed & Mike Mouline Rouge B R
Nicoli Florence Rose Sydel B R
Nichols Nellie Providence R I
Noble & Brooks Saratoga Htl Chicago
Nonette 617 Flatbush av Bklyn
Norton C Porter 6342 Kimbark av Chicago
Nowak Casper 1307 N Hutchinson Phila
Nowlin Dave Republic San Francisco
Nugent Jas Majestics B R

O.

O'Brien Ambrose Social Mads B R
O'Connor Trio 706 W Allegheny av Phila
O'Connor Sisters 776 8 av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Donnell J R 132 E 124 N Y
O'Haus Edward Follies of Day B R
Omar 252 W 36 N Y
O'Neill Emma Bljau Milwaukee
O'Neill Dennis Bway Gaiety Girls B R
O'Neill & Regency 592 Warren Bridgeport
O'Neill Trio Grand Lewiston
Orloff Troupe 208 E 57 N Y
Ormsby Will Follies of Day B R
Ormsby Geo Follies of Day B R
Ors Chas F 131 W 41 N Y
Otto Elizabeth Majestic Madison
Owens Dorothy Mae 3017 9v Chicago
Ozars The 48 Kinsel av Kenmore N Y

P.

Pape Herman G Morrison Htl Chicago
Parker & Morrell 187 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parvis Geo W 2534 N Franklin Phila
Patterson Sam 29 W 133 N Y
Pearl Mary 32 Mare av Bklyn
Pederson Bros 635 Greenbush Milwaukee

Pendleton Three Sisters Orpheum Charlotte
Peter the Great 422 Bl'mfield av Hoboken NJ
Peyser Dave Bway Gaiety Girls B R
Phillips Samuel 310 Claxson av Bklyn
Phillips Sisters Casino Municipal Nee
Piccolo Mildred Box 23 Phenicia N Y
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 (C)
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 Beane Geo (C)
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 (C)
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 Bernard Mike
 Bernhaupt Chas (P)
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 Bordley Chas F (C)
 Bowman Chas E (C)
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 Brantford T (C)
 Bretton Ted
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 Sisters (C)
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 (C)
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 (C)
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 O.
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 Rich H (C)
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 Rose L (C)
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 S.
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 V.
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 Valli Muriel (C)
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 Venn Julie (C)
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 Waring Nelson (C)
 Weavers The
 We Chok Be (C)
 Welch Mealy & Mont-
 rose (C)
 Welsh Ben (C)
 Western Fields &
 Carr (C)
 Weston Samuel (P)
 Wheeler B L (C)
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This Week (Jan. 15), Alhambra.
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QUEEN OF VAUDEVILLE
"DOING WELL, THANK YOU."
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Seems to us that the state of Texas is getting a lot of free advertising out of the "Texas Tommy" Dances. What ???
Muchabliged "Dad" for the remembrance, we showed them to Leicester Sq. and they were voted OK.

Hooray!!! Hooray!!! Spearmint Gum has come down to Tupence-hapenny. We started something over here with Wrigley.
America didn't look like three thousand miles away on New Year's Eve around Leicester Sq. and with a finish up at the Cosmopolitan Club made you forget that "Wish I was Home" feeling.

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Direction B. A. MYERS.
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Jan. 22, Orpheum, Spokane.
P. S. Poor Brainless, Unfortunate Rich Men's Sons, ex-Bakers, Butchers, etc., Beware, Uncle Sam still copyrights acts.

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The favorite act with the ladies and children.

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"THE LITTLE WHIRLWIND"

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22, EMPIRE, QUINCY, ILL.
23, GRAND, BURLINGTON, IA.
24, BURCH L, DES MOINES
25, GREEN'S O. H., CEDAR RAPIDS
26, GRAND, DAVENPORT
27, GRAND, DUBUQUE
28-31, METROPOLITAN, MINNEAPOLIS



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otherwise known as the KOSMIK family have entered
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Their weekly program will be as follows:]

Every Tuesday, a CIN-ES
Every Wednesday, an URBAN-ECLIPSE
Every Saturday, a CIN-ES]

Exhibitors will do well to book these attractions for as much time as possible,
because, as everybody knows, the better the "bill" the bigger the "house."
Dramas, Comedies, Travelogues will furnish a pleasing variety at all times.

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SOME GIRLS

FIFTH AVENUE, NEXT WEEK (Jan. 29)

SOME SCENERY

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Jan. 28-31, METROPOLITAN, MINNEAPOLIS
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What AMY LESLIE thought of

Melville MAE

and

ROB'T Higgins

In "JUST MARRIED"

MELVILLE & HIGGINS SCORE

By Amy Leslie.

If Cissie Loftus is bright and charming and possessed of as well regulated dramatic scent as usual she will proceed to give us an irresistible imitation of Melville and Higgins, who are holding the Majestic audiences by the ear till they scream.

Melville and Higgins Great Fun.

Melville and Higgins are the big carouse, although Miss Bergere has a capital sketch and the bill is fine all through. Mae Melville is one of the best low comedienne on the stage and Robert Higgins is such a faultless decoy and foil to the sparkling young fun-maker that the team fairly takes an audience by storm. Miss Melville is little and noisy, an immense byplay actress of rich humor. Higgins is solemn and boyish and full of actual farce. They are delightfully quaint and special and their little piping voices are in reedlike attune, melodious and immensely characteristic. They made the biggest kind of hit, which is not a new thing for them to do, but delightful to repeat as a chronicle.

THIS WEEK (Jan. 22) FIFTH AVENUE
Percy G. Williams' time to follow.

LOOK! LOOK!

What ASHTON STEVENS Says

Leo Carrillo is an imitationist that is worth two trips to see. I went again last night because I missed the better part of him the night before. No, he does not imitate Anna Held, nor Christie MacDonald, nor Sallie Fisher, nor Sarah Bernhardt, nor Edwin Booth Foy. He merely "takes off," as we used to say before that lovely word, imitationist, came into the vocabulary of the twice-a-day.

Clever "Take-Off."

He takes off a couple of Chinese and an interpreter to give you the very snuff and symbol (also cymbal), of a real Chinatown. He makes a noise like a little horse, and a hoarser (the joke is Mr. Carrillo's) noise like a big horse, and he expressed himself and George Wash in Italianized English almost as fluently as Sig. Bonfiglio recites with his feet. Mr. Carrillo's act is quick, good-looking, polite, and, I hope, profitable.

LEO CARRILLO

VARIETY

Vol. XXV. No. 8.

JANUARY 27, 1912

PRICE 10 CENTS

"OLIVER TWIST" PRODUCTION NEXT LIEBLER ENTERPRISE

**Nat Goodwin, Constance Collier and Lyn Harding in It.
"Garden of Allah" Going to Chicago. Stories of
Klaw & Erlanger and Lieblers Again in
Close Business Relations.**

At the conclusion of the engagement of Louis Mann at the Liberty theatre in "Elevating a Husband," Liebler & Co., will make a stupendous scenic production of "Oliver Twist," with Nat C. Goodwin in the role of Fagin, Constance Collier as Nancy, and Lyn Harding as Bill Sykes.

Mr. Harding, brought over here by William A. Brady as leading man for Grace George, has been loaned to the Lieblers for this special engagement. He played the part of Sykes in the famous Beerbohm-Tree revival in London, scoring an enormous personal triumph.

There is some talk of importing the entire Tree production for the American presentment.

"The Garden of Allah" will be withdrawn from the Century theatre some time in February and transferred to Chicago for a run. The business has fallen off to the extent of making such a step necessary, despite the fact that it was originally advertised to remain in New York all season.

No successor to it has yet been announced, nor has the withdrawal of the present piece been made known publicly, but it is likely that there will be a huge revival of "The Christian," with an all-star cast, headed of course by Viola Allen in her original role of Glory Quayle. Reports from out of town indicate that Miss Allen's new piece, "The Herefords," is not a huge success.

Klaw & Erlanger have a large financial interest in "The Christian," which revives the rumor of a resumption of friendly as well as business relations with "The Syndicate." This is given color by the production of "White Magic" at the Criterion, and

the Liebler production also of "Oliver Twist" at the Liberty, both K. & E. houses.

The rumor has gone so far as to connect the Liebler firm's name and Klaw & Erlanger in close business intercourse.

POSSIBLE BROADWAY PLAY.

"The Soul Of Woman," by Arnold Reeves and Aaron Ross, produced for the first and only time on any stage last May by the Hill-Donaldson stock company on its Long Island circuit, is again being presented by that organization this week.

William A. Brady has the option on the piece, and may put it on Broadway next season.

Mr. Reeves is the author of "The Shepherd King."

FIGURES FROM STATEMENTS.

A glance at the statements of receipts of the Casino, Maxine Elliott and Playhouse theatres shows receipts as follows:

"Sumurun" an average of \$1,500 a performance; "A Butterfly on the Wheel" \$800, and "Bought and Paid For" from \$1,200 to \$1,400.

RIGHTS FROM DIPPEL.

A. H. Woods has secured through Andreas Dippel the American rights to a foreign piece called "The Purple Domino."

KELLERD TROUPE DISBAND.

Jacksonville, Fla., Jan. 24.

John E. Kellerd and his Shakespearean troupers gave up the ghost here Jan. 13, Kellerd arranging for the transportation of his entire company back to New York by boat.

BROOKS ACCEPTS PLAY.

Preston Gibson has written a new play which has been accepted by Jos. Brooks. It may be given to the public early in the spring. If not brought out this season, the piece will be one of the first new plays on the boards next season.

Gibson has given two new acts to vaudeville, "The Revelation" with Jas. H. Morrison, Jane Marbury, George Gasselberry and Marlon Alden, staged by Lawrence Marston, and "The Elopement," with H. G. Keenan, Arvid Paulson and Doris Woolridge, staged by Desmond Gallagher, both produced for the first time Jan. 18 at the Playhouse, Washington. These acts are due for a New York showing in a few weeks.

DILLINGHAM'S SUMMER SHOW.

Enjoying prosperity with his Eddie Foy show at the Globe theatre, Charles B. Dillingham is said to be making plans for the production of a new piece aimed at a summer run.

In seeking talent, Mr. Dillingham has made overtures to Frank Tinney, who closes his Winter Garden engagement Feb. 11.

"MAKING GOOD" AT HUDSON.

Contracts were signed Wednesday between Henry B. Harris and William A. Brady for the bringing into the Hudson theatre of Owen Davis' new piece, "Making Good," Feb. 5. The cast includes William Courtenay (featured), Maud Gilbert, Ethelbert Hales, Alma Belwin, Ann Warrington, Ada Gilman, L. C. Phillips, Paul Harris, Frank Hatch, Griffith Evans, John Willard, Charles McDonald, Corbett Morris, Robert Lawler, Wilson Humbell, Charles Lee.

"NOVELTY" IS SKETCH.

The announced revival of "Cousin Kate" by Ethel Barrymore next Monday at the Empire, to be preceded by "a novelty" with no additional details, has set the gossips to wondering what the "a novelty" would consist of.

It has leaked out that it will consist of a sketch with Jack Barrymore and Hattie Williams in the cast.

Mr. Barrymore has been sought for the cast of "The Flyers" to replace

LAURENCE WHEAT'S FLING.

Laurence Wheat, with A. H. Woods' production of "Modest Suzanne" until the piece closed at the Liberty, is going to try a fling at vaudeville. Helen Lehman is looking about for the proper vehicle.

BRADY BUYS FOR CYRIL SCOTT.

Arthur M. Hopkins has disposed of the production rights to "The Fatted Calf" to William A. Brady, who has placed it in rehearsal at once, with Cyril Scott in the leading role.

The show will be sent on tour as soon as it is ready for a public showing. Hopkins retains his royalty rights in the piece.

ARNOLD DALY'S NEW COMEDY.

Arnold Daly will return to vaudeville in a new comedy, the name of which is withheld for the present. He opens at the Fifth Avenue theatre March 11.

Meantime Mr. Daly continues his engagement with Mme. Simone in "The Return from Jerusalem" at the Hudson.

ELTINGE THEATRE SOON TO OPEN.

The Julian Eltinge theatre in West 42nd street, now under construction, may open around April 1. A. H. Woods, who is building it and has named the house after one of his stars, may produce "Tantalizing Tommy" as the first attraction there.

The Woods attraction, "The Littlest Rebel," which left the Liberty a short time ago, has been doing remarkable business on the road, despite the scarcity of paying patronage the Woods show drew while here. "The Littlest Rebel" starts an indefinite run at the Boston theatre, Boston, Feb. 12.

Although Mr. Woods had several theatres offered to him for the return of Marguerita Sylvia and "Gypsy Love" to New York, the star and production have been routed for St. Louis, Cleveland, Pittsburg, Detroit and Toronto in that order, for week stands in each city, then going into the Tremont theatre, Boston, for an unlimited engagement.

GERTRUDE BARNES

VAUDEVILLE'S BIG 'UNS RUSH STARTED BY TREE'S SUCCESS

Sir John Hare and Cyril Maude Said to be Following Sir Herbert Into the London Halls. Tree's Hurricane Reception at Palace This Week. Big "Scoop" for Alfred Butt.

(Special Cable to VARIETY.)

London, Jan. 24.

Sir Herbert Beerbohm-Tree's debut at the Palace Monday night in a stage version of Rudyard Kipling's "The Man Who Was," partook of the nature of a hurricane ovation.

Called upon for a speech Sir Herbert said he was glad to be one of the first to enter the variety field under the new conditions.

It was the biggest kind of an attraction for Director Alfred Butt, who thereby gained a notable "scoop" over his competitors.

(Special Cable to VARIETY.)

London, Jan. 24.

The success attending the debut of Sir Herbert Beerbohm-Tree at the Palace Monday night makes it practically a certainty that Sir John Hare will be prevailed upon to accept a music hall engagement.

(Special Cable to VARIETY.)

London, Jan. 24.

Cyril Maude has about concluded arrangements for an early appearance at the Coliseum in a condensed version of "Sairy Gamp."

(Special Cable to VARIETY.)

London, Jan. 24.

Marc Klaw and Harry Bissling (general builder of electrical effects) have returned from Vienna, where Klaw secured the American rights to "Eva," Franz Lehar's latest opera, now running in Berlin and Vienna and shortly to be presented here by George Edwardes. Lee Shubert is also reported to have been nibbling for the opera, described by many as Lehar's best work.

Klaw turned down the great illusion show on the advice of Bissling because it is impossible to protect it against copyists. The price asked for it for America (\$25,000) is also believed to have had something to do with the declination.

Klaw may also secure Sir Herbert Beerbohm-Tree for America. He has until Friday to decide.

"DISCOVERY" IN HIT.

(Special Cable to VARIETY.)

London, Jan. 24.

"The Daring of Diana," a German operette, was produced at the Tivoli Monday night. It was a big success.

Marjorie Maxwell, in the leading role, is considered a discovery. She hails from Daly's chorus.

LIKES TWO OF THREE.

(Special Cable to VARIETY.)

London, Jan. 24.

While Lee Shubert was here recently he looked over "The Miracle" at the Olympic, "The Night Birds" at

the Lyric and "The Eternal Waltz" at the Hippodrome. He expressed himself as liking the first two, but cared nothing for the "Waltz."

OPERA STRIKERS WHIPPED.

(Special Cable to VARIETY.)

Paris, Jan. 24.

The opera strike is finished and the performers who participated in it badly whipped. The entire ballet has been discharged. The dancers are now begging reinstatement. It is likely the majority of them will be re-engaged. They went out on strike January 15.

WALTER LEAVES REHEARSALS.

(Special Cable to VARIETY.)

London, Jan. 24.

Eugene Walter, author of "The Easiest Way," who came over here to produce his piece, has retired from the rehearsals, owing to a clash with the stage director of the Globe.

HIP HAS MASCAGNI.

(Special Cable to VARIETY.)

London, Jan. 24.

Pietro Mascagni has been booked for the Hippodrome to conduct a series of his own operas.

"MIRACLE" NOT DOING MUCH.

(Special Cable to VARIETY.)

London, Jan. 24.

Pallenberg and Trouhanowa have quit the cast of "The Miracle," alleging that the strain is altogether too heavy.

Although achieving an artistic triumph, the spectacular pantomime is not doing the business hoped for.

MOFFATT PLAY PLACED.

The Carmanla tomorrow (Saturday) will carry back to London Walter Hast, representative for Graham Moffatt, author of "Bunty Pulls the Strings." Mr. Hast, beyond admitting he had placed the Moffatt play, "The Scrape of the Pen," for production on this side, would furnish no information.

"The Scrape of the Pen," when produced over here, will have Mr. and Mrs. Moffatt in the cast. Mr. Hast is returning to obtain the signature of the author to the contract, and expects to be back in a month or so.

LARUE SHOW CLOSED.

The Grace LaRue company in "Betsy" closed its season in Brooklyn Saturday night.

RIDINGS WITH BELASCO.

Harry Ridings, late general manager for the defunct Dreyfus & Feller theatrical firm, has joined the business staff of David Belasco's Frances Starr company.

"LITTLE WOMEN" STARTED.

Wilkesbarre, Pa., Jan. 24.

William A. Brady presented a dramatization of Louisa M. Alcott's famous story "Little Women" here last Saturday. The piece was staged by Jessie Bonstelle and Bertram Harrison. The producer was present to witness the premiere.

Buffalo, Jan. 24.

"Little Women," a dramatization by Marion DeForest, dramatic editor of the Buffalo Express, of Louisa M. Alcott's novel, opened Monday night at the Teck theatre to capacity, with a \$4,000 advance sale.

There are but twelve people in the cast. So much interest has been displayed the public schools will be closed Friday and a special matinee arranged for school children. It looks like a \$10,000 week for the piece—"going some" for Buffalo.

"NIGHT BIRDS" FEATURELESS.

Springfield, Mass., Jan. 24.

Following her premiere in Northampton Jan. 19, Fritz Scheff in the new Shubert production, "The Night-birds" came here to the Court Square Jan. 20 for two performances, the show disappointing two packed houses.

It was featureless, the music by Johann Strauss ordinary and the book by Richard Genée below the usual standard. The company left here for Montreal.

Supporting Miss Scheff were Hazel Cox, George Anderson, Morgan Williams, Edith Bradford, Frank Rushworth, John E. Hazzard, Frank Farrington, Milbury Ryder.

RING SHOW ATTACHED.

St. Louis, Jan. 24.

Frederic Edward McKay, manager for Blanche Ring, who objected to his star playing at the Garrick (Shubert house) last week on account of the scale of prices, and shifted the date to the Klaw & Erlanger house, Century, has placed his organization in the position of defending a law suit.

The sheriff placed an attachment on the week's receipts and a bond of \$14,000 was furnished, pending adjournment of the litigation. The company resumed its regular Shubert route at Louisville this week.

HUSBAND DOESN'T KNOW.

From Seattle there came a report that Anna Held, who is playing there, had officially announced an intention of suing her husband, Florenz Ziegfeld, Jr., for a divorce on statutory grounds.

Mr. Ziegfeld says that so far as he knows, there is no truth in the rumor.

HATTIE WILLIAMS' SHOW.

Charles Frohman's lieutenants are getting things ready for Hattie Williams' debut in a new musical piece. Just what the musical comedy star will appear in has not been divulged.

With the second of Leo Fall's pieces, "The Doll Girl," under way and a third, "The Beautiful Risetite," on Frohman's books, it may be that one of these will carry Miss Williams. She is expected to appear in New York within the next month.

LOOKS LIGHT FOR NEW YORK.

Syracuse, Jan. 24.

"His Neighbor's Wife," with Chas. Cherry and Edna Goodrich in the principal roles, opened at the Empire last night to rather light business. The play is purely farcical, along conventional lines. Much of the dialog is bright but the farce lacks action and does not stand up for three acts, short as they are.

It is a story of two suburban husbands who decide the wife of each was meant for the other. They propose the change. The wives agree to make the shift for a week to cure the husbands. At the end of the week both are delighted to return home.

The play has a cast of seven, but could be done just as well with four. The extra three seemed to have been added for fear a farce with four players would look too small.

Mr. Cherry, Miss Goodrich, Reginald Mason and Alice Johnson were the principals. Miss Goodrich's performance was most disappointing.

"His Neighbor's Wife" looks very light for New York.

SMITH REPORTED OUT.

St. Louis, Jan. 24.

A report is about that Matthew Smith, of the Garrick, has severed all connections with the Shuberts.

HIGH BROW MANAGEMENT.

Northampton, Mass., Jan. 24.

At the annual meeting of the trustees of the Academy of Music, an independent house, the treasurer's report showed the total income of the theatre for last year was \$10,739; the total expenditures, \$10,082, leaving a profit of \$657.

The big shows are patronized mainly by Smith College girls. Marion L. Burton, elected last week president of the theatre's board of trustees, is also the main fellow of the College.

"CY WHITTAKER" STOPS.

St. Louis, Jan. 24.

"Cy Whittaker" will stop here Saturday night, remaining idle until a suitable opening in Chicago is obtained.

Meanwhile Thos. A. Wise, the star, will probably take to vaudeville in the sketch he had prepared when the "Whittaker" engagement presented itself.

NELLIE MCCOY AT PARIS.

The first week in May, Nellie McCoy, the dancer with "The Enchantress," will open an extended stay at the Folies Bergeres, Paris. M. S. Bentham arranged the booking through the Marinelli Agency.

THAT "FOY-FOR-JOY" 3-SHEET.

A most attractive three-sheet advertising "Over the River," at the Globe, reads simply "Foy for Joy."

All connected with the production lay claim for its origination, but Walter Moore, the printer, is authority for the statement that J. J. Rosenthal is entitled to the credit for it. Mr. Rosenthal furnished the copy for the paper when A. H. Woods had Foy under contract for the piece that is now doing so much for Chas. B. Dillingham.

TRADING SEATS FOR CLOTHES OUT ON THE PACIFIC COAST

20 "Pairs" Get a \$30 Suit or Overcoat. Scale for "Pairs" Said to be a Regular Thing in the Far West This Season.

Legitimate managers in the producing field whose attractions have not been turning in all the money expected on the Pacific Coast time may be surprised that there is a strong reason for this. The reason is graft.

For some time there has been in force a regular schedule of rates along the Pacific from California to Vancouver for the trafficking in ducats. The scale as reported in New York last week by one who was in a position to speak was given as follows:

One pair.....A Dozen Collars
Two pairs.....A \$3 Hat
Three pairs.....Four Shirts
Ten pairs....A \$30 Suit or Overcoat

The latter offer is made by a firm of tailors in one of the Washington cities.

It has long been known that "a pair" could always get something for the donor, but never before have regular traffic rates been made.

One of the "pair workers" in Chicago makes it a point to meet agents of incoming attractions and giving the names of other agents as references, tells them he will furnish anything in the haberdashry line in return for passes.

In speaking of "pairs" in New York an old agent told of a \$2 production of a musical comedy coming into New York with a slight advance sale. The producing manager handed the agent fifty pairs for the opening night and told him to distribute them. The agent did. He handed them all to a tailor and got a corking suit of clothes. When the agent showed up in his new outfit the producing manager questioned him. The agent told him of the transaction. The producer went over the next day and got a suit and overcoat for a hundred pair. And this was without tipping off his Wall Street partners.

"PASSERS-BY" WELL RECEIVED.
Chicago, Jan. 24.

Haddon Chambers' "Passers-by" opened at the Blackstone Monday night and seems to have hit the mark. The story is well told and equally well acted.

Richard Bennett comes in for the majority of the praise. The play was unanimously decided a success by the local press.

GETTING BACK IN LINE.

The Aarons' Associated Agency had a couple of fadeaways fall back into line this week. One was Fehr's house at Portchester, N. Y. Through a change in policy a couple of years ago, Portchester hasn't seen a regular show since. With the surplus money over the "pop" vaudeville and stock admission scale all in the stocking, the suburbanites will commence to loosen up Feb. 1, when either "Madame Sherry" or "The Old Home-

stead" will reopen a legit season up there.

The Broadway, Passaic, N. J., has also expressed a wish to have the road managers inquire about its city once more. The Broadway started the reformatory spasms this week.

QUARANTINE COMING OFF.

Jackson, Mich., Jan. 24.

The authorities have notified the theatre managers they can reopen their theatres Feb. 4. The smallpox scare is wearing away, and the town will be normal by that time.

In last week's VARIETY this Jackson was located by a typographical error as in "Miss." instead of Michigan.

ALBAUGH HOUSE OF 2,000.

Youngstown, O., Jan. 24.

Ground will be broken here within the next few weeks for a new theatre which T. K. Albaugh is to build. The structure is to cost \$85,000. Associated with Mr. Albaugh is a company of eastern capitalists. The site selected is on Walnut street, directly back of the Century Building.

The plans call for a fireproof structure 77 x 148 feet with a seating capacity of 2,000. Mr. Albaugh holds the Shubert and Stair & Havlin franchises for Youngstown. He is also the lessee of the Grand here. It is possible that both of his theatres will be run under a legitimate policy; rumor has it that high class vaudeville may be tried at the new house.

RENT BOOSTED \$10,000.

Cincinnati, Jan. 4.

The final papers in which John Havlin is to retain the lease of the Grand Opera House here were signed Saturday night. Since the deal was completed Manager Havlin has no love for baseball managers, for it was through the machinations of Charles Murphy, owner of the Chicago National League Club, that the rental of the theatre has been boosted \$10,000 annually.

Havlin had the house under lease at \$22,000 yearly. The present lease calls for \$32,000.

"STANDING PAT" ONCE MORE.

Bayard Veiller's play, "Standing Pat," produced by Jos. M. Gaites in Chicago recently with Zaida Sears in the Leading role, is to have another bid for public approval.

Liebler & Co. have taken over the piece and will place Dorothy Donnelly in the star part.

The managers are looking for some other actress for the leading part in "Princess Zim Zim." They do not regard Miss Donnelly as just the exact type for the "Princess."

ELOPED WITH THE MOTHER.

While playing "leading business" with the Lyceum Players at the Arcade theatre, Newark, last season, Ralph Campbell met and courted Margaret Dane of East Orange.

At all of the young couple's meetings the young lady was discreetly chaperoned by her mother, Mrs. C. D. Henry. Matters were progressing smoothly and Campbell's fellow players at the Arcade were anticipating an early marriage between Campbell and Miss Dane.

To the surprise and consternation of everybody interested in the affair there was an elopement, not with Margaret and Ralph as principals, but with Ralph and Mrs. Henry, the girl's mother.

It is declared the new wife has made a settlement on the actor that extends into the six figure division.

Mr. Campbell succeeded James Thatcher, who formerly played the leads with the Lyceum players and with his company opens at the Savoy next week.

TEXAS GETTING BETTER.

At the American Theatrical Exchange in New York City, which books most of the theatres in Texas, Abe Thalheimer, general booker for the circuit (Weis), informed a VARIETY representative that reports from Dallas, and in the infected meningitis epidemic territory in the northern part of the state, had been received the epidemic had rapidly abated upon the advent of warm weather. A cold spell, catching the natives unawares, started the disease going. The Dallas public schools opened Monday.

The three shows cancelled (this week and last), said Mr. Thalheimer, were "The Spring Maid," "Baby Mine" and "Everywoman." The cancellations were only for the Dallas theatre.

BESSIE WYNN AT HOME.

Bessie Wynn is confined to her apartments at the Hotel Markwell suffering from a strained back, sustained while en route from Philadelphia to New York.

It may be several weeks before the singing comedienne will be able to resume her vaudeville bookings.

JOCK McKAY OUT.

Chicago, Jan. 24.

Jock McKay leaves the cast of "Miss Dudelsack" Saturday. Another Scotch comic has been secured, at a cut in the salary department, for the westward ho, road tour.

NEW HOUSE IN GARY.

Chicago, Jan. 24.

Ingwald Moe, a contractor of Gary, Ind., has purchased a plot on Broadway in that city, running 75 feet front, from the Gary Land Co., of the United States Steel Corporation. The purchase price is given at \$30,000.

The contract between Moe and the Steel Corporation provides he must build a five-story building, to cost \$100,000, and which will be completed by Dec. 1. The theatre will have a seating capacity of 1,200. It is reported to be leased to Klaw & Erlanger.

IRISH PLAYERS DISCHARGED.

Philadelphia, Jan. 24.

Judge Carr, in Quarter Sessions Court yesterday discharged the eleven members of the Irish Players who were arrested for taking part in "The Playboy of the West" at the Adelphi last week. The members of the company were released immediately after their arrest on a writ of habeas corpus and left for Pittsburgh on schedule time on Sunday.

Chicago, Jan. 24.

The Irish Players will open at the Grand Opera House Feb. 5, succeeding "Pomander Walk." The opening play has not been announced but it is understood they will not present "The Playboy of the Western World."

CHOICE SEATS ON A BET.

Willie Collier and Frank Tannehill went on the water wagon together a fortnight ago, the ride to continue without interruption until the spring tour of the Friars Frolic. The first to fall from grace is to forfeit a suit of clothes to the other.



PREMEDITATED BOOKINGS.

It seems to have been pretty definitely decided beforehand that the Louis Mann show at the Liberty would fail to meet with popular approval, for the succeeding attraction was booked in for an immediate date to succeed it.

The next attraction after "Elevating a Husband" is a big revival of "A Bunch of Keys," after which will come Liebler & Co.'s big production of "Oliver Twist," with Nat C. Goodwin and Lyn Harding in the cast.

NO NEED TO BUILD.

New Orleans, Jan. 24.

Bert Gagnon has announced that he has secured options on two pieces of Canal Street property, and will build a theatre, to be the permanent home of the Gagnon-Pollock Players, now filling an engagement at the Lyric.

Mr. Gagnon can secure the Lyric if he desired it. The Shuberts' sub-lease of the theatre from Davies & Lehman expires in July. They will not renew. Henry Greenwall has a sub-lease from the Shuberts. He has stated he positively will not renew.

"THE ONLY SON" POOLED.

"The Only Son," which came a cropper at the Gaiety theatre, New York, recently, is to be revived. A pool has been formed to promote the venture, headed by Winchell Smith, its author, and including Thomas W. Ross, the star, Jack Welch, Burns Mantle, and with Walter Kingsley as business manager. Mr. Kingsley will also have an interest in the profits.

The piece will undergo some revision, intended to make the role of the mother more sympathetic, and is booked to open at the Century, St. Louis, Feb. 5. From there it goes to Olympic, Chicago, Feb. 11, for a run, succeeding "The Woman."

In addition to Mr. Ross, who will be starred, the cast will include Mary Ryan, Frederick Burton, Lizzie Hudson Collier, Frank Collins, May Weaver and Nina Herbert.

SUIT OVER ROYALTY.

Elisabeth Marbury, play broker, acting for Anthony Mars, author of "The Girl in the Taxi," has brought suit against A. H. Woods to collect royalties on the Mars piece.

Woods admits that he has paid no royalty, and offers in full of all author's rights the sum of \$2,000, the amount alleged to have been paid by Archie Selwyn, of the American Play Co., for the farce.

According to Woods, the author was in need of ready money and agreed to sell the American rights to the piece outright to the manager for \$2,000 cash.

When Miss Marbury heard of this arrangement it is alleged that she notified Mr. Mars to make the sale to Mr. Selwyn. Miss Marbury is president of the American Play Co., conducted by Selwyn & Co. Mr. Woods alleges that the sale to Selwyn was intended for him and has tendered the amount above mentioned on the turning over to him of the author's rights for America.

"PINAFORE" STAYING OUT.

In spite of the various reports spread regarding the revival of "Pinafore" with De Wolf Hopper, that show has been one of the Shuberts' best winners on the road this season.

The tour has been so successful its management has planned to keep it out until the hot weather arrives. A route through the south has been arranged. "Pinafore" will start upon it March 21, opening in Nashville that day.

"OFFICER 666" AT GAIETY.

"The Flyers," George Barr McCutcheon's new play, which Frederic Thompson is now showing on the road, may be brought into New York later but it will not open at the Gaiety theatre.

Cohan & Harris have arranged for their newest stage offering, "Officer 666" to follow Elsie Ferguson ("The First Lady in the Land") in there Jan. 29. That melodrama by Augustin MacHugh will feature George Nash and Wallace Eddinger. Others are Ralph Delmore, Percy Ames, Thos. Findlay, Francis D. McGinn, Chas. K. Gerard, M. W. Hale, Camilla Crume, Vivian Martin and Ruth Maycliffe.

The McCutcheon play, which looked like the next Gaiety attraction, has not panned out just right. Changes are being made in the running of the four-act comedy which has been given a lavish stage setting.

"The Flyers," the last half of this week at Atlantic City, will likely be brought into New York for a week's rehearsal prior to opening at a local house.

POLICE AND DANCER.

Nice, Jan. 15.

Regina Badet, the danseuse, is the subject of a complaint from the French Ligue of Public Morality. She was engaged to appear at the Varietes, Nice, in "La Femme et le Pantin," in which she scored a certain success at the Theatre Antoine, Paris, but on the opening night a spectator, who was the secretary of the Ligue pour la Defense de la Moralite Publique, protested at what he declared to be an outrage on morals. The local police were instructed to investigate. It is possible the actress will be prosecuted. In the play, laid in Spain, Badet fills a part where she dances in light attire in a dancing saloon at Cadiz.

SINGER'S "MODERN EVE."

Chicago, Jan. 24.

Mort Singer has procured the rights of "A Modern Eve," a new Jean Gilbert operetta. He will produce it in the middle west early in March.

The piece will play Kansas City, St. Louis and possibly a few more towns around here, then coming into Chicago for a run.

A. H. Woods has the American rights. Singer closed negotiations with Woods this week for the Chicago production.

Elizabeth Murray has been approached as a possible star for the piece.

ARRESTED IN SALT LAKE.

Salt Lake City, Jan. 24.

C. H. Wilson, said to be a member of "the Get Rich Quick Wallingford" company was arrested here Wednesday afternoon on a statutory charge. With him at the time was Mae Burns of Ogden. She was also taken into custody.

Wilson was released on cash bail of \$500 so that he could appear at the matinee performance of the piece at the Salt Lake theatre.

GERTRUDE BARNES

"PEARL MAIDEN" GOING OUT.

"The Pearl Maiden," opening at the New York Monday evening, won't be there very long. Its promoters did not expect a lengthy nor a profitable stay in New York, when obliged to put the comic opera on Broadway.

The show came in from the road, where it had been doing very well. In the two weeks at the Chestnut Street Opera House, Philadelphia, ending last Saturday, the first period brought \$7,900 into the box office, and the second week nearly \$10,000, the last day of the Philadelphia engagement pushing the receipts up to \$2,500 (\$900 matinee included).

"The Maiden" may return to Philadelphia, after leaving New York, when its successor here has been selected, if it can remain until then. A long road tour will be mapped out for the show, if the frosty New York reception has not killed off its excellent "road" prospects.

This season, with the many peculiar features attending attractions hurriedly brought into New York, to fill gaps, has impressed upon producers the difference between "producing for New York" and the "road." As there is more country outside Manhattan than is contained within, the show managers are commencing to believe that New York should be ranked as a one-nighter, to be turned down at pleasure. They say the money that can be had from the wilds will buy more than Broadway glory can.

"ENCHANTRESS" ROUTE.

Kitty Gordon and "The Enchantress" left the New York theatre Saturday. Jefferson De Angelis and "The Pearl Maiden" moved Monday.

The Gordon troupe went to Philadelphia. From there they go to Baltimore for a week, and then to the Montauk, Brooklyn.

After a week at Hartford, the show plays Toronto and a week of "two-nighters" through Canada, afterwards entering Boston for an indefinite engagement. The show plays the south before the ending of the present season.



RAE ELEANOR BALL,

SOCIETY VIOLINISTE

Now playing Sullivan-Considine Circuit.
Personal Direction, M. S. Epstein.

RUSSIAN CANTOR COMING.

Ober-Cantor Sirota, of Warsaw, considered one of the greatest tenors Russia has ever produced, is coming to America after all. Max Rabinoff signing papers Wednesday whereby Sirota comes here for a tour under Morris' direction. Morris is to give the latter attention similar to that bestowed on Harry Lauder and while Sirota is under an original contract for fifteen performances here, it may be that Morris may be able to extend the Russian's time.

Morris is to receive all over the contract price, Rabinoff transferring Sirota's tour because of the press of other business matters.

Sirota will arrive in about three weeks and surrounded by at least two other notable artists will start on his tour, opening at Carnegie Hall, New York, Feb. 14.

SOCIETY BEHIND FRENCH PLAYS.

The promoters of the French Theatre Co. for New York, who are to give their first "Matinee Francaise" at the Hudson theatre next month, have accomplished wonders in the past week in obtaining the support of a number of the city's greatest social luminaries.

Among those who have subscribed as patrons of the project are Mrs. J. Pierpont Morgan, Ann Morgan, Mrs. William Osgood Field, Mrs. Ben Ali Haggin, Princess Amelle Troubetzkoy, Mrs. Benjamin Guinness, Mme. Lillian Nordica, Mrs. E. H. Gary, Mrs. Henry Payne Whitney, Mrs. August Belmont, F. Townsend Martin, Mrs. Edmund Baylies, A. Morris Bagby.

S. C. CHILD'S LAW.

Columbia, S. C., Jan. 24.

A bill to prevent children under 16 years of age appearing on the stage or in a show in South Carolina, has been introduced into the legislature by Senator Carlisle.

The bill is up for a second reading. The theatrical managers of the state, backed by the National Theatrical Managers' Association of New York, are vigorously opposing it.

FRAZEE'S "POP" HOUSE.

Chicago, Jan. 24.

H. H. Frazee announces the purchase of a site on Evanston avenue, near Wilson avenue, where he will erect a theatre to hold first class attractions immediately after their "loop" run.

The house may be named the Sheridan Park theatre. One dollar will be the top price. The building on that lot will be demolished as soon as the weather permits. The new theatre may open next October.

GEO. McMANNUS IN "LOU."

Chicago, Jan. 24.

George McMannus will replace William Riley Hatch as Konkarney in "Louisiana Lou" at the La Salle. Henry Norman was named as Hatch's successor, but Norman found it more convenient to remain with Sam Bernard in "He Came from Milwaukee."

Percy Denton, now at the Cort with the Victor Moore play "Shorty McCabe," was considered as a candidate for the role, but Denton, after communicating with George Lederer, decided to remain where he is.

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SUBSCRIPTION RATES.

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SUBSCRIPTION RATES.

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Vol. XXV. January 27 No. 8

Report reached town this week that Roger Dolan an old time performer was very ill at his home in Troy, N. Y.

M. B. Leavitt's book "Fifty Years in Theatrical Management," with reproductions of over 500 photographs, will shortly reach the public.

Charles King (Brice and King) and Lella Rhodes announced last week that they had been secretly married some time ago.

The Plaza theatre, Buffalo, N. Y., will discontinue vaudeville beginning next week and inaugurate a stock policy.

Harry J. Leland, stage director with the W. B. Sherman enterprises, Calgary, Alta., has written a dramatic sketch, "The Crackman," which he intends to produce.

Harris and Vernon, who are exhibiting their vaudeville talents in China, have eight more weeks there before starting for home by the way of Yokohama and Honolulu.

The Central Square theatre, Lynn, Mass., changed from "pop" vaudeville Monday to musical comedy stock. The Keith theatre in that town denies it will take on another policy.

The Boston Red Sox (baseball) quartet, comprising Buck O'Brien, Bradley, McHale and Lyon, will also make their New York debut at Hammerstein's Feb. 5.

Charles C. Puchot has placed the Imperial Russian Balalaiki Orchestra into vaudeville. The act opened at Providence Monday. Two men in the orchestra play a repertoire of Russian melodies. The figure asked is \$1,000.

Mike Bernard and Amy Butler (who lately joined each other as a vaudeville act) have been routed over the Orpheum Circuit for fourteen weeks, commencing Feb. 5.

Fred Henderson, of Coney Island, returned from Europe last week. He will go out to the coast for a while before returning to arrange for the summer season.

The new Andrews theatre at Salamanca, N. Y., opened last week with "The Country Boy." Its attractions will be booked in by C. O. Tennis, of the Eastern Managers' Association, New York.

W. F. Calli Cott, with a reputation as a "side show spieler," is trying the melodramatic thing this season, playing a part in "The Girl of the Eagle Ranch," now trouping through Central Illinois.

Charles Reilly of "McFadden's Flats" company left the company at Rochester to return to his home, Jersey City, to undergo an operation for appendicitis. He expects to rejoin the company at Boston.

Walter O. Kelly will leave New York the first week in May, opening at Manchester, England, May 20, playing a month in the provinces before commencing his annual run at the Palace, London.

Rube Marquard, who appeared in vaudeville with Annie Kent, has said good-bye to the stage for this season and is now counting the days when he will go south on the Giants' spring training trip.

Robert B. Mantell married Genevieve Hamper, a member of his company at Pueblo, Jan. 16. This is his third matrimonial venture. His second wife, Marie Booth Russell, died recently.

Donovan and McDonald, at present on their way to the Coast via the Orpheum circuit, will sail for England June 10, from New York. Foreign bookings will keep them abroad for a time.

George Ellett, of the Ellett Brothers, was severely injured at the Family theatre, Ind., Jan. 17, while trying out a new trick. He was carried off the stage semi-conscious and the curtain rung down. A badly strained back will lay him up for a time.

The Orpheum Circuit has engaged Owen McGuivney for the circuit. Mr. McGuivney is a well-known Irish actor. He will appear in a protean sketch called "Bill Sykes" founded on Oliver Twist.

John W. Rehauser, formerly musical director with one of Lew Fields' productions, has been engaged by Ned Wayburn for the role of the musical conductor in "The Producer." The vaudeville act will first be shown at Jacques, Waterbury, Feb. 5.

Bookings have been completed for a number of foreign acts for the Orpheum circuit. Those signed include Elliott Sovana, The Gypsy Queen, The Schmiettans, Four Cliftons, Rajuno Trio, Bert Terrell, G. S. Melville, Fred Russell and Great Yelleroms.

Emily Lea, the acrobatic dancer, formerly with the Folies Bergere show and late of the Louise Dresser company, has been signed by Werba & Luescher for a part in their new production "The Rosemaid," now in rehearsal.

The authorities, on account of her young age, stopped Helen Hayes from appearing in "The Never Homes" at the Shubert, Boston, last week and this. She was replaced by Lelia Courtney, a diminutive comedienne who had been playing the small time.

Tom Wilson, the old monologist, formerly of Wilson and May, is in the Observation Ward at Bellevue Hospital. He was brought to New York from South Bethlehem, Pa., and sent to the institution Saturday night, suffering from a nervous breakdown.

It was reported O. E. Wee's "The Girl of the Mountains" would close Jan. 20. Wee has decided to keep the show out, arranging new time and making several changes in the cast. Ruby Lindsay has been signed as leading woman.

Hans Robert, from the legitimate, who has secured John Pollock's sketch, "The Son," for vaudeville, will appear at Hammerstein's Feb. 5. Besides Mr. Roberts in the cast, will be three players.

Edna May and her husband, Oscar Lewisohn, are in New York on a visit. Miss May is emphatic in her declaration that the lure of the footlights has no further fascination for her, and that she will continue to preside over the domestic hearth.

The Richardson theatre, Oswego, and the Stratton at Middletown, N. Y., were entered on the books of the Family Department last week. Billy Delaney will have the bookings in charge, each playing four acts, "splitting."

"The Man In Gold" is the name of a new aerial offering that will in all likelihood have its first New York showing at Hammerstein's on Feb. 19. The entire set and trappings for the act as well as the "man" himself will be covered in gold leaf. Joe Meyers is handling the turn.

Rosalind Coghlan and Co. will have their first showing on the "big time" at Keith's, Providence, next Monday in the sketch "The Obstinate Miss Granger," by Edgar Allan Woolf. They have been playing some of the small bookings recently under the name of "Jack Hastings and Co." to "break in."

Billy James who has been acting as co-manager of the Broadway theatre at Columbus with Sam Murphy left a week ago for New York. After a brief stay there he will go West in an effort to benefit his health. Mr. James will retain his financial interest in the theatre and on his return will assume active management again.

The Ioleen Sisters have been forced to cancel the greater portion of their route because one of the sisters had an attack of appendicitis in Dayton, O. She became ill after the performance Tuesday night of last week and was removed to the Miami Valley Hospital where an operation was successfully performed.

The Amsterdam Quartet, comprising Charles F. Orr, George Barrington, William Arnold and Howard Barnet, after a trip over the Sullivan & Conside circuit, split up after the Kansas City engagement. Barrington decided to go into business with his brother in Los Angeles and the quartette agreed to dissolve organization after three years' trouping.

Walter Rosenberg played Hammerstein's for two days this week, securing \$300. He did his single in the middle of a crap game. Walter says that he would rather play Hammerstein's than count the receipts at the Savoy. In addition, the game was something of a novelty for "Willie." It was the first exhibition of "craps" he had witnessed. It only cost Willie \$50.

"Madame X" did not play Brownsville Jan. 16. The company arrived in the town to keep the date, when the show, the local manager and the transfer man became involved in a squabble, during which Adelaide French, leading woman with the company accused the transfer man of emitting undignified language. Miss French declined to play in a town owning a transfer man like that, and was backed up by her manager.

The Anniversary Number of VARIETY, issued Dec. 23, was very favorably commented upon by the press throughout the country, and it was much appreciated. The following are clippings received from London, regarding the same issue:

SPORTING LIFE.

A Journal De Luxe.
Something in the nature of a Journal de Luxe is to be found in the anniversary number of New York "Variety," which is just to hand. From a printer's point of view it is a beautiful production, but it is not less fine in substance. There are 212 pages, more than half diversified matter of a most interesting kind. It takes the form of articles, stories, arguments, debates on all kinds of theatrical subjects.
Among the contributors are authorities on most things. There is even the very powerful story of the emotions of an American performer who was under sentence of death, but reprieved. Houdini contributes a very sensible article; Paul Murray has confessions to make; H. B. Marinelli dilates on international vaudeville; all the most prominent London managers, including Oswald Stoll, Sir Edward Moss, Alfred Butt, Walter de Fresse, Walter Gibbons, Henry Tozer, and Arthur Aldin, send special messages about vaudeville in 1912; and there are several hundred photographs of artists of international note.

THE STAGE.

A bulky number of "Variety" came to hand this week from America, representing the anniversary publication of our contemporary. "Variety" contains 212 pages and will make an appeal to English readers because of the home flavor of some of its contributions. There are, for instance a number of greetings from London managers; articles from the pen of that shrewd and able critic, W. Buchanan Taylor; autobiographical notes by Paul Murray; some truths about England by Harry Houdini; a dissertation on international vaudeville by H. B. Marinelli, and a score of other articles equally entertaining and profitable. If the reader desire a course of moral teaching let him study the result of the process of introspection carried out by George L. Mackay; if he require a bit of amusing writing he can find it in J. J. Murphy's account of Adam Sowerbury's visit to London.

5TH AV. WOULDN'T BE BEATEN.

The Fifth Avenue theatre, which was to have had an "all-women" bill for Holy Week suddenly switched and will put on such a program next Monday.

The moving up of this show was brought about when it became known that Percy G. Williams had arranged a similar bill for the Colonial for Feb. 12. The Fifth Avenue did not wish to be forestalled. The Colonial will probably have their "all-women" show as originally planned.

There will be ten acts at the Fifth Avenue next week, comprising fifty women. Twenty-two are in the Boston Fadette orchestra and twelve in the Kaufmann Troupe.

The complete program, in its running order, may be found in this week's issue of VARIETY under "Bills Next Week."

HAGENBECK'S NAME IN COURT.

Cincinnati, Jan. 24.

When the Hagenbeck Animal Show went into the hands of a receiver a number of circus people submitted bids for the name of "Carl Hagenbeck," considering it a valuable asset in advertising, but Hagenbeck himself, now at Hamburg, is trying legal means towards keeping the name to himself. It seems that Hagenbeck sold the rights to use his name some years ago.

Judge Spiegel has granted Hagenbeck thirty days in which to show whether the name could be transferred, and also gave him a right to make a bid himself if it was determined the receiver had the right to sell.

MAKING DALLAS FAMOUS.

Chicago, Jan. 24.

Plans for a thirty-story building with a theatre on the ground floor were submitted to Karl Hoblitzell, president of the Interstate circuit (vaudeville) this week by Isaac S. Taylor, an architect of St. Louis. The plans have been accepted and the building goes to Dallas, Tex.

A new Majestic theatre will replace the present one there. Ground will be broken as early as possible.

The building is modeled somewhat after the Metropolitan Insurance building in New York, the majority of the floors running skyward in a tower.

If nothing happens, Dallas will have the highest building west of New York.

McWADE IN SKETCH.

Robert McWade, Sr., has been signed by Aaron Hoffman for the Gordon-North Amusement Company's sketch, "The Lifer." The contract was closed Tuesday. Mr. McWade will remain under the management of the firm for a term of years. "The Lifer" will be placed in rehearsal next week and will have its initial showing at Hammerstein's Feb. 19.

Henry Lewis, of Browning and Lewis, has also been signed by this firm. His contract is for three years. He will first be seen under this management in a sketch called "The Bridal Suite."

CANCELLED WHOLE ROUTE.

Chicago, Jan. 24.

Lambert and Williams, an eastern act, booked for fifteen weeks through the W. V. M. A., opened at the Kedzie this week and after the first show were notified the entire route was canceled. The management claimed the act could not pass.

This is the first time this season an act has lost its entire route for this reason, through the "Association." A suit will probably be started to recover liquidated damages.

CONDENSED IRISH PLAYS.

The Seumas McManus Players, under the direction of Arthur Hopkins, will shortly appear in vaudeville, presenting condensed Irish plays.

SUNDAY AT THE OLIVER.

South Bend, Ind., Jan. 24.

The Oliver, the oldest legitimate theatre here, swung to the combination policy Sunday, playing "pop" vaudeville when a big attraction is not booked.

This was the first time the Oliver has ever been used for a Sunday entertainment.

HART'S PRODUCTIONS IN LONDON.

Joe Hart is going to Europe in April. He is now in negotiation with Llewellyn Johns, booking representative for Oswald Stoll, to produce "Everywife," "A Night in a Turkish Bath," "Dinkelspiel" and "The Little Stranger" at the Coliseum, London.

SKETCH OF PROLOG.

In looking through the late Bartley Campbell's manuscripts recently, his son, Robert, discovered a one-act play that was intended as a prolog for a piece never written.

In conjunction with John C. Peebles the sketch will be presented in vaudeville. It is a comedy drama, requiring three people. The title is "For Baby's Sake," but it will be changed.

KOLB GOING WEST.

In about a week Clarence Kolb will start westward, having recovered from his recent illness. Upon reaching the Coast, he may rejoin his former partner, Max Dill, and there is a chance the former "Dutch" team will revive "The Girl in the Train," which Mr. Kolb had out the earlier part of the season.

"WOOD" AS SIDE LINE.

Henry Hirsch, a cartoonist, at the Fifth Avenue this week, is the junior member of the firm of A. Hirsch & Sons, of lower Broadway, who manufacture shirtwaists and wrappers. Vaudeville is a side line.

BIGELOW'S "KICKAPOO" ACT.

Col. Chas. Bigelow, the man who made the name "Kickapoo" famous by exploiting the Indian medicines with a number of "medicine shows," sailed for Europe Jan. 24. He crosses on the Olympic accompanied by his wife.

On his return from abroad, the Colonel intends to take to the vaudeville stage and will have a big Indian act as the vehicle for his debut.

WINTERGARTEN REMAINS OPEN.

Berlin, Jan. 16.

The Wintergarten will not be closed for repairs this summer. Director Steiner at first decided to close the house in the late spring, but he has postponed the alterations, and is having a contest among architects to secure the best plan of remodeling.

MET AFTER A YEAR.

Chicago, Jan. 24.

The Vaudeville Managers' Protective Association held a meeting today in the offices of Charles E. Bray, and agreed to make efforts to bring into their fold more members.

Nothing of importance was brought up. This is the first meeting held in a year.

AMATEUR NIGHT COSTS LIFE.

Scranton, Pa., Jan. 24.

A life was lost at the weekly amateur night at the Academy of Music last Friday, when a young man of this town named Fitzgerald, and an expert swimmer, dived into a tank of water, six feet deep, upon the stage, and broke his neck.

PLAYED HIMSELF UNCONSCIOUS.

Boston, Jan. 24.

Harry A. Bennett, a local piano player, who broke the record last year for long distance piano playing, grinding out melodies for 30 hours and 4 minutes, at Camden, N. J., established a new record 30 hours 5 minutes 7 1/2 seconds, at Salem January 20.

Bennett played continuously until he became unconscious. Toward the finish, attendants were compelled to apply wet clothes to his head, in order to keep him awake.

A LITTLE STRIKE.

There was a little strike at the Fifth Avenue Monday, when the carpenter and supers in Andrew Robson's production of "The Royal Box" were making ready to go on for the matinee show. The carpenter was a union man and refused to work with Mr. Robson's property man, who was unable to show a union card. He took with him the supers. They were replaced in time to give the show.

ARTISTS RUNNING RESTAURANT.

Kennedy and Rooney are to leave vaudeville. Kennedy will embark in the restaurant business, W. Lexington street, Baltimore. His wife (Miss Rooney) will assist in the management.

KARNO'S THIRD RETURN.

If Alf. Reeves isn't careful his record for return engagements over the Sullivan-Considine Circuit will equal the number of appearances made by his English company (since they first arrived over here) at Hammerstein's, New York.

Commencing Jan. 21 at the Empress, Cincinnati, Mr. Reeves started on the third consecutive tour of the S-C route. This time the Karno Comedy Co. (Western) is playing "A Night in an English Music Hall," the same piece selected by the Circuit for the first trip the Reeves' troupe made over it.

ONE-NIGHT CIRCUIT GONE.

Chicago, Jan. 24.

What was formerly known as the circuit of one-nighters running between Elkhart, Ind., and a point in Michigan and which consisted of seven consecutive houses for vaudeville shows, has been abandoned.

Its founder, one Mr. Tossell, has returned to his former business, that of amusing the public aboard a trick bicycle.

It is claimed that several acts left the circuit without salaries. As Tossell is a member of the White Rats Actor's Union charges will probably be preferred against him.

UNION HILL SHOCK.

Sunday shows at the Hudson, Union Hill, have been once more abandoned, at the request of the local municipal authorities.

The objection is said to have emanated from the managers of some of the "downtown" houses in Jersey City, who are said to have felt that they were being discriminated against in the individual privilege enjoyed by the Hudson. Saturday morning last the Hudson management was notified it would have to keep the theatre closed the following day and all future Sundays thereafter.

Even at the cut in salaries made by all acts playing at the Union Hill house, business at the Hudson this season has been so light it has been impossible to show a profit without Sunday shows. The return to the six-days-a-week policy is therefore a severe blow—a shock, in fact.

LATEST S.-C. SHIFTS.

Chicago, Jan. 24.

Fred Lincoln, general manager of the Sullivan-Considine Circuit, has decided on the following changes in the management of the various S.-C. houses.

John M. Cook, recently succeeding James Lee as the manager of the Empress, Chicago, has been appointed manager of the Empress, Winnipeg, while Charlie White, formerly press agent with the Ringling Circus, has arrived here to handle the reins of the local house.

Jake Isaacs has been sent to look after the Empress, Milwaukee, and George Boyver has been switched from Milwaukee to Denver, to relieve Bert Pittman of the management of the Empress there.

Pittman has been looking after the booking end as well as attending to the Empress. Hereafter he will devote his entire attention to the S.-C. booking territory between Denver and California.

SULLIVAN'S WESTERN ACTS.

Chicago, Jan. 24.

Joe Sullivan, the New York agent, arrived in Chicago early this week, traveling from New York with Tommy Murphy, the Harlem pugilist, who went through to San Francisco to mix with "One Round" Hogan.

Sullivan stopped off in Chicago and arranged to handle several western acts, which he will endeavor to place in the east. He also purchased a script entitled "Father's Boy" from Walter Percival, and will produce it in New York.

AGENTS WANT NEW AGENCY LAW; EXPECT AID OF COMMISSIONER

Amendments May Be Presented to New York State Legislature Making Present Statue Nearly New Law. Plan to Restrict All But Legitimate Agents.

The vaudeville agents of New York City are agitating, it is said, certain amendments to the present Employment Agency Law. These amendments, if presented and passed by the present Legislature, will place an entirely new aspect on the business of the commission men.

The agents are reported as trusting that Commissioner of Licenses Herman Robinson will support the amendments proposed by them. Partial reliance, according to the story, is given to the belief the Commissioner will sanction them through the amendments placing all vaudeville agents, whether now operating as "representatives," "managers" or otherwise, under his immediate supervision.

For this purpose the agents are said to favor a law that will place them under a heavy bonded obligation, and a considerable license fee annually.

The Commissioner is also reported to have decided ideas upon the sort of an agency law he can enforce. It has been claimed by Commissioner Robinson the present law did not permit him to exercise and enforce its provisions. These were in part nullified by agents surrendering their licenses as such upon the "White Rats law" (as it was known) going into effect, thereby removing themselves from the jurisdiction of the license office.

According to understanding the New York agents have about concluded that to be "representatives" or "managers" means little to them in a financial way. They have also noticed that a great many posing as "managers" or "representatives" could not become legalized as an official vaudeville agent were the law amended as they would like to see it. One of the amendments will probably be that no person will be entitled to a license as a vaudeville agent who has not an office of his own, with his own name on the door, and who is in the employ of any other person.

It is not known whether the agents have consulted with the Commissioner or what steps have been taken in the matter of legislation during this session at Albany. The White Rats Actors' Union has advocated an investigation as to the workings of the present law in New York. Other than that, however, it is not expected the organization has any means to propose to change to existing statute, which the White Rats has often declared was to its satisfaction, if properly enforced.

SALLIE FISHER TAKING PLUNGE.

In some character changes and operatic melodies, Sallie Fisher will take the vaudeville plunge Feb. 5, under the direction of M. S. Bentham.

Miss Fisher was the stellar light of "Modest Suzanne," until that show closed at the Liberty theatre a week

ago and vaulted into the storehouse. Negotiations which were under way for Miss Fisher to head the female contingent in "The Pearl Maiden" fell through when the prima donna decided upon vaudeville for the remainder of the season. Her representative, Mr. Bentham, states positively that nothing can now wean Miss Fisher away from her variety debut.

MCCUNE BOOSTING PROCTOR'S.

Augustus McCune is in charge of the general publicity of the Proctor circuit, confining his activities at the present time to the "big time" house in Newark.

The cost of the bills there has been materially increased and business has taken a big jump in the right direction.

Among the stars booked are Bayes and Norworth and Eva Tanguay. Heretofore Proctor's, Newark, never paid over \$1,200 for a turn.

"SHARPSHOOTERS" SKETCHES.

Ethel Conrad and Lillian Graham, "the sharpshooters," are making ready to appear in a vaudeville sketch by Frank Tannehill entitled "The Girl Who Dared."

This week they are playing the Olympic, New York, and the Gaiety, Brooklyn, as added attraction with burlesque shows.

At Hurtig & Seamon's a few weeks ago the girls who shot him in the leg received \$500 for a week as strengthener. This week they are getting \$400 for each house.

The Misses truly believe they can act a sketch.

PHILLY'S EXHIBITION HALL.

Philadelphia, Jan. 24.

Ground was broken to-day for the erection of the exhibition hall to be known as The Olympia on South Broad street. The lot is 110 x 140 and fronts on three streets. There will be a clear floor space of more than 11,000 feet.

Dog, fowl, food and other commercial shows will be held and there will be a concrete pool, 20 feet square and 9 deep which will be used for diving and other water acts in connection with a summer "hip" show. Boxing shows will also be held. The building will seat 4,000 persons.

DRAMA PLAYERS PLACED.

The Drama Players, with Donald Robertson as the principal player, and the same company that had a brief stay at the Lyric, New York, barring one exception, left for Chicago this week to begin rehearsals in a series of pieces which the company will present at the Lyric theatre in the Windy City, opening Feb. 5.

JOSE COLLINS' CHANCE.

About March 1, when Jose Collins, the English girl, leaves the Winter Garden show, she will go into vaudeville, having for a partner or assistant, Jack Thompson, an Englishman.

Miss Collins has appeared in the halls on the other side, and, it is said, with Mr. Thompson, although none of the English people around here recall when Jose at home was other than "single" in vaudeville.

The act Miss Collins and Mr. Thompson will present in vaudeville, under the management of M. S. Bentham, will follow the general lines of a "Bayes and Norworth turn."

Many Americans know that Miss Collins' mother was the late Lottie Collins, but few are aware that her father is Joe Vandenberg, the noted oboe player of New York.

SHELVES "AMBITION."

Dorothy Russell has abandoned her former sketch "Ambition" but may buy out another new one in a few weeks.

FAR ENOUGH AWAY.

Byrd Dougherty has imported from Calcutta what he describes as a genuine Nautch dancer.

An act is being prepared for her and she will shortly be offered for bookings to the local vaudeville houses.

DAN ROBINSON BREAKS DOWN.

Cincinnati, O., Jan. 24.

Dan Robinson, proprietor of Robinson's Circus, is confined in Dr. Beebe's retreat on Price Hill suffering from a nervous breakdown. Business reverses are the cause. Last week Mr. Robinson's friends took him in charge and placed him in the sanitarium.

IMITATOR WITH NERVE.

There is a female vaudevillian calling herself an "imitator" going the rounds of the "pop" houses who persists in singing Irene Franklin's "Chambermaid" song, without the latter's permission. This girl has been stopped at various houses by the management for making bold use of the number.

She was dropped from a burlesque company for taking liberties with other people's material, helping herself at the time to Miss Franklin's restricted song.

The girl selects houses to work in where Miss Franklin's "Chambermaid" number is unknown, and usually sings the song until the "lift" is brought to the attention of the resident manager. Just now she is playing on the Loew Circuit. Joe Schenck obliged her to take the number off at the American, but the "imitator" has been using it at other of the Loew theatres since.

Threats of legal proceedings are enjoyed by the girl, who says in that way she will be advertised.

The Musical Johnstons sailed from Liverpool on the Celtic and are due in New York to-day (Friday).

Allene Crater (Mrs. Fred Stone) presented her husband with a boy last week.

ADA REEVE FOR A RUN.

San Francisco, Jan. 24.

At the Orpheum Feb. 5, Ada Reeve, the English singer, will return for a run, with no date of its expiration yet set. Miss Reeve scored tremendously when first appearing here a few weeks ago, but was unfortunately obliged to cancel the engagement through illness.

For the convenience of Orpheum Circuit bookings, Miss Reeve played Los Angeles upon recovering, appearing this week at the Orpheum, Oakland. She requested a cancellation for next week to more fully recuperate for the San Francisco reopening, commencing the following Monday.

It is the first time the local Orpheum has ever placed a star attraction for an indefinite engagement. The attractions at the house commencing that date have been so arranged it will be unnecessary to shift any acts through Miss Reeve's extended stay.

Chicago, Jan. 24.

Ada Reeve will return here for another engagement at the Majestic in the near future.

NO "TOMMY" ON ORPHEUM.

San Francisco, Jan. 24.

Although the "Texas Tommy" dancing act has become the local rage, on the stage as well as off, the Orpheum Circuit announces no dance of this character will be booked in its houses.

KALISCH IN NEW YORK.

Bertha Kalisch, in Arthur Hopkins' sketch, "A Light From St. Agnes," will be the attraction at the Colonial, New York, March 11.

SELDEN LEAVING SHAPIRO'S.

The resignation of Edgar Selden, as general manager of the Shapiro Music Publishing Co., has been placed, to take effect Feb. 1.

Mr. Selden became the general manager of the Shapiro publishing house when it was established by the late Maurice Shapiro about five years ago. He has been continuously with it since as general manager.

MORRIS BOOKS ABROAD.

In March sometime Blossom Seeley will open at Glasgow, with a tour of English halls to follow. The booking was entered through William Morris.

FIGURING ON "OPPOSITION."

The greater part of the agents doing business through the Orpheum and United Booking Offices have exhibited a reluctance during the past week or so in regard to future bookings.

One of the agents stated he did not care to give out any information regarding future time he had secured for acts over the Orpheum, as there was a possibility that there would be "opposition in vaudeville" next season, and it might interfere with obtaining contracts for the act.

Among acts that have been routed over the Orpheum for the next three months are Cedora, opening Feb. 4; Frank Keenan and Co., opening in April; Edna Luby and Princess Rajah, both in March.

The Four Cliftons have been booked for that time, opening Jan. 5, 1913.

ACTORS STRIKE AT MANCHESTER OUT OF THEATRES FOR WEEK

White Rats Ordered Away From New Park and Mechanics by Jos. J. Callahan of the White Rats Actors' Union. Settled Tuesday.

Manchester, N. H., Jan. 24.

Acting under instructions from Jos. J. Callahan, of the White Rats Actors' Union, Frankie Labrack, Walton and La Pearl and the Majestic Four, of the Park theatre bill and the members of the "Wyoming Days" act at the Mechanics theatre, walked out Jan. 18, as the result of a disagreement between Manager D. A. Gallagher and some of the artists.

Callahan came here and after investigating called out the acts.

Manager Gallagher says he cancelled an act because it was not what it was heralded to be, and that another turn had been cut in two. He fined the latter pro rata. Friday the musicians went out on the non-payment of back pay.

Gallagher sub-leases the New Park from Stair & Havlin, who have no connections with the local trouble.

The trouble at the Park and Mechanics Theatre was settled Tuesday night, after acts had been out a week.

BOHM IN UNITED.

Frank Bohm has accepted the invitation to participate in the privileges of the United Booking Offices, which permits the booking of acts direct with the U. B. O. managers and "splitting" commissions.

Bohm, of late, has been handling the largest number of acts of any of the "small time" booking men, placing most of his talent with the Loew and Sullivan-Considine circuits, and also booking with the Nixon-Nirdlinger people in Philadelphia. The Nixon and People's in Philadelphia have been considered "opposition" by the United and the taking in of Bohm is intended to cut off the opposition's base of supplies.

There are still a couple of the small time booking men holding out on the open invitation of the U. B. O. privileges, owing to their disinclination to "split."

Among those recently brought into the fold are Morris and Fell, Gene Hughes, Louis Wesley.

Freeman Bernstein has had two or three interviews with J. J. Murdock relative to joining the ranks of the vaudeville promoters doing business with the U. B. O.

ANNUAL MEETING HELD.

Chicago, Jan. 24.

The annual meeting of the Kohl & Castle interests and those of the Western Vaudeville Manager's Association was held at the Majestic theatre building Tuesday, Martin Beck arriving from San Francisco Monday, and C. E. Bray coming from New York where he went to attend the meeting of the Vaudeville Manager's Protective Association.

George Castle was absent, but was represented by Lyman B. Glover. Mr. Castle is in the south where he usually spends his winters.

At the meeting of the Kohl-Castle companies reports were read showing that despite the poor season, coupled with exceptionally bad weather, the houses represented by the company were found to have made an excellent record and were in a prosperous condition.

Directors were elected as follows: George Castle, Mrs. Caroline Kohl, Martin Beck, M. C. Anderson and Chas. E. Kohl, Jr. Subsequently the following officers were elected: Geo. Castle, president; Martin Beck, vice-president; Chas. E. Kohl, secretary and treasurer; Lyman B. Glover continuing as general manager.

At the gathering of the W. V. M. A., an adjunct of the Kohl-Castle companies, it was decided that C. E. Bray, general manager of the "Association," should take over the tenth floor of the Majestic Theatre Building, to be devoted to the interests of the "Association." Private offices will most likely be opened on this floor.

Officers as follows were elected: Martin Beck, president; George Castle, vice-president; Charles E. Bray, secretary and treasurer. Mr. Bray will also continue as general manager.

MUSICAL FARCES BOILED DOWN.

Louis Simon has formed a corporation amply financed by an individual business man of large means, and purposes a series of "boiled down" musical farces with about a dozen people in the casts. They are to have each a little "story" or "plot," a modicum of music and two or three players of importance among each company.

The first production is already in rehearsal, book and lyrics, by Edgar Allan Woolf, music by Anatol Friedland and booked to open in Baltimore Feb. 12. Its scene is laid in Persia and requires a special setting. In the cast will be Mr. Simon, Kathryn Osterman, a prima donna, leading man, character man and some pretty girls, all with speaking parts.

"It is my purpose," said Mr. Simon in discussing the proposed ventures, "not to make these productions so large as to be incapable of being booked on the smaller big time vaudeville."

DICKSON STEPS OUT.

Chicago, Jan. 24.

Charles Dickson, who played the bogus French Count in "Shorty McCabe," at the Cort, has left the place and will leave here for the east, where he intends to produce a new musical play of his own called "The Girl Habit."

BENEFITS FOR TED MARKS.

Benefits and a fund are under way for Ted Marks, the veteran showman who is at the Hotel Metropole, New York, suffering from sirosis of the liver. Mr. Marks had to leave his post as manager of "The Trail of the Lonesome Pine" at Boston, returning to this city for attendance.

Geo. M. Cohan, A. L. Erlanger, Geo. Considine and Walter C. Kelly have interested themselves in arranging for Mr. Marks' comfort. When Mr. Cohan was approached to aid, he proposed that a special matinee of "The Little Millionaire" at the Cohan theatre be given Feb. 15, with the proceeds devoted to Mr. Marks. This was as agreeable to the committee as it was unexpected. Mr. Cohan immediately placed his name down for an orchestra seat at \$200.

A benefit will probably be tendered Mr. Marks at the New York theatre in the near future and other means taken to provide "Ted" with necessary comforts. The arrangements were made by his friends without Mr. Marks' knowledge.

Wednesday a meeting was held, and an organization perfected to receive subscriptions for a fund to be raised.

"ACTOR" SENT AWAY.

Cleveland, Jan. 17.

Wm. J. Metz, who stated he was a vaudeville actor, was sentenced to one year in the workhouse and a fine of \$500 by Judge Adams in the Juvenile Court.

Metz's arrest was caused by the mother of 16-year-old Emma Disch. Metz advertised for "a girl to team with actor." The Disch girl was among those who answered. Her mother became worried when the girl did not return home and her investigation led to arrest of both. The girl was committed to the Girls' Industrial School.

LOWER PRICES; MORE MONEY.

Chicago, Jan. 24.

The reduction of the price at the American Music Hall, (where "Hanky Panky" is still being shown) to one dollar, appears to have given fresh impetus to the waning life of that production under the former scale. It is said last Saturday's matinee brought more gross into the theatre than the Saturday before had received on its two performances under the higher scale.

"Hanky Panky" will run as long as business holds up. Marcus Loew who ordered the new box office price list when in Chicago last week, says another production will probably follow the present show into the American, if "Hanky Panky" leaves there within a reasonable time.

It is possible that the Weber & Fields Jubilee Company will play the American Music Hall in Chicago. It may be that the "Hanky-Panky" show will finally come into the Broadway, New York.

BOOKINGS CONFLICTED.

Chicago, Jan. 24.

James Matthews has notified the Family theatre, Clinton, he would discontinue his booking service because it interfered with the American at Davenport, Ia.

MAJOR DOYLE IN TOWN.

When Major James D. Doyle reached New York Sunday, after many months in the West, he found himself no longer a White Rat.

The Major was expelled at a Board of Directors meeting Tuesday of last week, while he was in Chicago. The Major claims the ex-parte hearing which left him a non-Rat was not in due form. Major Doyle claims he had answered the summons to appear before the Board Jan. 9 in the affirmative, and requested that transportation be furnished him from Chicago. The by-laws, says Major Doyle, require that this shall be done, but upon leaving Lansing, Mich. (where he received the notification) and proceeding to the headquarters of the Rats in Chicago, he was informed no provision to move him to New York had been made. The Major reached Chicago Jan. 7.

At the White Rats office in New York a VARIETY representative was informed, that while at one time a statement was made on the floor of the club that transportation would be furnished, the by-laws contain nothing bearing upon this, and the Board of Directors decided there was no reason why Major Doyle should be brought on here to defend himself at the expense of the organization. Doyle was not informed of this decision of the Board.

The expulsion was upon charges preferred against Major Doyle by Will P. Conley. They were general in character. The Major states he was prepared to defend them.

Another expulsion occurred last week, when Arthur H. Hill (Hill and Sylvania) ceased to be a member. Mr. Hill was not in good standing at the time, having defaulted in dues, owing, according to Hill's own statement, to his inability to pay, he having been obliged to apply to the White Rats for a loan, but was refused. With a story of ill-treatment by the Rats, as alleged by Hill, he visited several newspaper offices, in an attempt to have it printed. One paper published an account, and it was for furnishing this information charges were preferred, after Mr. Hill had admitted everything before a meeting of the Board.

Max Leo Corrigan, also expelled the same day, represented the Rats at Detroit. His expulsion was brought about through unsettled internal affairs.

JOLSON GETS JUDGMENT.

Through his attorney, August Dreyer, Harry Jolson secured a judgment Wednesday against the Shuberts for discharging him without notice from the Winter Garden show.

The Shuberts settled with Maud Raymond on a similar claim, without going to court.

PICTURE MEN AGAINST HIP.

Cleveland, Jan. 24.

Local moving picture men are trying to close the Hippodrome Sundays by having the film service cut off. The "Hip" had been receiving trust films until the regular picture houses managed to have the service discontinued.

The "Hip" then got a service of "Independent" stuff, which was also stopped. Hereafter the Keith house will have to secure its films in the east and ship them on for the Sunday performances.

YOUNG'S PIER AND PARSON'S ADDED TO WM. FOX CIRCUIT

**Takes Possession of the Atlantic City House Feb. 19.
Will Start "Pop" Vaudeville at Parson's, Hartford,
in Two Weeks. Twelve Acts at Fox's
"Pop" Prices for Seashore.**

A report that William Fox had secured the Young's Pier theatre, Atlantic City, was confirmed at the office of the Fox Circuit this week. It was stated possession would be taken Feb. 19, when a bill of twelve acts would be presented under the Fox "pop" scale of admission.

Jack Flynn has been the manager of Young's Pier since Ben Harris resigned several months ago. First class vaudeville is played under a "franchise" from the United Booking Offices. Louis Wesley conducts the "opposition" house, Savoy. It was said a few days ago the United Booking Offices had given its "franchise" for Atlantic City to Wesley for the Savoy, although the Pier theatre continues to book attractions through that office, making the condition of two theatres in one town securing "United acts" under the "protection" of that agency.

Hartford, Conn., Jan. 24.

It is reported William Fox will take possession of Parson's theatre in two or three weeks, playing his "pop" vaudeville entertainment.

New Haven, Conn., Jan. 24.

The Grand started Monday with a "pop" vaudeville show under the management of William Fox. It is Fox's first entrance into the New England section.

The Poli people, having a vaudeville theatre here (Poli's), playing the first class grade of entertainment, profess to believe the Fox policy does not menace the Poli attendance.

The Grand will split with one of the Fox Circuit theatres in New York.

William Fox was expected to return during the week from his trip to Havana, Cuba. At the Fox office it was said the New Haven venture was gone into with no intention of opposing Poli or any other theatre in town.

The new Hippodrome Fox lately closed for at 165th street and Broadway will open about Oct. 1, next. It will play the usual Fox entertainment of "pop" vaudeville, and at the usual prices.

The house will seat 2,800 on the ground floor. A roof garden atop will not open until the summer of 1913. The Hippodrome location is less than a mile away from Fox's other uptown theatre, the Washington, at about 154th street and Amsterdam avenue.

BERNHARDT PICTURES HERE.

Anderson & Ziegler, who control the North American rights for the Mme. Sarah Bernhardt motion pictures received their first installment of the films last week. The Franco-

American Film Co. has been formed to handle the pictures.

There are five reels in all, containing about 5,500 feet of film. Two reels are devoted to Mme. Bernhardt in a presentation of "Camille," while the balance of three show Mme. Rejane in "Mme. Sans Gene."

The pictures were made in Paris and it is said that the Divine Sarah received \$30,000 for posing them. The price paid to Mme. Rejane could not be learned.

GOING TO "FOUR DAILY."

Commencing next week the F. F. Proctor "small time" theatres at Mt. Vernon, N. Y., and Perth Amboy, N. J., will change policy, going from three shows a day to four, with five on Saturdays and Sundays.

LOCATES IN RAHWAY.

Rahway, N. J., Jan. 24.

Manager Ritter, of Red Bank, has taken hold of the Empire theatre here and will present vaudeville at an admission of 10 cents.

BERT LEVY BUYS IN.

San Francisco, Jan. 24.

The rapid advance in prominence of Bert Levy, the Coast vaudeville booking agent and circuit manager, became more manifest this week upon Mr. Levy purchasing a one-third interest in the Broadway theatre, Oakland, and also securing a part of the Richmond theatre, in this city.

Heretofore Mr. Levy has been placing bookings in houses he was not personally interested in financially. The present steps indicate the agent has decided to build up a circuit he will in fact control.

CLANCY A "MAGGETT."

James Clancy has taken over the Academy of Music, Scranton, and Poli's theatre, Norwich. He will run both as "pop" vaudeville houses.

Norwich opened under the Clancy regime Monday; Scranton, comes under his direction next Monday.

GOING THE LIMIT.

Niagara Falls, N. Y., Jan. 24.

Mite Moree was arrested last week on a charge made by the manager of the Arcade theatre. Because of the manager refusing to pay excess baggage and return her photos, Miss Moree stationed herself in front of the box-office of the theatre. The manager called in the police and had her arrested. Being a member of the union, the Trades Council and J. J. Nichols, recording corresponding secretary, came to her rescue. The Union will take charge of the case.

RESIGNATIONS AND CHANGES.

Philadelphia, Jan. 24.

Jules E. Aronson, manager of the Palace on Market street, one of the four "pop" vaudeville houses operated by the Moving Picture Company of America handed in his resignation last week and has opened a vaudeville booking agency in the Mint Arcade, in this city. He will book the Palace commencing Feb. 5.

Following the resignation of Aronson, those of L. B. Block, general manager, and Howard Evans, holding an official position, were also tendered to take effect this week. A meeting is scheduled for Friday when the latter resignations will be accepted and the new appointments made. Evans is operating a small moving-picture house downtown. He is connected with Dumont's Minstrels in an official capacity. The Palace, Victoria, Auditorium, Great Northern and one house in Reading have been booked by Bart McHugh. The change affects only the Palace at present, but may include the others, if Aronson proves his ability to deliver. McHugh still has enough to keep him busy.

NO CHANGE AT SHUBERT.

Utica, Jan. 24.

VARIETY, printing last week that both the Shubert and Majestic theatres here would change to a musical stock policy, caused an announcement to be made from the Shubert stage Friday night, when the local manager took occasion to express his opinion of New York newspapers. The announcement was considered necessary, owing to VARIETY's arrival in Utica the same day, and through the Shubert people wishing to forestall any capital the management of the Lumberg theatre might attempt to secure from the story.

The Shubert does not intend to change its policy. It was the Majestic that should have been mentioned only, in connection with musical comedy stock.

The Shubert is playing first class vaudeville under the direction of Wilmer & Vincent. The Lumberg is playing vaudeville booked by the Loew Circuit in New York.

When the Nathan Appell stock regime is resumed here at the Majestic, Feb. 26, the company will be headed by Claude Daniels and Warda Howard.

Appell has been making stock pay here for some years and looks forward to a most successful season. The remainder of his company will be announced later.

PLIMMER STILL BOSS.

For a time it looked as though there would be an upheaval in the offices of the Prudential Vaudeville Exchange, but all is quiet along the Knickerbocker now.

Walter J. Plimmer is still on the job. Harry Clinton Sawyer will not leave the exchange as reported.

SKETCH, EXTRA ATTRACTION.

Robert Hildreth and Co. in a sketch have signed for the balance of the season as added attraction with Clark's "Runaway Girl."

The act was at Union Hill last week.



LOUIS SIMON

Who is going in for a new and original style of producing for vaudeville, consisting of tabloid musical comedies in which every member of the respective casts will be an integral and important part of the whole.

WHEEL PRODUCERS ENGAGED FOR NEXT SEASON'S SHOWS

R. K. Hynicka Secures Leon Erroll; Jacobs & Jermon Have Dan Dody; Gordon & North Sign Edgar Temple. Hynicka Holding Onto His Franchises.

There is a general stir on among the producing managers of the Eastern Wheel in preparation for next season. Already there are contracts for the number producers and authors. The present indications are that there will be a number of new shows in the Wheel next season.

In the R. K. Hynicka offices preparations are under way that bode a busy summer period. The story from Cincinnati to the effect that Billy Watson might be associated with R. K. Hynicka next season was laid to rest this week with the news that Leon Erroll had been engaged by that manager to put on his shows next season.

Hynicka's "Painting the Town" show will have a new book to be written by Erroll and in all probability the title of the show will be changed. Mr. Erroll will stage the piece and numbers. "The Ben Welch show" (operating this season under "The Behman Shows" franchise through the association of Mr. Hynicka with Jack Singer), will operate under the other Hynicka franchise next season, the "Behman" franchise reverting to Singer, when the parting of the ways comes to pass at the close of the present season. Singer will pass the Welch show back to Hynicka in the exchange.

Mr. Erroll will also have the staging of the numbers of Welch's show. Mr. Welch will attend to the rehearsing of the principals for his production.

Jacobs & Jermon have contracted for the services of Dan Dody as producer for their shows. They will again send out five companies next season. The greater portion will have new books. The entire month of August will be devoted by Mr. Dody to the rehearsing of these companies. Dody last season staged all of the Hurltig & Seamon numbers. His work has created favorable comment all along the line. One of the H. & S. shows has twenty-seven numbers.

The Jacobs & Jermon chorus ladies next season will all be professionals. No shop girls or factory hands will be drafted for the ensemble work. Dody will have the engaging of them under his personal supervision. Jacobs & Jermon state that they don't care if they pay as much as \$20 per or more for the choristers.

The Gordon-North Amusement Co. has engaged Edgar Temple as general stage director. Mr. Temple will be with the firm the year round. He will devote his time in the off season to staging vaudeville turns for the firm and free lancing. Mr. Temple is a stage director of experience, having handled the Hippodrome productions for a number of years and previous to that staged a host of pieces for the largest "\$2 managers."

NO S. & H. CIRCUIT.

Rumors flew thick and fast on the Rialto this week that everything had been cut and dried for a third burlesque circuit, embracing at least thirty of the Stair & Havlin houses next season. It was also reported Dave Marlon, who intends to leave the Eastern Wheel at the end of the current season, would be engaged as general producer.

Again it was said that the shows would play the S. & H. time at 10-20-30 and that the attractions would be a combination of musical comedy and burlesque. Furthermore Dame Rumor buzzed that John and Emma Ray, formerly under the S. & H. banner for years, were now under contract and would head one of the proposed burlesque organizations.

To a VARIETY representative George H. Nicolai, general manager of S. & H., branded each report as untrue. He said that time for numerous legitimate attractions had already been booked up for next year.

Mr. Nicolai further stated that some of the S. & H. houses which had outlived their usefulness, would not be found on their circuit next season, and that his office would be in a position to offer an attraction at least forty weeks' time.

OUT OF TERRE HAUTE.

Terre Haute, Ind., Jan. 24.

From present indications the burlesque shows which have been playing Sunday engagements at the Park here, are at an end. Under the old arrangement the Saturday night jump from St. Louis to Indianapolis was broken by filling in here Sunday, and doing a good business. East St. Louis is favored with the Sunday business now.

Three "turkey" shows were booked but after being billed, two went to pieces before arrival and one after arrival here without giving a show. In consequence the Park has been dark since the first of the year.

DELAY CAUSES REFUND.

Omaha, Neb., Jan. 24.

Max Spiegel's "The Winning Widow" company was late in getting into town from Minneapolis last Sunday and the matinee performance was not started until 4 o'clock that afternoon.

Several hundred dollars had to be refunded at the box-office from patrons who became impatient. The company came by special train over the Chicago and Northwestern.

Max Spiegel when seen in New York, stated his attorneys had been notified to start an action against the Chicago and Northwestern R. R. for recovery of the amount that the company lost by not being able to get into the theatre on time.

FIGURES PLACE REEVES SECOND.

Cliff Gordon is still willing to wager \$500 that "The Merry Whirl" holds the box office record at the Columbia. Gordon is waiting to hear from Al Reeves, who claims his show set a new mark there.

The figures spoken of during the past week in regard to the Columbia house record give the three highest totals as "The Merry Whirl" \$8,186; Al Reeves Show, \$8,018, and Dave Marlon's "Dreamlanders," \$8,005.

It is barely possible that Cliff had a little inside info on the figures before offering to bet his bankroll last week.

J. J. BUTLER SERIOUSLY ILL.

As Harry Martell was getting ready to take a train to Chicago Monday morning to attend the meeting of the directors of the Empire Circuit (Western Burlesque Wheel) at the Folly theatre, a wire was received from the bedside of James J. Butler, president of the board, saying his condition has taken a serious turn.

The meeting was immediately postponed, this being the second time President Butler's illness cancelled the session. No date will be set until Mr. Butler is out of danger.

WESTERN SHOWS HARD HIT.

Notwithstanding all reports to the contrary, some of the Western burlesque wheel shows are not reaping the harvest the little birds have chirped to be falling their way. Several in particular have been hard hit within the past few weeks.

Just what has caused the sudden falling off has not been determined, yet the box office statements have shown quite a decrease from former figures.

The poor business is noticeable in territory heretofore profitable to the Western shows.

It is reported at least ten of the Western Wheel shows are behind on the season, and have not yet paid off the initial investment, in very few instances reaching anything like a substantial figure.

"TURKEY" GETTING READY.

Dave Gordon is going to follow in the footsteps of his brother and become a burlesque producer. He has made arrangements to send out a "turkey" burlesque show over the Stair & Havlin time for the remainder of the season. Associated with the younger Gordon in the enterprise will be Sam Howard and Abe Berman.

The trio have engaged Joe Emerson as principal comedian. May West is to be the soubret. The scenery and costumes are those that served for "The Majestics" earlier in the season. A new book and numbers will be secured. The show will be ready to take to the road in about a fortnight.

PAT WHITE AN EASTERNER.

Pat White has been signed for the balance of the season by the "Vanity Fair" Company. He joined the show this week, replacing Joe Emerson.

Next season White will be seen in one of the Hurltig & Seamon shows, having signed a contract with that firm for a number of years.

THE WAIL OF THE HICK

BY JOHN J. O'CONNOR.

(Wynn.)

"There you are," said the hick, as he went south with my cigarettes, at the same time producing a long document. "There you are, all set up in both alleys. A complete set of plans made out in our name, riveted, iron bound and ready to hock."

"There's the Declaration of Independence on one side, a marriage license on the other and a death notice in the middle. That's where me and the Cribbage kid comes in. You see it's this way, that Alhambra thing is all off. That guy in the box office don't own the slab at all."

"I'm down on Broadway hangin' around the Putnam buildin' when I meets up with a fellow named Rellly who's workin' in a Jew act. Between you and I, it's a phony monacker. Anyhow, we gets talkin' and he steers me around to a dinky little place that looks like a hop joint and a hideaway pool-room thrown together. There's a flock of form sheets on the walls and a lookout kid on a big chair, calling up the entries and all that. My friend takes me over to the kid and tells him I'm a big act from the west."

"The kid gives me the once over and takes my name and address. He puts me over the Bertillon route and just when I figures I'm goin' to be sloughed in the hoose-gow the kid gets an office over the wire and blows inside to see the operator. My friend takes me out and tells me I'm sure to land the big time and I'm thinkin' all the time that he's a shilliber for the stir when he explains that this was a bookin' agency, which is a place where they sell the actor's services and do a kitty stunt themselves rakin' down a cut for their trouble."

"I was beginnin' to take an awful likin' to his noba when he spoils by makin' a petty larceny touch for a two case note. What I told that stiff was a shame. Can you imagine? Here I'm playin' this come-on guy for straight, place and show and he hands me the needle."

"Well, to make a long story short, I gets a phone call over at Murray's to come right down to Mr. Kaplan's office, and, figurin' his yes-man was tryin' another route to my kail, I lit into that kid and pulled a new string of commandments on him and he switches old Kaplan on himself. I started in and called him everything from a moll-buzz to a road agent and at the finish he tells me he just must have my act and he'll go the price a boost for five bucks."

"I go down and he hands me this contract. It calls for a three day frolic up at Rotterdam Junction. Kaplan says all the big managers drop up there to look over his shows and tells me the jump is only four-fifty and me and Cribbage is to get fifty iron men and better times to follow."

"We're leavin' tonight on the milk train, ridin' blind baggage. The guy wants pictures, so I must take some. Cribbage is bringin' the one he had taken last winter up at College Point with the mob. See you week after next. S'long."

(To be Continued.)

STOCK

PAYTON TAKES PEOPLE'S.

When the spring birds fly into town Corse Payton and his Lee Avenue stock company will waft into Manhattan from Brooklyn.

Corse signed a lease this week on the People's Theatre, 104 Bowery, near Spring street, and will open there about April 1.

Payton first put over a winner when he had the Academy, but his Grand Opera House regime failed to bring in the bacon. Down on the Bowery Corse expects to prosper. The People's has been occupied by the Yiddish Players in repertoire, but it is understood that the latter have failed to make it pay.

Corse's Lee Avenue seems to be right in the way of a project which the city dads of Brooklyn want to put over. Rather than have his profits taken away with at least 150 seats being removed when the city takes possession, Corse intends to sell 'em the "hull derved business."

LEADING IN SYRACUSE.

Syracuse, Jan. 24.

Announcement is made that when the Nathan Appell stock company inaugurates its winter stay at the Wieting Opera House here Feb. 26, Louis Leon Hall, now with Corse Payton's Newark company, and Grace Hamilton, will have the leads.

STARTING AT ELMIRA.

Elmira, N. Y., Jan. 24.

A new musical company, under Geo. H. Vandermark's management, opens at the Colonial, Jan. 29, with "The Telephone Girl" as a starter.

PATERSON STOCK BLOWS.

Paterson, N. J., Jan. 24.

A notice has been tacked on the bulletin board at the Empire Theatre here that the stock company playing under A. M. Bruggemann's management, will close in another week.

It is understood that a lack of harmony among the principals is responsible for the termination of stock.

The house formerly played "pop" vaudeville.

The future policy has not been announced.

RESIGNS THE LEAD.

Erie, Pa., Jan. 24.

Richard Allen, leading man of the Erie Players, has handed in his "two weeks' notice." His successor has not been announced.

Business has been satisfactory. James O'Neill and Harry Fisher joined the company this week.

Vincenzo Gambardella, a graduate of the Naples Conservatory of Music, is the conductor of the Manila (P. I.) Symphony Orchestra.

Augusta Cottlow, meeting with success on her tour of the northwest and southwest, will go to the Pacific Coast before returning east.

Alexander Heinemann, the German lieder singer, is announced to sing in and around New York during the remainder of January and February.

STOCK CO. MOVES.

With a "pop" vaudeville policy announced for the Richmond theatre, Stapleton, L. I., Jan. 29, acts booked by the Family Department of the United Booking offices, Wm. Malley, manager of the Richmond stock company, after a successful twenty-three weeks' engagement on the island, will take the entire company to Rand's Opera House, Troy, where it will open Feb. 5. A new leading man will be engaged. Otherwise the company will comprise Blanche Shirley, leads; Norman Wendell, DeWitt Newing, Richard Clark, Sophia Allen, Winona Bridges, Edwin Denison, stage director.

The Richmond will be conducted under William H. Currie's management.

MUSICAL STOCK INSTEAD.

Paterson, N. J., Jan. 24.

Having found dramatic stock unprofitable, the management of the Empire will change the policy and install musical stock, a company of comedians and chorus girls being recruited in New York this week.

GRACE HUFF LEADING.

Philadelphia, Jan. 24.

Florence Gear, leading woman of the American Stock company, will be succeeded Jan. 29 by Grace Huff.

BARBOUR, STAGE DIRECTOR.

Providence, Jan. 24.

Lawrence Barbour, who closed with the Bridgeport stock, was immediately secured by Spits & Nathanson for their new company here, as stage director.

The exact date of the Empire stock opening will be March 5, when "Mid-Channel" will be produced. Additions to the company this week were Dora Booth, Roy Phillips and Frances Shannon.

"POP" STOCK CAST.

At the Odeon, Clinton street, a "pop" vaudeville theatre, where the first three days are given over to stock lasting one hour and a half with a matinee and two shows at night are Isabelle Evesson as leading woman, Elsie Niemeyer, Henry B. Forbes, Noel Travers, Frank Kendrick, Harry Sedley, Vida C. Sidney, Virginia Allen, Irene Metcalf, Harry L. Larabee.

With Alfred Hertz conducting, the Metropolitan Opera Company presented another novelty Jan. 13 when Leo Blech's comic opera, "Versiegelt," was produced. It ran fifty minutes.

Edouard Dethier, violinist, and Avis Putnam have announced their wedding.

Amy Woodford-Finder, English composer, is arranging for a pleasure trip to the United States.

Constantino, tenor of the Boston Opera Company, goes to Havana next month for an engagement. He will then proceed to South America where he will sing until next August. He will receive \$2,500 each time he sings at Buenos Ayres.

Frederic Fradkin, the 19-year-old violinist, who was here last January, has gone to Brussels for a series of concerts. Fradkin announces that he will return to the United States.

Namar-Toye, a young California girl, makes her first public appearance in Carnegie Hall, Feb. 10, with the Russian Symphony Orchestra.

LYCEUM AND CONCERT

LEIDER SINGER OPENING.

Alexander Heinemann, the Leider singer, makes his first appearance of the season at the Hippodrome in a concert with the Volpe Orchestra. The assisting artists will be Charlotte Macconda, soprano, and Albert Spaulding, violinist.

Feb. 11 he will give a recital at the Belasco theatre, leaving immediately after for a long trans-continental tour lasting until May. He then sails for Berlin to fill engagements.

Yolando Mero, the Hungarian pianist, after a concert tour of Europe with Fritz Kreisler, violinist, is in the City of Mexico for a series of concerts.

Joseph Hofmann gives his only recital of the season, Jan. 28, at Carnegie Hall, New York.

The Pasmore Trio, instrumentalists, are now making their second annual concert tour, playing southern dates at present.

The Cincinnati Symphony Orchestra is booked for an appearance in Orchestra Hall, Chicago, Feb. 7-8.

Josef Lhevinne the Russian pianist, is now filling a concert tour through the midwest and south.

William Beck, baritone in Henry W. Savage's "Girl of the Golden West," has been engaged by Oscar Hammerstein to sing in the English premiere of "Don Quichotte."

The Mendelssohn Choir of Toronto is booked for two concerts in New York in conjunction with the Theodore Thomas orchestra Feb. 27-28.

Lilla Ormond will retire from the concert field after this season. She is to be married in the spring.

Edyth Walker, the American prima donna, has announced she has taken up permanent residence in Berlin.

John J. Burke, of Salt Lake City, is singing the leading tenor role in "Lucia" during the carnival season in Turin, Italy, which began Dec. 22 last and will last until Feb. 25.

George Henschel, after his second tour of Germany, is going back for a third trip. He may then go to South Africa to sing there during the month of June and spend three months' teaching.

An American tour has been arranged by M. H. Hanson for Gottfried Galston, the European pianist.

Leon Rains, Germany's leading basso, is having a tour arranged for America for 1913.

Arturo Toscanini, conductor of the Metropolitan Opera Co., owing to his three months' engagement in Buenos Ayres next summer, has declined the proffered conductorship (by cable) of the festival concerts in Berlin next summer.

Dr. Carl Muck is to receive \$25,000 as conductor of the Boston Symphony Orchestra next season, added proof that orchestra directors and the work more profitable than selling books.

Adolph Muhmann, formerly of the Metropolitan Opera, has been asked to give a series of concerts on a spring tour through the east.

Bonci, the Italian tenor, was asked to become the impresario of a company to produce opera in English in New York. The men behind the project offered one year's guarantee. Bonci wanted three. Bonci did not appear at his Pittsburgh concerts last week, owing to an attack of laryngitis. His condition is not serious.

Felix Von Weingartner, the Munich conductor, who is to direct the performances of "Tristan and Isolde" in New York, Boston and San Francisco, will sail for New York Jan. 30.

The Boston Opera Company is giving a larger number of performances outside the Hub this season than it did last year.

Mary Jungmann, contralto, a student of Lionel Robarts, who has been singing in Vienna and Prague, has been engaged for the Metropolitan Opera here.

Mrs. Fannie Bloomfield Ziesler, the American pianist, has started on an extended European tour.

Mme. Eleonora de Caceres, who has been touring Australia with the Melba Grand Opera Company, has returned to America and joined the Chicago Grand Opera Co.

Maude Valerie White, English song composer, now in Rome, contemplates a tour of the United States soon. A tenor will be secured for her New York debut.

SINGING LINGUIST.

Yvonne de Treville, the American soprano, formerly with the Henry W. Savage companies, who sings in Carnegie Hall, Jan. 27, will then go to Boston for an engagement. She has a complete repertoire in four languages and sings in fifteen different tongues.

PRIZE OPERA IN FEB.

The orchestra score of "Mona," Horatio Parker and Brian Hooker's \$10,000 prize opera, said to be a difficult one, has been delivered to the Metropolitan Opera House and rehearsals will start soon.

The opera is expected to be produced about Feb. 19.

Pauline Moyer, the young Chicago pianist, after a long stay in Berlin, has returned to her home in this country. She is booked for a series of recitals next month in Iowa.

Agnes Berry has joined the Chicago Grand Opera Company.

Tomaso Equil, the American tenor, has concluded his contract with the Italian Grand Opera Co., appearing in special performances in Dublin, and comes to America for a tour of the Midwest. Later he goes to Germany for Ledner & Mahler to appear in Wagnerian music dramas.

There is some doubt whether the Spring Music Festival, Denver, will be given this year as there remains a small deficit of last spring to be made up. If arranged, either the Damrosch, Minneapolis or Russian Symphony orchestras will be secured.

OBITUARY

Edmund Day, the playwright, died Jan. 21, at his home in Brooklyn, aged 45. He is survived by a wife and a daughter of ten.

Paris, Jan. 15.

Kitty Coratti, an English dancer employed at a night cafe at Montmartre, died under mysterious circumstances Jan. 7, at her lodging in the Rue St. Honore, Paris. She was in the habit of leaving her room late every evening for her work, returning at eight the next morning. Sunday midday the landlady saw a light still burning in her tenant's bedroom, and on entering found Miss Coratti's lifeless body on the floor. She was a sufferer from heart disease.

Cincinnati, Jan. 24.

Charles Shay, formerly a manager at New York, Philadelphia and Wheeling, W. Va., died here.

Centerville, Ia., Jan. 24.

Isaac Payton, manager of the Isaac Payton Stock Company, died Jan. 10 of apoplexy. Mr. Payton was a well-known stock manager and actor. He was associated with the Spooner and Payton stock companies in Brooklyn in 1901.

Chicago, Jan. 24.

J. E. Rogers, a prominent hotel man of Minneapolis, and a half owner of the Unique theatre in that city, died during an operation this week. Fred Lincoln, general manager of the Sullivan-Considine Circuit, associated with Rogers in the ownership of the Unique, attended his funeral, which occurred Wednesday.

BILLS NEXT WEEK (Jan. 29)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

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

(Agencies booking the houses are denoted by single name or initials, such as "Orpheum," "Orpheum Circuit," "U. B. O.," "United Booking Offices," "W. V. A.," "Western Vaudeville Managers' Association (Chicago)," "S-C," "Sullivan-Conside Circuit," "P." "Pantages Circuit," "Loew," "Marcus Loew Circuit," "Bern," "Freeman Bernstein, (New York)," "Clan," "James Clancy (New York)," "Mardo," "Fred Mardo (Boston)," "M." "James C. Matthews (Chicago)," "Hod," "Chas. E. Hodkins (Chicago)."

NEW YORK

FIFTH AVE (u-b-o)
(All woman bill)
(Running order)
Kaufman Sisters
Melody Lane Girls
Hayes & Johnson
Kaufmann Troupe
Hilda Hawthorne
Stewart & Alexander
Gracie Hazard
Boston Fadettes
Lydia Barry
Nettie Carroll Trio

HAMMERSTEIN'S

(u-b-o)
Houdini
"Dinklespie's"
Christmas"
Daisy Harcourt
Musical Cuttys
Marshall Montgomery
Will Rogers
Bert Melrose
Clark & Bergman
Martine Bros
Miller & Lyle
Avery & Hart
Chalk Saunders
Rogers & Green

COLONIAL (u-b-o)

"The Antiquary Girl"
Cesare Noel
Fred Gerner & Co.
Homer Miles & Co.
Mr & Mrs Jimmy
Barry
Kalmor & Brown
Paul LeCroz
Schenck Bros.
Irene Dillon

ALHAMBRA (u-b-o)

Madlyn Arbuckle
& Co.
Yvette
Harry Tighe & Co.
Williams & Van Al-
steyne
Kajiyama
Grant & Hoag
Chick Sales
Four Bards

BRONX (u-b-o)

Julius Steger & Co.
Eddie Leonard &
Mable Russell
Wilbur Mack &
Nella Walker
Joe Jackson
Linden Beckwith
Gardner & Stoddard
Seven Pichannas

AMERICAN (loew)

Edwards & Co.
Henry & Lewis
Gus Campbell
Murphy & Francis
Harry Brown & Co.
Marie Dreams
Caron & Herbert
2d Half
Bert & Lottie Wal-
ton
Fred Peters
Dora Ronca
Scheppe's Circus
Mab & Weiss
Marie Hart
Arthur Deming

LINCOLN SQ. (loew)

Tucker
Nine Krasy Kids
Harry Brooks & Co.
Anderson & Glines
The Bellemontes
2d Half
Niblo & Reilly
Marie Dreams
Howard Truesdell &
Co.
Coate & Marguerite
W S Harvey & Co

GREENLEY SQ. (loew)

Harry Gilbert
Morrie & Beasley
Marie Hart
Estelle Wordette &
Co
Wm Morrow & Co
(2d half to fill)

NATIONAL (loew)

Hyde & Williams
Niblo & Reilly
Squaring Accounts
Howell & Scott
2d Half
Tucker
Morris & Beasley
Hope Booth & Co
Henry Lewis
Woodward's Animals

SEVENTH AVE. (loew)

Mab & Weiss
Griff
Robt. Hildreth &
Co
Grace Edmonds
Three Mori Bros
2d Half
Princeton & Yale
Harry Cutler
Ed Jose & Co
Cook & Stevens
The Bellemontes

YORKVILLE (loew)

Jones & Grant
Bothwell Browne
Howard Truesdell &
Co
DeWitt & Johnson
Scheppe's Circus
2d Half
Murphy & Francis
Bothwell Browne
Edwards & Co
Monarch Comedy
Four
Caron & Herbert

PLAZA (loew)

Freeman Bros
Rena Grae
Force & Williams
Bill Dawson
2d Half
Black & Jones
Musical Stoddards
Wrong Flat Co
Martha & Olly

GRAND ST. (loew)

Field Barnes
Cleary & Tracey
Sampson & Douglas
Murry Livingston &
Co
Makersenka Duo
Togo & Genevieve
2d Half
Alice DeGarno
Creighton Bros
Roubie Sims
Celeste & Co
(Two to fill)

WADSWORTH (u-b-o)

The Bijouves
Madelyn Shone
Kelly & Adams
Travers & Lorenz
Norma Merrill
Myron Baker Troupe
2d Half
Pollard
The Cleverlands
Ivy & Ivy
Harry Holman & Co
Dan J Harrington
Duffin Redcay
Troupe

BROOKLYN. (u-b-o)

Brice & King
"Romance of Un-
derworld"
Bonita & Lew Hearn
Arthur Deagon
Night in Turkish
Bath
Martineti & Sylven-
ter
Gordon Highlanders

BUSHWICK (u-b-o)

George Lashwood
Jane Courthorpe &
Co
J. C. Nugent & Co.
Barnes & Crawford
Lyons & Yocco
Sping & Welch
Sansome & DeLisle
Three Ernests
Johnny Dove

GREENPOINT (u-b-o)

Emma Dunn & Co.
Walter C. Kelly
Chas. Evans & Co.
John & Mae Burke
Jimmie Lucas
Aerial Bartlett

COLUMBIA (loew)

Musical Stoddards
Ralph Locke & Co
Bert & Lottie Wal-
ton
Deep Stuff McGee
Celeste & Co
2d Half
Hyde & Williams
Rose & Adams
Godfrey & Hender-
son
Vedder & Morgan
Harry Sylvester

JONES (loew)

Golden & Miller
M. & Mrs Joe Bar-
rett
Harry Sylvester
(Two to fill)
2d Half
Rena Grae
Deep Stuff McGee
Harry Brooks & Co
Ralph Locke & Co
Togo & Genevieve

LIBERTY (loew)

Rose & Adams
Tommer & Hewins
Coate & Marguerite
Alice DeGarno
2d Half
Freeman Bros.
Force & Williams
Makersenka Duo
Riffner & Cook

FULTON (loew)

Sweeney & Rooney
Olivetti Troubadours
Hope Booth & Co
Cook & Stevens
W. S. Harvey & Co
2d Half
(To fill)

FIFTH AVENUE (u-b-o)

Flying Weavers
Poly Carpio
Eva Allen
Mott & Maxfield
Monstrott & Cor-
win

2d Half

Probel & Ruge
Allen & Clark
Murphy & Andrews
Eva Allen
(One to fill)

OXFORD (u-b-o)

Barnell
Elliott & West
King Williams &
Dogs
Gulset
Smilette Sisters
2d Half
Canard Bros
Two Shermans
Day & Golfort
Ziska & Saunders

AMSTERDAM, N. Y. (u-b-o)

Edward Todd
The Stillmans
Taddy & Everett
DeWara Comedy
Circus

2d Half

Holden & LeClaire
Fullerton & Fuller
Sisters
(Two to fill)

ATLANTA.

FORSYTH (u-b-o)
Armits & Burke
Rawls & Von Kauf-
man
Edna Luby
Redway & Lawrence
Van Bros.
Planophend Min-
strels
Strength Bros.

ATLANTIC CITY.

YOUNG'S PIER (u-b-o)
Eugene Ahern & Co.
Ford & Laird
Barry Halvers & Co.
Hess Sisters
"Ela Nibe"
Doo O'Neill
May Ooley
Hercules Bros.

AUBURN, N. Y.

BURTIS GRAND
(u-b-o)
Gordon Brothers
Northlock & Niles
Eagle & Ryan
Margaret Ryan
Arrell Brothers
(One to fill)

2d Half

Toddy & Everett
Eagle and Gili
Moss & Fry
Three Ernesto Sias-
ters
(One to fill)

AUGUSTA, ME.

AUGUSTA OP.
Great Henri French
2d Half
Geo. Fredo
Anita Primrose

BALTIMORE.

MARYLAND (u-b-o)
Jord L. Sullivan
Rice & Cohen
Courtney Sisters
Jarow
Six Abdallahs
Dewitt, Young &
Sister
Kimberly & Hodg-
kins
"The Hold Up"

BATTLE CREEK.

BIJOU (w-v-a)
(Open Sun. Mat.)
Top O' World Danc-
ing
Guarro & Carmen
Jere Sanford
"Two to fill"

BAY CITY, MICH.

BIJOU (w-v-a)
(Open Sun. Mat.)
Five Musical Byrons
Vera DeBassini
Mardo Trio
Wilson & Doyle
Archer & Carr

BILLINGS.

(Breaking jump s-o
circuit from Winni-
peg to Butte)
ACME (s-c)
(Jan 31-Feb 1)
Mosetto & Co
Kashman & Sloane
Powell Howard &
Co
Carl Randall
La Petite Revue

BIRMINGHAM.

MAJESTIC (w-v-a)
Schoen's "School
Kids"
Romano Brothers
Blossom Robinson
Mile. DeOesch

BOSTON.

Princesses Rajah
Bert Leslie
Billy Gould & Belle
Ashlyn
Isakara Japanese
Troupe
Pay
Two Coleys &
Fay

CHATTANOOGA.

MAJESTIC (u-b-o)
Herbert & Germaine
Trio
Three Juggling
Millers
Mape & Louie
Haggerty & Hobbs
Temple & O'Brien

CHICAGO.

MAJESTIC (loew)
Bayes & Norworth
Scott & Keane
Trovato
Fedorson Bros
Lindor Trio
Pauline Moran
Chas. & Fanny Van
The Saytons

EMPRESS (s-c)

John & Emma Ray
The McGreevys
Four Entertainers
Mme. DeFalliers
Hopkins & Axtell
Robbie Gordon
Les Fraed Nad

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Hopkins & Axtell
Robbie Gordon
Les Fraed Nad

ORPHEUM (loew)
Mans & Snyder
Mrs Allen
Larkins & Burns
Jack Symonds
Dow & Dow
The Fortune Hunt-
ers
Three Musketeers
Pearl Tangley
2d Half
Goff Phillips
Lowe & Edwards
Moore & Elliott
Bessie LaCount
Nine Silly Scholars
Sanberg & Meeker
Pearl Tangley

BRIDGEPORT, CONN.

POLI'S (u-b-o)
McConnell & Simp-
son
Caitnell & Harris
Three White Kuhnns
Howards Ponies
The Smith Sisters
Great Apollo

BUFFALO.

SHEA'S (u-b-o)
Geo. Primrose
"Scrooge"
Mrs. Gene Hughes
& Co
Onetta Sisters
Sam Holdsworth
H. T. MacConnell &
Co
Stapp, Mehlinger &
King
Meehan's Dogs

BUTTE.

EMPRESS (s-c)
Alito Bros
Coy DeTrickey
May Devlin & Co
The Stantons
Maxwells Dancing
Girls

CALGARY, CAN.

EMPIRE (p)
(Open Thurs. Mat.
Feb. 1.)
Nichols Nelson
Troupe
Held's "Childhood
Days"
Shubert Musical
Four
Allman & Nevins
Alf Ripon

CELESTINE, N. Y.

MAJESTIC (w-v-a)
Schoen's "School
Kids"
Romano Brothers
Blossom Robinson
Mile. DeOesch

CHATTANOOGA.

MAJESTIC (u-b-o)
Herbert & Germaine
Trio
Three Juggling
Millers
Mape & Louie
Haggerty & Hobbs
Temple & O'Brien

CHICAGO.

MAJESTIC (loew)
Bayes & Norworth
Scott & Keane
Trovato
Fedorson Bros
Lindor Trio
Pauline Moran
Chas. & Fanny Van
The Saytons

CHATTANOOGA.

MAJESTIC (u-b-o)
Herbert & Germaine
Trio
Three Juggling
Millers
Mape & Louie
Haggerty & Hobbs
Temple & O'Brien

CHICAGO.

MAJESTIC (loew)
Bayes & Norworth
Scott & Keane
Trovato
Fedorson Bros
Lindor Trio
Pauline Moran
Chas. & Fanny Van
The Saytons

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Robbie Gordon
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Camille Ober
Hermine Shone &
Co
Lou Anger
McDevitt Kelly &
Lucy
Siems
Du Gross Trio

EMPRESS (s-c)

(Open Sun. Mat.)
Ballarini's Dogs
Alto Bros
Walter Willis &
Beauties
Barnes & Barron
Mr & Mrs Frederic
Voecker

CLEVELAND.

HIPPODROME (u-b-o)
Gordon Brothers &
Kangaroo
Henry Olive & Co.
"Five Melody
Maid" & a Man.
Gerald Griffin & Co
Pay L. Royce
Kitmaura Japs
Clarice Vance
Pauline

COLORADO SPRINGS

MAJESTIC (s-c)
(Open Sun. Mat.)
Dunbar & Turner
La Basque Quartet
H. T. MacConnell &
Co
Stapp, Mehlinger &
King
Meehan's Dogs

COLUMBUS, O.

KEITH'S (u-b-o)
"Leading Lady"
Jewel's Mannikins
Thomas & Hall
Bixley & Lerner
Nevins & Erwood
Manford & Thomp-
son
Adonis & Dog
The Rexos

MAJESTIC (w-v-a)

Treat's Seals
Ferguson & North-
lane

DALLAS.

MAJESTIC (w-v-a)
(Open Sun. Mat.)
Five Armanis
Nedeveld's Riding
Monk
Bloomquist Players
Bootblack Quartette
Melvin Brothers
DeVine & Williams
Leonard & Drake

DAVENPORT, IA.

AMERICAN (m)
Frederick V Bowers
& Co
Chas Lindholm &
Co
Fields & La'Della
Three Dixie Girls
Lyndon & Dorman

DERBY, CT.

STERLING (u-b-o)
Lindy Lee
5 Musical Nosses
Hasson & Eddie
Gardner

CHATTANOOGA.

MAJESTIC (u-b-o)
Herbert & Germaine
Trio
Three Juggling
Millers
Mape & Louie
Haggerty & Hobbs
Temple & O'Brien

CHICAGO.

MAJESTIC (loew)
Bayes & Norworth
Scott & Keane
Trovato
Fedorson Bros
Lindor Trio
Pauline Moran
Chas. & Fanny Van
The Saytons

EMPRESS (s-c)

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The McGreevys
Four Entertainers
Mme. DeFalliers
Hopkins & Axtell
Robbie Gordon
Les Fraed Nad

MILES
"Postal Card Al-
bum"
Gasch Sisters
Three Donalds
Francesca Redding
& Co
Ambros's Lions
(One to fill)

DUBUQUE, IA.

MAJESTIC (w-v-a)
(Open Sun. Mat.)
Arthur Lavine & Co
Vann & Pierce
Hans Hampton & Co
Elliott Bros
Redwood & Gordon
John Zimmer

DULUTH.

ORPHEUM
(Open Sun. Mat.)
Robt. T. Haines &
Co.
Rice & Prevost
Nevins & Gordon
Lancton & Lucier
Armstrong & Glad-
dings
Sue Smith
Claude Rood

EMPRESS (s-c)

(Open Sun. Mat.)
Waterbury Bros. &
Tenny
Fol-de-rol Girls
Geo. Auger & Co
Josie Flynn
Anita Barling

EAST ST. LOUIS.

MAJESTIC (w-v-a)
(Open Sunday Mat)
Jock McKay
Ernest Carr & Co
Alvo Troupe
The Glocks
Ethel May Barker

ELMIRA, N. Y.

MAJESTIC (u-b-o)
Clucas & Jennings
Arthur O'Brien &
Co
2d Half
Rose & Montrose
Buckley Martin &
Buckley

EMPIRE (p)

(Open Thurs. Mat.
Feb. 1.)
Nichols Nelson
Troupe
Held's "Childhood
Days"
Shubert Musical
Four
Allman & Nevins
Alf Ripon

CELESTINE, N. Y.

MAJESTIC (w-v-a)
Schoen's "School
Kids"
Romano Brothers
Blossom Robinson
Mile. DeOesch

CHATTANOOGA.

MAJESTIC (u-b-o)
Herbert & Germaine
Trio
Three Juggling
Millers
Mape & Louie
Haggerty & Hobbs
Temple & O'Brien

CHICAGO.

MAJESTIC (loew)
Bayes & Norworth
Scott & Keane
Trovato
Fedorson Bros
Lindor Trio
Pauline Moran
Chas. & Fanny Van
The Saytons

EMPRESS (s-c)

John & Emma Ray
The McGreevys
Four Entertainers
Mme. DeFalliers
Hopkins & Axtell
Robbie Gordon
Les Fraed Nad

EMPRESS (s-c)

John & Emma Ray
The McGreevys
Four Entertainers
Mme. DeFalliers
Hopkins & Axtell
Robbie Gordon
Les Fraed Nad

EMPRESS (s-c)

- Marcelline**
Gilmore Sisters &
Brigham
Billy Ray
- HOUSTON.**
MAJESTIC (w-v-a)
(Open Sun. Mat.)
Brenk's Models
Leslie Morocco & Co
Tuxedo Comedy
Four
Kramer & Spillane
Dick & Dollie Mer-
rigan
Ward & Weber
Brooks & Carlisle
- COZY (hod)**
(Open Sun. Mat.)
La Monthe's Comi-
ques
McDonald Trio
Bealie Leonard
Alvia & Alvia
- INDIANAPOLIS.**
KEITH'S (orpheum)
(Open Sunday Mat.)
Eva Tanguay
Edwin Stevens & Co
International Polo
Teams
Burns & Fulton
Jones & Mayo
Paul Barnes
Three Brownies
- ITHACA, N. Y.**
STAR (u-b-o)
Rose & Montrose
Albert's Polar Bears
2d Half
Clucas & Jennings
Gordon Brothers
- JACKSONVILLE.**
ORPHEUM (w-v-a)
(Open Sun. Mat.)
Five Columbiana
Herbert & Willing
Alec Craig
Davey & Everson
Carano Trio
- JOHNSTOWN, PA.**
MAJESTIC (u-b-o)
Muriel Window
William Raymore &
Co.
Great Howard
Major & Roy
- KALAMAZOO.**
MAJESTIC (w-v-a)
Johnson's Travelers-
Fanny Rice
Millard Bros.
Greve & Green
Elizabeth Otto
- KANSAS CITY.**
ORPHEUM
(Open Sun. Mat.)
Adams & O'Donnell
Ed. Reynard
Masie King & Co.
Van Dyke Trio
Bergott & Lillip-
tians
Harvey DeVora Trio
John McCauley
- EMPRESS (s-c)**
(Open Sun. Mat.)
The Juggling Ban-
nons
Reeves & Bradcome
Moore & Palmer
Tom Smith
Kenny & Hollis
Ed Bimberg & Tel.
Girls
The Falcons
- KNOXVILLE.**
GRAND (w-v-a)
Witt's "Killarney
Girls"
Edward Zoeller
Troupe
Sallisbury & Benney
Von Hoff
One to fill)
- KNOXVILLE, TENN.**
GAY ST. (u-b-o)
Warren Hatch & Co
3 Pendleton Sisters
(Two to fill)
- LANSING, MICH.**
BIJOU (w-v-a)
Rozella Minstrels
Earle Dewey & Dolls
Four Harmony
Kings
University Four
Waldo Bros
- LEAVENWORTH.**
(w-v-a)
Huntress
Denoyer & Danie
Miko & Miko
Finn & Ford
Glady's Correll
2d Half
Charles Herrera
Musical Fredricks
Seymour & Robinson
Nick Conway
Marie Dorr
- LEWISTON, ME.**
MUSIC HALL (u-b-o)
Lane & Kinney
7 Castelluccias
Ott & Nelson
- 2d Half**
Dio's Circus
The Baldwin
Gavin & Platt
- LEWISTOWN, PA.**
PASTIME (u-b-o)
Dolly Marshall
Majestic Trio
2d Half
Great Otto
Dunlap & Falk
- LINCOLN.**
ORPHEUM
"Everywife"
Brown, Harris &
Brown
W. B. Patten & Co.
Ethel McDonough
Chas. Sharpe
Carl Gross
- LITTLE ROCK.**
MAJESTIC (w-v-a)
Kenny, Nobody &
Platt
Musical Lunds
Marcelline
Gilmore Sisters &
Brigham
Billy Ray
2d Half
Maurice Freeman &
Co.
Buford, Bennett &
Buford
Zara Carmen Troupe
Strolling Players
Balden
- PITTSBURGH, PA.**
BROAD ST. (u-b-o)
Great Otto
Spencer & Williams
Edny Bros. & Co
- 2d Half**
Chester Jones
Dolly Marshall
Winkler Kress Trio
- LOS ANGELES.**
EMPRESS (s-c)
(Open Sun. Mat.)
Deas & Price
W. J. Coleman
Elin's Isle
Gruet & Gruet
Sarnthaler Troupe
Maglin Eddy &
Nichol
- PANTAGES**
Mack & Leone
Mijares
Maroo Twins
Aubria Rich
Georgia Trio
Gudalope
- LOUISVILLE.**
KEITH'S (orpheum)
(Open Sunday Mat.)
Chip & Marble
Conlin Steele & Carr
Hickley's Circus
Ed Morton
4 Elles
Wright & Dietrich
Three Lyres
- HOPKINS (s-c)**
(Open Sun. Mat.)
Lawton
Holmes & Reilly
Mayor & MacLure
Roach & McCurdy
4 Richardson Troupe
- LOWELL, MASS.**
KEITH'S (u-b-o)
Banks Brosale Duo
Norman Touney
Orlole Trio
- MANCHESTER, N. H.**
AUDITORIUM
(u-b-o)
Australian Wheel-
ers
The Baldwins
Gavin & Platt
2d Half
Steiner Trio
Ott & Nelson
Gardner & Vincent
- MEMPHIS.**
ORPHEUM
Greasy & Dayne
Lily Lena
Christine & Louise
Karl Emmy Pets
Delro
Wynn Bros.
Clover Trio
- MERIDEN, CT.**
POLIS (clan)
Rita
Alvin & Lloyd
Turner, Shea &
Potter
2d Half
Frank J. Hurley
Nagel & Adams
Turner & De Armo
- MILWAUKEE.**
MAJESTIC (orpheum)
"Romance Under-
world"
Australian Wood-
choppers
6 Brown Bros
6 American Dancers
Cooper & Robinson
- Billy Elliott & 4**
Polles Bergere
Girls
Honors & Prince
(first American
appearance)
- EMPRESS (s-c)**
(Open Sun. Mat.)
Wilson & Pearson
Guy Bartlett Trio
Rae Eleanor Ball
Walters & Frank
Geo. Bonhair
Troupe
Lena Pantser
- MINNEAPOLIS.**
ORPHEUM
(Open Sun. Mat.)
Dorothy Rogers &
Tom Nawn
Wilson Bros.
Connelly & Webb
Lynch & Zeller
Stuart & Keeley Sis-
ters
Derenzo & LaDue
- UNIQUE (s-c)**
(Open Sun. Mat.)
Three Gamons
Mattie Lockette
Devil & Tom Walk-
er
Lewis & Pearson
Royal Zanettos
- MONTGOMERY.**
EMPIRE (w-v-a)
John & Winnie
Henning
Mater & Stanley
Billy Link
Yalto Duo
- MONTREAL.**
ORPHEUM (u-b-o)
Mini & Werts
Mayme Remington &
Picks
The Grasers
Du Calior
E. F. Hawley & Co
Raymond & Caverly
Irene Franklin
Sutcliffe Troupe
- MUSKOGEE, OKLA.**
LYRIC (hod)
Rex's Circus
Donald Deane
Franklin & Ban-
vard
2d Half
Hap Handy & Co
Chester & Grace
Willisch
- NEWARK.**
ODEON (u-b-o)
Leonard Kane
Allen & Clark
Lans & Mar
Dixie Christian
Canard Bros
- NEW ORLEANS.**
ORPHEUM
Scrogge
6 Kirkamith Sisters
Four Londons
Edwards, Ryan &
Tierney
Klein Bros. & Bren-
nan
Swor & Mack
Harry Selback
- NEW BRITAIN, CT.**
MAJESTIC (bern)
Braham's Fleas
Katherine Milley
Nice & Lovey
Bud Snyder
Elliott & Neff
- NEW HAVEN.**
POLIS (u-b-o)
Willard's "Temple
of Music"
Geo. B. Reno & Co
Barry & Wolford
Freeman & Dunham
Frank Stafford & Co
Allan Shaw
Cycling Brunettes
- NEW LONDON, CT.**
EMPIRE (u-b-o)
Gardner & Moore
2d Half
Fox & Ward
- NEW ROCHELLE, N. Y.**
LOEW'S
Creighton Bros
The Great Powers
Princeton & Yale
2d Half
Howell & Scott
Squaring Accounts
Sivelli Troubadour
- NORFOLK, VA.**
COLONIAL (u-b-o)
John LeClair
Daie & Boyle
Great Howard
Belle Adair
Stone & Kallaz
Welch, Mealey &
Montrose
Sisley & Burbeck
choppers
- NORTH ADAMS.**
RICHMOND (u-b-o)
Brennan & Wright
- Jack Harlow & Co.**
2d Half
Harlan Knight & Co
- NORWICH, CT.**
AUDITORIUM (u-b-o)
The Kar-Mi Troupe
Fox & Ward
(One to fill)
- 2d Half**
Leona LaMarr
Lindy Lee
The Kar-Mi Troupe
- POLIS (clan)**
Frank J. Hurley
Nagel & Adams
Turner & De Armo-
2d Half
Rita Curtis
Alvin & Lloyd
Turner, Shea &
Potter
- OAKLAND.**
BELL (s-c)
(Open Sun. Mat.)
Robert & Robert
Lillian Selger
Lucky & Cost
Hal Stephens & Co
Jos. K. Watson
Joe Maxwell's Co
- OGDEN, UTAH.**
ORPHEUM
Jas. O'Neill & Co.
Chas. F. Seamon
Rice, Sully & Scott
Puck & Lewis
Barnes & King
Juggling Burkes
- OKLAHOMA CITY.**
FOLLY (w-v-a)
Clipper Quartet
Jack Fine
Sylvan & O'Neill
Seamon & Killian
Davis & Gianhill
- OLD TOWN, ME.**
CENTRAL
Ella Ford
The Two Harbts
2d Half
Nellie Moran
The Braminos
- OMAHA.**
ORPHEUM
(Open Sun. Mat.)
Rooney & Bent
Sager Midegley &
Co.
Mosher, Hayes &
Nichol Sisters
Arlington Four
Boytton & Davis
Patti & Desperado
- OTTAWA.**
DOMINION (u-b-o)
Mel Eastman
Glad Gilligwater &
Co
Marie Fenton
LaBelle Loretta
Jack Wilson Trio
Kremka Bros.
- PASSAIC, N. J.**
MONTAUK (u-b-o)
Baby Mildred
Manley & Sterling
Pollard
Hennings, Lewis &
Hennings
- 2d Half**
Toledo & Price
Flynn, Craig & Hay-
wood
Kelly & Kerney
Madelyn Shone
- PATERSON, N. J.**
MAJESTIC (u-b-o)
Sadie Fondeller
Harry Holman & Co
Eddie Rowley
& Burns Sisters
- 2d Half**
Hanson & Co
Helen Norma
Travers & Lorenz
Myron Baker Troupe
- PAWTUCKET, R. I.**
SCENIC (u-b-o)
Montagues Cocka-
toos
Neve & Edwards
Willard Bond & Co
Red Sox Quartet
2d Half
Arthur Whitlaw
The 3 O'Neers Sis-
ters
Willard Bond & Co
Red Sox Quartet
- PEEKSKILL, N. Y.**
COLONIAL (loew)
Black & Jones
Gramlich & Hall
Brocko
2d Half
Held Barnes
Eli Dawson
Nine Krazy Kids
- PHILADELPHIA.**
KEITH'S (u-b-o)
Dare Brothers
Harry B. Lester
Seymour
Hill & Whitaker
Salerno
- Haydn, Borden &
Haydn**
Ed Hayes & Co.
Fox & Millership
Sisters
Ahearn Troupe
- WILLIAM PENN.**
White Eagle
O'Donnell, Offerman
& Kaufman
"The Littlest Girl"
Four Hanlons
Tom & Stacia Moore
Old Soldier Fiddlers
- BIJOU (u-b-o)**
Mr. & Mrs. Hugh
Emmett
The Hedders
Mueller & Mueller
Wiley Rogers
Hazel & Hazel
Boxing Kangaroo
- LIBERTY (bern)**
Lind
Boxing Kangaroo
Green & Parker
Bagger Bros.
(Two to fill)
- KEYSTONE (bern)**
Willard's "Temple
of Music"
Weston & Young
Gwynne & Maye
5 Durandos
(Two to fill)
- NATIONAL (loew)**
Harry Cutler
Heritage & Dine-
hart
Roubie Sims
Herbert Brooks
2d Half
Mr. & Mrs. Sidney
Reynolds
Harry Gilbert
Toomer & Hewins
Herbert Brooks
- PORTLAND, ME.**
PORTLAND
Sam Curtis & Co
Psycho
Deys & Rehan
The Brissons
Bert Walter
Mabel Ferris
- PORTLAND, ORE.**
ORPHEUM
Blackmall
Norton & Nicholson
Thurber & Madison
Alma Youlin
Mills Models
Sharp & Wilkes
Mario Aldo Trio
- EMPRESS (s-c)**
Mary Barley's Dogs
Merlin
Budd & Clare
Bernardi
The Todd Nards
Metropolitan Min-
strels
- PANTAGES**
International Opera
Co
O'Rilla Barbee & Co
Leo Filler
Flynn & McLaughlin
Pewitt
- PROVIDENCE.**
BULLOCKS (u-b-o)
Donnelly's Minstrel
Co.
Fred Frivoli
Wagner & Lee
Evans & Evans
Ed. Le Baron
- SCENIC**
Homan's Mus. Stock
Co.
Aerial Barbers
(One to fill)
- PUEBLO, COLO.**
PANTAGES
Martell Family
Hal Davis & Co
Les Arlons
Arthur Rigby
Davis & Cooper
- RICHMOND, VA.**
EMPIRE (u-b-o)
Williams & Warner
Skipper, Kennedy &
Reeves
Mabel Fonda Troupe
Herrick & Hart
Nettie Knise
- ROANOKE, VA.**
ROANOKE (u-b-o)
Chas. Sweet
Kelly & Lafferty
Savoy Trio
Mr. Quick
(One to fill)
- ROCK ISLAND, ILL.**
EMPIRE (m)
Edwin Keough & Co
"The Naked Truth"
Lawrence Johnston
Sisters
Lillian Sisters
Eddie & Mae Shaw
- 2d half**
"Naked Truth"
Edwin Keough & Co
Lena Pantser
Wells Bros
Chas. Hughes & Girl
Co
- ROCKLAND, ME.**
ROCKLAND (u-b-o)
Geo. Frado
Anita Primrose
2d Half
Ella Ford
Henri French
- BONDOUT, N. Y.**
ORPHEUM (u-b-o)
Sam Golden
The Freeborns
Leora Vennette
Randa Mus. Dogs
2d Half
Hanley & Sterling
Baby Mildred
Vassar & Arken
Gibson & Ranney
- BUMFORD FALLS, ME.**
CHENNEY (u-b-o)
1st Half
Karl Kreiger
Dolan & Boyne
2d Half
Ella Ford
Gr. Henri French
- SACRAMENTO.**
ORPHEUM
Romany Opera Co.
Juliet
Mullen & Coogan
Dolan & Lenhar
Paul Asard Trio
Karl
The Parrots
- EMPRESS (s-c)**
(Open Sun. Mat.)
Fernandes-May Duo
R. R. Raymoth
Walton & Lester
Ned (Cork) Norton
Marie Fitzgibbons
Mr. & Mrs. Mark
Murphy
- PANTAGES**
Charities-Holliday Co
Bob Albright
Carlos Casaro
Hanley Margurite &
Hanley
Mr & Mrs Allison
- SAGINAW, MICH.**
JEFFERS (w-v-a)
(Open Sun. Mat.)
Banda Roma
Madden & Fitzpat-
rick
The Holdsworths
Grace Darnley
- SALEM, MASS.**
Rogers & McIntosh
Sherman-DeForest
Co
- SAN ANTONIO.**
PLAZA (w-v-a)
(Open Sun. Mat.)
Moore's Lads &
Leslies
Walman
Shriner & Willis
Mercedes
The Ellisons
Lee & Cranston
Lohse & Sterling
- ROYAL (hod)**
(Open Sun. Mat.)
O'Brien Troupe
Hayward Trio
O'Clare & McDonald
Beatty Blake
- SAN DIEGO.**
EMPRESS (s-c)
(Open Sun. Mat.)
Belle Dixon
Rawson & Clare
Newell & Niblo
Harry Thompson
Buckley's Canine
Wonders
- SAN FRANCISCO.**
EMPRESS (s-c)
(Open Sun. Mat.)
Paul Stephens
Original Bandy
"All Rivers Meet at
Sea"
Three Dixons
Lew Hawkins
Jake Malvern
Troupe
- PANTAGES**
Dalvis Family
Karl Hewitt & Co
Down East Four
Holtorrelli & Gils-
sando
Mabel Whitman &
Picks
- ST. JOE, MO.**
PANTAGES
Dellemead Troupe
Georgia Campers
Herbert & Langwood
Sisters
Viola Galomo
George Hillman
- ST. LOUIS.**
COLUMBIA (orpheum)
Odiva
Sam Mann & Co
Johnny Ford
Maud Hall Macy &
Co
Harry Breen
Horton & La Triska
Papina
Selbini & Grovlin
- PRINCESS**
Minstrel Maids
Knickerbocker Four
Americus Trio
Morgan & O'Neill
- HIPPODROME**
Arnesens Bros.
Clara Knott & Co.
Great Lamar Troupe
Carl & Rheis Sisters
Larose Bros.
Lorent Trio
Elderardo Sisters
Robinson's African
Lions
- MAJESTIC (w-v-a)**
Prevost & Brown
Eldridge & Barlow
2d Half
Schaar Wheeler
Trio
Jean Irwin
- DELMAR (w-v-a)**
Law Rose & Co
Art Fisher
2d Half
Lowell & Esther
Drew
Page & Morency
- ST. PAUL.**
EMPRESS (s-c)
(Open Sun. Mat.)
The Card Party
Ramey's Harmon-
ists
Apollo Trio
Edwin Latell
Joe Spissell & Co
- ORPHEUM**
(Open Sun. Mat.)
Helen Grantley
Nana
McKay & Cantwell
Trio Whittakers
De Faye Sisters
McRae & Lovering
Arnaud Bros
- SALT LAKE.**
ORPHEUM
(Open Sun. Mat.)
Banda Garnder Crane
& Co.
Gennaro & Bailey
Cunningham & Ma-
rion
Ruby Raymond &
Boys
Flying Wards
Rena Dyers
Corrigan & Vivian
- EMPRESS (s-c)**
(Open Wed. Mat.)
Art Adair
Phillips & Merritt
(Times Weston)
Sullivan & Pasque-
lles
Bartholdi's Cocka-
toos
- SCHENECTADY.**
MAJESTIC (bern)
Kelso & Leighton
4 Burns Sisters
Tennis Trio
Jack McAuliff
Gertrude Dean
Forbes & Co
2d Half
(To fill)
- ORPHEUM (u-b-o)**
Holden & LeClaire
Fullerton & Fuller
Sisters
Moss & Frye
(One to fill)
- 2d Half**
Edward Todd
The Stillmans
DeWara Comedy
Circus
(One to fill)
- SCRANTON.**
POLIS (u-b-o)
"Romed" & "Juliet"
Paul Dickey & Co
Work & Ower
Nonette
Rutans Song Birds
Handers & Millies
- ACADEMY (clan)**
Mae Daly & Co
Harry Crandall &
Co
Calhouns Talking
Picture Co
2d Half
Musical Basiskirs
Fanny Vanker
Girls
Calhoun's Talking
Picture Co
- SEATTLE.**
ORPHEUM
Pouchot's Ballet
(Continued on page 20.)
- Julius Tannen**
Ida O'Day
Wilfred Clark & Co.
Burnham & Green-
wood
Nufford & Chain
Three Dooleys
- EMPRESS (s-c)**
Low Palmore
Leo Beers
Mella & Dorre
Lela Welch & Co
Adler & Arline
Bernac's Circus
- PANTAGES**
Harry Lyons & Girls
Rappol
Helen Pingree & Co
Sully & Hussey
Moore & St. Clair
- MOUK CITY.**
ORPHEUM
(Open Sun. Mat.)
Howard & North
Four Fords
Josie Heather
Wilburn & Terry
Augustin & Hartley
Hinton & Wooton
Mason & Murray
- SPOKANE.**
ORPHEUM
(Open Sun. Mat.)
Louise Dresser
Nina Payne
In Old New York
Five Parrel Sisters
Van Haven
Ernie & Mildred
Fotts
Fiddler & Shelton
- EMPRESS (s-c)**
Lee Gouglet
Phil Bennett
"Picture of Dorian
Gray"
Sydney Grant
Bennington Bros
- PANTAGES**
"Bama Bama Girls"
Ella Bell & Baldwin
Moore & Browning
Walker & Cluxton
Frits Hueston
- SPRINGFIELD, ILL.**
JEFFERSON
(w-v-a)
Mary Davis
Herbert Hodge
Alberto
The Glocks
Blockson & Burns
- SPRINGFIELD, MASS.**
POLIS (u-b-o)
Four Mortons
Walsh, Lynch & Co
Vilsons De Art
Five Satudas
Felix Adler
DeHaven & Sydney
Juggling Delisle
- NELSON (clan)**
Albano
Thornton & Wagner
Bonner & Meeks
2d Half
Parks & Vinton
Wm. Dick
Ramsey Sisters
- STAMFORD, CT.**
LYCUM (u-b-o)
Leona LaMarr
3 Weston Sisters
Gibson & Ranney
2d Half
Lowe & Mack
Nina Espey
Three Comrades
- SYRACUSE, N. Y.**
CRESCENT (u-b-o)
Will Lacey
That Kid
Musical Stewarts
Bruce & Duffett
Five DeWolfs
- TACOMA.**
EMPRESS (s-c)
Ollie Young & April
Mr. & Mrs. Dowling
Georgia
Carlisle's Dogs
Caine & Odum
Metzetti Troupe
- PANTAGES**
Twelve Navajo Girls
Kloof & Ramsay
Mack & Hamlin
Bert Ross
Bartz Trio
- TERRE HAUTE.**
VARIETIES
Boudlin Bros.
Minstrel Four
Planigan & Edwards
Jack Correll Trio
Thompson & Co.
Faber Sisters
The Pelets

NEW ACTS NEXT WEEK

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

"The Antique Girl," Colonial.
Cesare Nesl, Colonial.
Fred Gerner and Co., Colonial.
Johnny Dove, Bushwick.

Bertha Kalish and Co. (2).
"A Light From St. Agnes" (Dramatic).
24 Mins.; Full Stage (Special Set).
Majestic, Chicago.

"A Light From St. Agnes" affords Bertha Kalish a splendid opportunity to display her emotional talents and incidentally throws a glimmer on some exceptionally clever work by her right bower, John Harrington. The piece has an unsatisfactory ending though, and while the playlet was greeted with a dozen curtain calls, it would have left a better impression had the author rewritten the original script of the play and made his finale somewhat different. After the conversion of the French prostitute is essayed by Mme. Kalish, it was hoped she would finish the playlet on her feet. However, her lover crushed all hopes by the use of a knife. The scene shows the interior and side of a log cabin on the outskirts of a Louisiana village. "Toinette is asleep on a bed in the center of the room. A storm is raging (as only Abe Jacobs can make 'em rage) and Father Bertund (John Booth) stops for shelter. During a conversation with the girl, whom he is trying to reform, he reveals the story of St. Agnes, who spent her life trying to induce the unfortunate girls of the village to give up their life of shame. St. Agnes is now dead, but every morning at sunrise a light shines through the log cabin, which, the Father explains, is a message from St. Agnes. Her lover returns from a trip to a nearby town, half full of liquor. He throws out the priest and damns every saint in general and St. Agnes in particular. He tells the girl he is going up to the chapel and steal the jewels from her body, then cut her limbs off. A struggle ensues. The girl obtains possession of the knife ostensibly to cut the alarm bell rope. Instead she rings the bell. Returning to the cabin her lover strangles her into unconsciousness and then stabs her to death. As she falls across the bed the light from St. Agnes penetrates the glass and falls across her form. Mme. Kalish was in good form and brought the climax to a sound silencing point. The sketch went over nicely. Wynn.

Mabel DeYoung.
Pianalog.
9 Mins.; One.
American.

A comely girl with a pleasing voice, singing the regulation published songs and accompanying herself in two of the four numbers on the piano. As good as some of the "big time" singles and better than most of the "small time" women, which means nothing unusual. Given a couple of exclusive numbers she might pass muster in a number three position on the smaller of the big houses.

Jolo.

Louise La Gai and Co. (3).
"The Tragic Rehearsal" (Pantomime).
17 Mins.; Full Stage (Special Setting-Exterior).
Columbia (Jan. 21).

In her latest dancing pantomime, Louise La Gai has one number that may be provocative of talk. It is a dance in which she apparently is entirely nude. Her body is covered from just below the waist to the chest with a leopard skin, in the form of a loose coat or cloak. It is very effective, and the effect is obtained, it is said, by a Parisian suit of tights, champagne colored, which has toes. The result is the same. The dance in which this is shown is after Mordkin and Pavlova's "Storm." This number should have closed the act, instead of the acrobatic waltz. The opening is in a pretty setting, during which Mile. La Gai does some toe work. Among her three assistants A. Romeo stands out the more prominently. He is a solo dancer also, and handles La Gai very well in the double work. The act seems nice enough to pass through, and were this leopard skin dance used to finish the turn, also press agented properly, it should create much discussion. There is so little that is new in the finishing waltz shown at the Columbia Sunday night, that that could be dropped altogether. The opening could be closed up for faster action as well. Ten or eleven minutes for the act would be plenty. The turn can hardly become a big one on the money end, but as a nice little pleasant divertimento on big time programs, perhaps opening the second part and depending upon the supposed nudity to bring a gasp, it ought to do.

Time.

Van Brunt and Moore.
Songs.
19 Mins.; One.
Columbia (Jan. 21).

Van Brunt and Moore are a new "two-man piano act." At the Columbia Sunday night, following the Cooke Sisters (who used two of the songs they sang ahead of them) this couple stopped the show, and scored the hit of the best program the Columbia has had on a Sunday evening this season. Mr. Moore is the piano player; also a pianologist, with a method of delivery all his own, and which never seems to fail him. He is a stout jovial young man, who interjects his good natured smile right into the words he utters. Mr. Van Brunt is a youthful Joe Howard and Andrew Mack rolled into one. He has the sort of voice that sent Orville Harrold into grand opera, and a stage presence that will assist in shaping his future. To close the turn, Mr. Van Brunt sang "I'm Falling in Love With Someone" from "Naughty Marietta." They had become a noise before that happened, and the audience duplicated the racket after it. Van Brunt and Moore have a high grade singing turn. While it may be some time, if ever, before Mr. Van Brunt will reach the highest operatic platform, there is no comic opera which has a tenor role away from the cut and dried path that could well afford to pass this young man up. He will be a find for whoever secures him.

Time.

Berzac's "Riding Academy."
Comedy Animal Act.
21 Mins.; Full Stage (Special Set).
Columbia (Jan. 21).

Cliff Berzac may be the one man in a million who will thank "copy acts" which have taken from him. It illustrates the saying the originator can originate again, while the imitator is the parrot forever. Mr. Berzac was the first to put on the stage over here the "unridable mule" and "revolving table." So many copied the turn without permission. Mr. Berzac at last decided to revise his own. This he did Sunday night at the Columbia by introducing, also for the first time on any stage, a "mechanic" to aid in riding a horse bareback for comedy purposes. It is capable of untold fun, and does not prevent Berzac from also introducing the best bits of his former turn, including his mule, which seems almost human in its intelligence as worked by Mrs. Berzac. Every time the mule walked over to Jackson, the colored fellow in the act, and slyly kicked him, it brought a howl. The "mechanic" is nicely brought into play. (A mechanic is generally used at winter quarters of circuses to instruct budding bareback riders. It is a pole traveling around the ring with the galloping horse. To it is attached a rope, holding the rider in safety in case of fall or slip). The regular setting of the new Berzac act is a riding academy. Berzac is the instructor. As a finished performer, he has the able assistance of Louise Cottrell (Cottrell-Powell Troupe). Berzac first shows his agility and previous experience by riding the horse bareback, in his ring clothes, and Cliff gets this little bit of his own over. Miss Cottrell then rides, and after her, the "pupils" arrive. The first is a boy dressed as a girl. The hook is attached to his waist line, and the fun commences. He dangles in the air like a huge bug, landing on the horse now and then. Much fun was derived before this by Jackson and three assistants attempting to remove the mule from the ring. Jackson continually yells "Some job, Boss, need another man." For the finish, the revolving table with its comedy is put on. There is more talk in this turn than formerly in a Berzac act, but it helps along, and the addition of the "mechanic" business makes the turn travel more swiftly. With that "mechanic" Mr. Berzac has a better comedy animal act than he has ever had. It will prove a bigger laugh-maker than his first one.

Time.

Lavell and Grant.
Posing and Acrobatic.
11 Mins.; 5 Mins. (4); 6 Mins. (2).
Special Curtain.

Lavell and Grant are presenting a posing and acrobatic turn that is fashioned after the same bit of business presented by the Rigoletto Brothers. The posing of the two is very pleasing and received quite some applause. After this their work in front of the drop consisted of a series of acrobatic feats that earned frequent plaudits. The understander is a heavily built chap, with tremendous strength in his arms. It is altogether a pleasing act and one that would do nicely for bigger time.

Fred.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Lydia Gilmore" (Margaret Anglin)
Lyceum.
"Officer 666"—Gaiety.
"The Trail of the Lonesome Pine" (Charlotte Walker) Amsterdam.

Andrew Robson and Co. (9).
"The Denunciation" (Dramatic).
20 Mins.; Two (9) (Interior; Special); Full Stage (Exterior) (II).
Fifth Avenue.

All went well with Andrew Robson and his company until they struck the "Romeo and Juliet" balcony scene. From then on "The Denunciation" foundered, the finale pulling the dramatic sketch down from the level that should have been maintained. The setting was not right for the climax. One could see telephone wires at the back of the stage, in readiness for another act. Mr. Robson has lost none of acting ability and his enunciation is still clear and effective. As Kean, the actor, who treads on the toes of the Prince of Wales through his admiration for Countess Felsen (Mabel Carruthers) whom the Prince has designs on, Robson acts well, especially scoring his points in the dressing room scene at the opening. Walter Hitchcock as the Prince, speaks his lines intelligently while Pauline Emerson does fairly well as the actress in love with Kean. Miss Carruthers acquits herself creditably, John K. Newman keeps within bounds as Count Felsen. Minor roles are capably portrayed. The Fifth Avenue regulars gave undivided attention and showed appreciation at the end. The piece brings to mind "The Royal Box." In its present shape, the act does not leave the desired impression. A stronger finale will boost Robson's vaudeville stock greatly.

Mark.

Three Cooke Sisters.
Songs.
10 Mins.; One.
Columbia (Jan. 21).

The Three Cooke Sisters did things at the Columbia Sunday night. The audience liked the girls, and loudly expressed their appreciation. The Cooke Sisters were formerly a quartet, arriving in New York from the west. They sing mostly "rag" numbers, and might be termed a female "rathskeller act." One of the girls has a deep contralto voice, while another has a mezzo-soprano. The contralto has a little rasp in her tones at times. It is not unattractive, has a large part in holding up the singing, aiding the turn also by her looks, for this Cooke girl with the deep voice is a very pretty young woman. The trio sing and look well. They seem able to put it over on any bill, although in a very heavy program they should have an early spot. In the selection of numbers, the girls should always bear in mind that songs most suitable to the contralto for effectiveness in choruses will do the act the most good, if some one with a production doesn't grab the young woman off pretty soon. She would be a young riot in a duet, on Broadway, with that voice and face.

Time.

The Three Leightons
"A One Night Stand in Minstrelsy"
 (Comedy).

21 Mins.; One (Special Drop).
 Hammerstein's.

A new act is presented this week at Hammerstein's by the Three Leightons, under their former sub-title. A special drop in "one" represents a railroad tank station, with a section of a private car of the Never Pay Minstrels showing. The colored porter of the local hotel, carrying the grips of one of the minstrel men to the depot, finally engages to travel with the troupe. The characters assumed by each of the trio are similar to those always taken by this "three-act," which remains the same in personnel. There is solid talk, interspersed by the "bellboy" posing as different officers of the minstrel company during the engaging of the new man, and there are some laughs tucked away in this portion. The act takes on speed, however, when reaching the singing and dancing portion, started by "We'll Let Bill Do That," a new and catchy song, followed by another with a dance, the "bellboy" winding up the turn with his snappy dancing to much applause. Twenty minutes seem somewhat long for the turn. If the dialog of the earlier section were broken into by a song, it would help, but the Leightons have a comedy act that ranks with their other, figuring the singing and dancing always certain success. *Sime.*

Burkes and Richmond.
"Sister Act" (Songs).
 8 Mins.; One.
 Hammerstein's.

A nice appearing couple are the Misses Burkes and Richmond, a "Sister act," though they do not dance. Singing only, and with no comedy, this blonde and brunette change gowns, presenting an attractive appearance throughout the turn. The songs are varied, with one new number "The Mysterious Moon" introduced as a duet. One of the girls handles an Irish number as a solo, but it doesn't fit in over well. When it is remembered the Misses Graham and Conrad showed at Hammerstein's as a "two-act," the Misses Burkes and Richmond resemble a refreshing breeze in August. As a wholesome and pretty "girl turn," they will look the part. *Sime.*

Harry Hirsch.
Cartoonist.
 15 Mins.; One (Interior).
 Fifth Avenue.

Harry Hirsch starts out with every indication of giving something out of the ordinary run of cartoonists, but after his expose of his chocolate-colored assistant through a few strokes with colored crayon on one of the three easels, the young artist slows up and permits his act to end too quietly. Hirsch should work up a stronger finish. In white outfit, coatless and vestless, he keeps up a running fire of comment, some good for laughter and a portion good for nothing. The little negro chap strives for comedy points that barring one, fell flat at the Fifth Avenue. If the kid is to be kept at the comedy thing, some faster and more original material will be the caper. Hirsch shows talent. *Mark.*

New Acts in "Pop" Houses

The Benedettes.
Aerial Ladder.
 10 Mins.; Full.
 23rd Street.

Will do nicely for the closing spot on a "small time" bill. A straight man and comedian present a pleasing routine on an aerial ladder. The comedian while quiet in his methods manages to secure laughs and the "straight" does some very pretty gymnastic work that earns applause. The chair on the ladder with the full swing around gave those in front a thrill. *Fred.*

May Green.
Songs.
 10 Mins.; One.
 23rd Street.

Miss Green is a pleasing looking little body who is offering a series of "kid" impersonations with the aid of songs. Although her voice is rather harsh at times, there is no reason why she should not succeed on the "small time." For her closing she is using a "Bug-a-boo" number with a dance that put the act over nicely. *Fred.*

Dunlop and Folk.
Musical.
 13 Mins.; One.
 23rd Street.

Two girls are offering a musical turn, consisting of violin and harp playing. It might be improved by cutting the song at the opening by the harpist. The latter has no voice. Both girls make a pleasing appearance in Neapolitan costumes. This they change for evening dresses later. The act is fair for "small time." *Fred.*

Rogers and McIntosh.
Comedy Sketch.
 18 Min.; Full Stage.
 American.

An old idea of a man out on a "souse," the wife sitting up waiting for him and deciding to "teach him a lesson." She removes a month from the calendar and pretends that he is invisible to her, creating a number of old-fashioned farcical situations. Man discovers the deception and goes outside to shoot off a revolver for the consternation of his spouse. The actors are capable of more classy things; in fact they are hardly rough enough for this kind of work. The act should get them plenty of work on the big small time. *Jolo.*

Pankleb Duo.
Clay Modellers.
 16 Min.; Full Stage.
 American.

A slight deviation from the conventional clay modelling act, in that the man wears a false Vandyke beard and precedes his work with a comedy announcement. He continues this talk between each piece of work. The woman models but one piece, confining the remainder of her work to preparing pieces of clay for the man to slap onto his faces. The name was probably coined through spelling "Belknap" backward. Opening the show "full stage" was allotted, though the act could just as easily work in "one." Suitable for opening position on small big time. *Jolo.*

Catherine Chaloner and Co. (1)
Comedy Sketch.
 23 Mins.; Full Stage.
 American.

Miss Chaloner is using May Tully's old sketch "Stop, Look and Listen," minus the Tully imitations, interpolating in their place a travesty recitation of ancient vintage "The Other One was Booth." She gives an excellent duplication of Miss Tully's work and is ably supported by another girl in the role of the bucolic stage-struck child. In the big small time where Miss Tully's sketch is unknown the act scores strongly and should be in constant demand in that field. *Jolo.*

Agnes Mahr and Co. (1)
Dancing.
 7 Mins.; Full Stage.
 American.

Miss Mahr at one time had quite a vogue in the best houses of the metropolises. She and a male partner open with a little Russian dancing, then she does her old stand-by, the "Tommy Atkins" number on her toes, concluding with a double number attired as Pierrot and Pierrette. The act is acceptable as a big small time turn. *Jolo.*

Sanberg and Meeker.
Travesty Sketch.
 19 Mins.; One.
 American.

Two men, dressed as campers, indulge in a series of cross-fire comedy talks that continually border on the travesty, broken once only by a medley of old-time songs. They work well together and get a lot out of their material. Eminently suited for the big small time. *Jolo.*

Earle Wilson and Co. (2).
Comedy Sketch.
 18 Mins.; Three (Interior).
 Murray Hill (Jan. 21).

In the new act Earle Wilson and company have a hodge-podge of talk, singing and dancing, well received at the Murray Hill Sunday. The sketch however is at its best only suited for the "pop" houses. The woman does an eccentric character who drops in on a vaudeville agent to land an engagement. There is a young man who sings "Ragtime Violin" and executes some dancing steps on the chorus. Portions of the act could be advantageously left out. *Mark.*

(Continued on page 19.)

OUT OF TOWN

Raymond and Smith.
Songs.
 15 mins.; Two (Special Drop).
 Grand, Columbus.

Raymond Smith and Garnett Raymond are again doing a double and appear to be one of the best dressed acts playing the better class of small time. Ten changes of costumes are made; Miss Raymond making two complete changes during the "Beautiful Doll" song that brought forth applause on each entrance. A wise selection of songs that suit their voices admirably makes each number go over. A special drop shows a pretty bungalow with practical window and set lamp-post in front. The finish is nicely handled. *Chime.*

Doris Woolridge and Co. (2).
"The Elopement" (Dramatic).
 12 Mins.; Full Stage.
 Young's Pier, Atlantic City.

Doris Woolridge is a young recruit from the legitimate, having last appeared with Margaret Hillington. "The Elopement" was given a short time ago at the Playhouse, society's own theatre in Washington, D. C. Its situations are bold and the action swift. The scene is set in a room at a Washington hotel. Mrs. James Montague (Miss Woolridge) and Robert Sydney (Arvid Paulson) are about to elope. Young Sydney has registered for the two under an assumed name. They plan to go to Paris. She is to obtain a divorce and then they are to be married. The telephone announces her brother, who has discovered the handwriting on the register. But the caller turns out to be the husband (H. G. Keenan, also from the legitimate). He calmly announces that he is going to help them, arranges for the divorce and provides spending money. When about to go he mentions a motor trip with another girl and the wife becomes jealous, declaring her intention of going home. Sydney, who has morosely witnessed the proceedings, shows fight and in the scuffle is thrown out of the room. The excellent acting of Miss Woolridge and Mr. Keenan made a fine impression. The sketch comes from the pen of Preston Gibson. "The Elopement" is the goods, and with the roughness off, should prove a big success. *I. B. Pulaski.*

W. H. Lytell and Co. (2)
"An All Night Session" (Comedy).
 14 Mins.; Full Stage.
 Young's Pier, Atlantic City.

William H. Lytell, identified for many years in the producing end of the show world, has come into vaudeville with a little comedy that is a dandy. In support he has two young and clever people, Catherine Husslam and John McMahon.

Mabel Denton (Miss Husslam) a bride of a year, has been waiting up for her husband Ned (Mr. McMahon) whom it develops has been hooked up at his club in an all night poker game. He arrives at five a. m. and attempts to slip into his room when wife catches him. He explains he was detained through being initiated into the Masons. This satisfies her because her father had often used "Masonic" reasons to explain many late sessions. Ned goes to change his clothes and in comes father (Mr. Lytell), in town for a couple of days and also just escaped from an all night session at his club. Ned has warned Mabel that his joining is a secret. The fun commences over Mabel's allusions to Ned's experiences which appear to have been similar to father's. At the finish father and Ned do pantomime on poker playing, Mabel believing she is seeing some of the Masonic secrets. The act registered a great amount of laughs and was heartily appreciated. Mr. Lytell will find a welcome in vaudeville. Mr. McMahon attracted especial attention by his work and appearance. *I. B. Pulaski.*

ELEVATING A HUSBAND.

For many, many years, it has been the opinion of show folks that the people who were almost sure to call the turn on an attraction were the ticket speculators. Said one of the leading lights in that profession Monday night as he emerged from the Liberty theatre after the premiere of "Elevating a Husband:" "If that show is a hit, then I don't know nothing." The learned and experienced purveyor of theatre pasteboards was not alone on his opinion. And this despite continuous and persistent scene and curtain calls, cries of "Author" and "Speech" and all the other familiar first night appurtenances and accessories.

But Louis Mann, the star, seemed to feel instinctively that it was not genuine and had the good taste and sense to endeavor to dodge the inevitable speech. He uttered a few words of thanks and withdrew with dignity. "Elevating a Husband" is an utterly hopeless play. It starts on the wrong key and continues through a series of ear-splitting discords to the finish. There is no one thing wrong; it's all wrong.

The star is cast for the role of a lover. Picture this excellent character actor as a romantic hero! And the audience is expected to sympathize with him for marrying a poor music teacher who resides in a cheap boarding house. She tells him at the time of his proposal he is a boor and not at all her equal but that she hopes to "elevate" him.

Eighteen months later, when they reside in a mansion and she has surrounded herself with a lot of silly men, all sycophants who cultivate her for her wealth, the young wife and doting husband have not yet arrived at a sympathetic footing. Instead she has permitted herself to listen to words of love from a scoundrel, at the same time insisting she really loves her husband.

The basic plot dates back to Bronson Howard's "Aristocracy" of some twenty-odd years ago, and in its working out there is a suspicious resemblance to David Warfield's first starring vehicle "The Auctioneer." One might go further and intimate that the first act borders on the boarding house scene of "The Passing of the Third Floor Back." It is doubtful if every situation and scene in the piece does not recall, in one way or another, some play previously done in New York. Throughout it all Mr. Mann struggled heroically.

Emily Ann Wellman did very well in the lighter passages, but lacked the strength for the more virile scenes. She appeared to be essentially an ingenue. Charles Halton gave a fine touch to a German character part and Mathilda Cotrelly as a boarding house mistress, was, as always, excellent. The truest characterization, devoid of all exaggeration or theatricalism, was the role of the star's mother, played by Marion Holcombe. All others in the cast had thankless roles.

Jolo.

ROSE OF PANAMA

"The Rose of Panama" at Daly's is shy of fun. But no matter its shortcomings in its laugh-producing departments some of its tuneful and pretty music more than makes up for these deficiencies, and if the piece, originally produced in Vienna under the title "Kreolenblutt," becomes a Broadway fixture, it will be through Heinrich Bertie's music.

In the remaking of the libretto for America, John L. Shine and Sydney Rosenfeld have not done themselves proud. John Cort has given the piece adequate scenic embellishment, but some of the principals do not meet the requirements. Some of the numbers—numbers that should go over with a "punch"—pass by without much enthusiasm or applause.

Of the principals a new prima donna, Chapine, who speaks with a French accent, worked the hardest. She has a good voice, moves around with life and acquits herself creditably in her difficult solo parts. Anna Bussert also has much of the vocal work.

Forrest Huff is the principal male singer and scores with his voice and looks. Mortimer Weldon and Will Phillips, with Tom Hadaway, handle the bulk of the comedy, but don't have much to do. Weldon, however, is nimble of foot and to him and Fay Bainter were allotted the task of dancing. Their work was the most noticeable in "Love's Fond Dreams," excellently sung by Chapine and Huff. This is one of those dreamy, peachy waltz numbers that is irresistible.

One of the biggest hits was "Oolie Girl of Panama," the novelty number of the piece, by Phillips and chorus in tropical costume, with several little colored kids helping out on the encores.

The chorus is there on voices. In fact some stand out more prominently than the principals but as the music is the piece de resistance of the show it's a good thing the background has plenty of volume.

There is no doubt "The Rose of Panama" makes a good road show but still Herculean efforts are required of the soloists, and understudies would come in handy even in the New York performances.

With just the music to pull it over, "The Rose of Panama" may command due attention but it is a matter of doubt whether it is sufficient to draw them into Daly's. Mark.

HAMMERSTEIN'S ALTERATIONS.

The proposed alterations to Hammerstein's Victoria this summer contemplate an increase in the seating capacity of between five and six hundred.

This will be accomplished by removing the present rear wall of the auditorium and enlarging the house to the street wall, using only the corner space for a box office and entrance.

The space at present utilized upstairs for the bar will be torn out and taken up by seats. The bar will be moved to the other side of the house.

THE PEARL MAIDEN

From reports on Broadway about "The Pearl Maiden," opening at the New York Monday night, it sounded as though there would be a repetition of the Irish Players' massacre before the new show could get under way.

But "The Pearl Maiden" isn't bad enough to warrant all the uncouth things said of it. Twenty years ago "The Pearl Maiden" would have been a nice comic opera. Just now it is merely a conventional piece, conventional in every sense of the word, with the authors so enthused over their young and early efforts they forget all about comedy, if they had ever heard of that commodity. The authors did imagine they had written one comedy role, but they gave it to Jefferson De Angellis.

The book of "The Pearl Maiden" should have a couple of comedians sticking around. The more the merrier, for the show must be made merry for New York, but there's no chance of that. Everybody is a "straight." Even Mr. De Angeles has a light comedian's part. The nearest to humor is a quartet of darkly viaged South Sea Islanders, nearly funny in looks, and who sing well enough, but don't talk.

Earle C. Anthony and Arthur F. Kales attended to the book and Jyrica. Harry Auracher wrote the music. Al. Holbrook staged the show, and James Gorman put on the dances. Just who put on the Aarons' "Dancing Girls" isn't programatically stated, but whoever did gets the high mark.

If it were Al Aarons, Mr. Aarons has put over something. He has six of the fastest and nicest looking dancing girls who have shown around since the days when the "Pony Ballet" members commenced counting their children. Each number in which the "Dancing Girls" appeared secured encores through them. When there were no dancing girls, there were no encores. It's a turn that can step right into vaudeville and make the "Ponies," whether tall and lanky from England or chubby legged from Berlin, take the next steamer home.

Among the principals are Flora Zabelle, who is "The Pearl Maiden" and looked the part (though costumed for a Spanish dance) and Elsa Ryan, another good looker, who should learn some dance steps if she wishes to pose as a classy soubret; Daisy Leon, who did not pretend to do anything, beat out all the other females in everything; Charles Prince, with the narrowest escape from being cast in a good role he ever had (fault of the authors); Burrell Barbaretto, still a tenor, and Charles J. Stine, playing an old man. They hung the plot on Mr. Stine, but named the piece after Miss Zabelle.

There are a number of musical selections, some so so and some not so much so. Then there are three acts, the first the best, the second hardly more than a sketch, and the third act a patience tester.

The best things are the settings.

The New York should have tried this show at one dollar. They don't kick so hard on Broadway when not stung for too much. If "The Pearl Maiden" can get two dollars on the

FIFTH AVENUE.

Perhaps the first night openings at other theatres held down the attendance at the Fifth Avenue Monday night. Anyway this week's bill on all-around entertainment is O. K.

There were no comedy sketches, but two dramatic numbers, Andrew Robson and Co. (New Acts) and "The Hold Up," rejuvenated but still retaining its former thrills. Still it would have been better no doubt for both acts and the audience if only one had shown. Too much "meller drammer" isn't good for anybody.

With the engine of "The Ninety and Nine" in the roundhouse, the locomotives in "The Hold Up" are certainly burning up the rails but the effect in the latter act "sure enough" passes the critical gallery gods with a bang. It closed the show.

Harry Hirsch (New Acts) opened quietly. Josephine Sabel, on second, worked hard but found the audience a tough one until she had 'em whistling one of her numbers. That "Meet Tonight" song was the one appreciated.

The College Trio apparently won home with the Fifth Avenuers, the piano work of the slim chap scoring in particular. The trio finishes up strong with its college "bits."

The Three Keatons cleaned up from every angle and the audience wanted more. After Robson's act, Hoey and Lee tackled the audience. Their talk and parodies found big favor.

If the young dancing marvels of the present generation think they have it all over the old boys, they had better give Dan Burke a second look. His legs have lost none of their grace or elasticity and he was in fine fettle Monday night.

Burke's "Wonder Girls" handed out the novelty of the evening when Molly Moller and the girls played the bells upstage with their feet. Melville and Higgins came on next to closing and put over their usual hit.

Following the "Hold Up," came pictures of the Equitable Building fire, which are worth seeing. Mark.

ELKS BIG AFFAIR.

Though B. P. O. E. No. 1, New York, has the greatest thing in the greatest location that was ever shown in the line of club houses, Bronx Lodge No. 871 is giving the Manhattan brethren a hot race for doing things right.

For Feb. 9 at Terrace Garden the Bronx boys are arranging an affair that is going to keep No. 1 on its toes for the rest of the year to catch up with. There will be a big ball and entertainment that evening. From indications it is going to surpass any similar effort in Elksdom.

Harry Mock, superintendent of Hammerstein's and a red hot Elk all the way up and down, has charge of the entertainment features, which will include a vaudeville program of all prominent stars.

road and get out of town each time, it was grand larceny to keep the management away from that easy money, even for two weeks. Sime.

HAMMERSTEIN'S

Willie Hammerstein isn't serving up much of a vaudeville show this week. The Monday night audience evidenced something was wrong. The matinee had been capacity, but the evening attendance fell off. Whether the underground vaudeville secret service tipped the regulars, or whatever the reason, the fact remained the bill didn't warrant anything better.

George Lashwood, the English singer, headlined. He appeared in the second half, next to closing, and sang four songs in twenty-five minutes. Mr. Lashwood's usual quota is five songs in thirty-four minutes.

It was 8.55 before a vaudeville performance really commenced. James J. Morton was the starter. He followed Gus Edwards' "School Boys and Girls," an act that has gone back so far any one of the numerous "small time" "school acts" could give it cards and spades. Nine people appeared in the Edwards' turn, which made it look very skimpy. Mr. Edwards should have known better than to attempt any "cheating" at Hammerstein's. The one bright spot in the sketch is Lew Brice, who can sing and dance. Young Mr. Brice is simply wasting his talents in the present group. He might look for something that would show him up to advantage, instead of being saddled with the impossible task of pulling this bad act out of a hole twice daily.

It was some minutes before Mr. Morton could "get" his audience after the Edwards fluke, but James J. won them out handily, to several recalls.

Mr. Morton was one of the laughing hits. Ed. Hayes in "The Wise Guy" was another. Mr. Hayes has speeded up his laughable piano-moving sketch greatly, and to its advantage, reaching the finish (also changed for the better) much more quickly than formerly. He now has an A-1 comedy piece.

Following the intermission (the Hayes company having closed the first part) "Ideal" in a diving act appeared. While this young woman's dives are along the same lines as others, "Ideal" (who wears a red union suit) has a figure that makes you forget those who have dived into tanks before. On her "shape" alone, "Ideal" can be booked. After the act has worked a few big houses at a regular salary, perhaps an investment will be made for the improvement of the setting, especially surrounding the spring boards. The announcer could secure the full day for himself by employing cards and a card boy.

Winsor McCay needs an announcer, if he won't tell in speech how his moving pictures of drawings, which result in the quaint, humorous and interesting films shown by him, were completed. The brief description on the sheet isn't sufficient. Did the audience thoroughly understand the process, their appreciation would be increased. It's worth while, for these moving pictures presented by Mr. McCay are distinctly unique.

The position of next to last, following Mr. Lashwood, was returned to the management after the matinee by John and Mae Burke, who retired from the program, not liking the five and

COLONIAL.

There is a program at the Colonial this week that proves to be about the "classiest" vaudeville entertainment offered hereabouts for some time. The show starts with the lever in the high speed notch. It remains there until the very end.

The house was so crowded with the curtain there were standees. The opening was made by The Craigs in a musical offering that sent the bill off nicely. They were followed by Linden Beckwith, who sang three numbers and scored heavily. Her closing number "Ragtime Goblin Man" in tights and "panties," held the show up.

The third spot had "A Night In a Turkish Bath" which scored on comedy and singing. The act started the laughs and held the audience in that humor to the end.

"No. 4" was assigned to Williams and Van Alstyne. The two songsmiths put over one of the biggest hits of the evening, with the aid of a "plant" in the orchestra who sported a "silver king" wig, and one of the boys working "props" in the house, who paused long enough in pushing the piano off the stage to whistle the chorus of "When You Were Sixteen and I Was Twenty-One." The boys pulled several new ones on the Colonial audience. One, a "Father" song, is sure to win out with the comics. "Call Again" and "You'd Never Recognize the Old Place Now" are two other sure fire laughs.

Closing the first part Mile. Amato in "The Apple of Paris" earned several curtains for herself and company. The pantomime work of Sig. Coccia during the brief interval between scenes places him in the class with Severin.

Martinetti and Sylvester opened the second part and stopped the show for a few minutes. The comedian has a new fall or two that look fine. He does them so cleanly they earn a lot of applause. Dominick Buckley's gang were up in the loft and they were strong for the act, getting together on the applause and keeping the boys on a few additional minutes.

Elizabeth Brice and Charles King followed, proving the hit of the show. Miss Brice looked and sang charmingly, and the dance at the close of the turn put them over a solid hit. Rube Goldberg had the next to closing spot. His cartoons did the trick. If Rube were not so afraid of himself on the stage, he would win a lot more of applause. "A Romance of the Underworld" held the closing position and did well. It was a different sort of an act for that spot. Fred.

eleven o'clock plan. The Six Momos Arabs, inclusive of a young woman (and perhaps an Arab) closed the program. It is the usual Arab acrobatic turn, without the formations, of which there are too many, being swiftly reached in any instance.

Moran and Moran, dancers, opened the show. Berton and Stryker, roller skaters (the same act recently known as Tyler and Berton) were "No. 2." Burkes and Richmond, in the next spot, are under New Acts, along with The Three Leightons, who were in the second half. Time.

AMERICAN.

Exclusive of the illustrated singer and the moving pictures of Cardinal Farley shown during intermission, the American Roof had nine acts the first half of the current week—all acceptable and most excellent for the clientele that patronizes the place. Six of the nine acts are under New Acts. They are Pankleb Duo, Mabel De Young, Agnes Mahr and Co., Sanberg and Meeker, Rogers and McIntosh, Catherine Chaloner and Co.

The bill is well laid out, especially so for that establishment, and indicates considerable attention on the part of whoever put it together.

The three turns not mentioned above and individually commented upon are the Olivetti Troubadours, Neil McKinley, Mori Brothers. The Olivettis make a bid for approval by endeavoring to emulate the work of musicians on the big time. The violinist essays some rhapsodical gyrations while playing and the guitarist attempts to imitate the work of the musician with Toots Paka who plays wierd melodies on the guitar in a horizontal position. He will have to do considerably better before he approaches anywhere near the inimitable artist of Miss Paka's.

Neil McKinley works with a pianist and gets little out of the first three songs. He finishes with "Rum Tum Tiddle" rushing through the auditorium a la Al Jolson. Mr. McKinley injures his work materially by side remarks to the audience between songs, which are anything but funny.

Mori Brothers, three Japs, open with a little slack wire work by one and conclude with some excellent comedy "Risley" work. Jolo.

TWENTY-THIRD STREET

The seven acts on the bill at Proctor's 23rd Street the first half of the week proved a mighty pleasing little show. The pictures at the opening ran to 8.45, making the start a little late, but once the program was under way, the acts ran through with but two picture interruptions. There was practically a capacity house throughout the evening.

Apollo, the ladder balancer, had the opening spot. His juggling did not get him very much, but his walking up and down the ladder and his ladder "bear dance," the latter used to close, earn applause. May Green (New Acts) followed.

The headlining act of the week was the Melnotte Twins and the Waldorf Boys. This singing and dancing melange was received with acclaim by the regulars. The act is suited perfectly for this time.

Dunlap and Folk (New Acts) were followed by Pisano and Bingham, in a singing and talking offering, the hit of the show. There is a little "rough stuff" by the woman, which might be eliminated.

The sketch offering was Chas. A. Loder and Co. The act got over nicely, although the "straight" man is a little weak. He looks well, but his acting might be improved upon. The closing turn was The Benedettes (New Acts) aerial. Fred.

Eleanore Otis and Co. (2) Sketch.

17 Mins.; Three (Special Setting). Academy (Jan. 21).

Five years ago the Otis presentment would have been regarded as a novelty in vaudeville. To-day the best that may be said is that it is an excellent replica of many sketches combining mawkish sentimentality and up-to-date slang. The scene is laid in a stage dressing room. One girl, a neophyte, is making her debut; the other is an old-timer. The newcomer is necessarily unsophisticated, the other bubbling over with slang and wisdom. It is all very heroic and "Chorus Ladying," but it doesn't ring true, and even if it did, has been done before ever so many times. And, not the least important thing to be considered, neither of the two women are unduly gifted with histrionic talent. The role of the stage manager is but a "bit." Jolo.

Coyne and Lee. Singing and Talking. 14 Mins.; One.

Grand O. H. (Jan. 21).

A pleasing comedy singing and talking turn that is pleasing. The two men dress nicely and the talk is rather nifty, although a little too long. Their singing voices are fair and the boys should get some time in the smaller houses. Fred.

Bell Cantor Trio. Comedy Singing and Talking. 16 Mins.; One.

Grand O. H. (Jan. 21).

Three boys present a singing and talking act. The comedy is rather weak. The boys dress nicely but the "sissy" stuff could be cut to advantage. The singing voices are very good and with the proper laugh material they should find no difficulty in the big "small timers." Fred.

Jim Quinn. Singing Monologist. 18 Mins.; One.

Grand O. H. (Jan. 21).

The audience at the Grand Opera House seemed to know Jim Quinn. When his card was shown, he was given applause. Jim is blind. The greater part of his talk consists of experiences told in a jocular vein. He sings three numbers. As far as the Eighth avenue was concerned, he was a hit. Fred.

Hines and Fenton. Singing and Dancing. 9 Mins.; One.

Grand O. H. (Jan. 21).

Two men in an eccentric singing and dancing offering. One follows a make up resembling Dick Carle, while the other is a genteel tramp. The turn is a fair one from the comedy standpoint, for the smaller houses. Fred.

Field Barnes. Xylophonist. 12 Mins.; Full.

Grand O. H. (Jan. 21).

Mr. Barnes plays the xylophone fairly well, but should have his instrument tuned before coming before an audience. The act will answer in the smaller class of "small timers." Fred.

BILLS NEXT WEEK (Jan. 20).

(Continued from page 15.)

6 Musical High-landers
Burns & Barry
La Verne Troupe

TORONTO.
SHEA'S (u-b-o)
Rock & Fulton
Willie Holt Wakefield
Frank Milton & De Long Sisters
Gracie Emmett & Co.
Carlin & Penn
Ellis & McKenna
Ben Beyer & Bro
Hastings & Wilson

UTICA.
SHUBERT (u-b-o)
Benton & Striker
Shirley & Kemler
College Life
Marimba Band
School Boys & Girls
Frank Bush
Great Santelli Co

LUMBERG (Joew)
Arthur Kirk
Fisher & Green
Hanlon & Hanlon
2d Half
Heritage & Dinehart
Waring
(One to all)

VANCOUVER.
ORPHEUM (s-o)
Albert Donnelly
Holmes & Buchanan
Three Keltons
Ruth Francis & Co
Brady & Mahoney
Etta Leon Troupe

PANTAGES
Five Merckels
Fred Wyckoff
Tom Kyle & Co
Three Emmersons
Elmore & Raymond
McGrath & Yeoman

VICTORIA.
EMPRESS (s-o)
Cadioux
Kitty Ross
Luba Miroff
Baseball Four
Harry Von Fossen

WATERBURY, CT.
JACQUES (clan)
Harry Tsuda
Van Brunt & Moore
"Baseballists"
Grace Edmonds
Colonial Septet
Great Lester
Leitsel Sisters

WATERVILLE, ME.
Bert & Irene
Vaughn
Nellie Moran
The Braminos
2d Half
Castellucci Band
Two Hardts
(One to all)

WESTBROOK, ME.
SCENIC (u-b-o)
Capt. Powers & Co
2d Half
The Gr. Kreiger

WHITEHALL, N. Y.
WHITEHALL (u-b-o)
1st Half
Phil Gean Barnard
The Two Lowes
2d Half
Sensational Sweetman

Braddock & Leighton
WHITE PLAINS.
(u-b-o)
ELECTRIC
Fritsch & Bianchard
3 O'Connor Sisters
Nina Espey
2d Half
Rands Musical Dogs
Little Rose
3 Weston Sisters

WICHITA, KANS.
PRINCESS (w-v-a)
Fitch Cooper
Three Livingstons
Roland Travers
Landis & Knowles
Inness & Ryan

WILKES-BARRE.
POLA'S (u-b-o)
Hardeen
Callahan & St. George
Bison City Four
Franklyn Ardell & Co.
Al Lawrence
Gordon & Kinley
Norman & Tooney

WINNIPEG.
ORPHEUM
Mary Norman
Watson's Circus
Ward & Baker
World & Kingston
Percy Waram
Carson Bros.

EMPRESS (s-c)
(Open Sun. Mat.)
Rice, Elmer & Tom
Jennings & Renfrew
Four Musical Hodges
McKenzie & Shannon
Eva Ray & Co

WORCESTER, MASS.
POLA'S (u-b-o)
Chas. Mack & Co
Wynn & Russon
DeFoe Troupe
Three Kestons
Henry Horton & Co
Lester & Killard
Reed Sisters

PARIS.
ALHAMBRA
(To Jan. 31)
Four Harveys
Herbert Lloyd
Moran & Wiser
Baggeson
Nathal Trio
Dorch & Russell
Mark Antom
The Georgia Coons
Villions
Stella Marie
Paul Peters
Artusa
Andreasens
Josie Rooney
Pictures

OLYMPIA
Bert Bernard (with Karno's "English Music Hall" Act.)
Lharris Lenka's Dogs
Harmony Four
Creos Brothers
Armenie Oranian
8 Asti Troupe
Hall & Earl
The Pollos
Sisters Stellmann
Rothig
Ballet

SHOWS NEXT WEEK.

NEW YORK.

"A BUTTERFLY ON THE WHEEL"—39th St. (4th week).
"AROUND THE WORLD"—Hippodrome (3rd week).
"BOUGHT AND PAID FOR"—Playhouse (19th week).
"BUNTY PULLS THE STRINGS"—Comedy (17th week).
"COUSIN KATE" (Ethel Barrymore).—Em- (1st week).
"DISRAELI" (George Arliss)—Wallack's (21st week).
"ELEVATING A HUSBAND" (Louis Mann)—Liberty (2d week).
KINEMACOLOR PICTURES—Kinemacolor.
"KINDLING" (Margaret Livingston)—Manhattan.
"KISMET" (Otis Skinner)—Knickerbocker (6th week).
"LITTLE BOY BLUE"—Lyric (10th week).
"LYDIA GILMORE" (Margaret Anglin)—Lyceum (1st week).
"MUTT AND JEFF"—West End.
"OFFICER 468"—Gaiety.
"OVER THE RIVER" (Eddie Foy)—Globe (4th week).
"SPOONER STOCK"—Metropolis (24th week).
STOCK—Academy.
"THE BIRD OF PARADISE"—Elliott (4th week).
"THE GARDEN OF ALLAH"—Century (15th week).
"THE LITTLE MILLIONAIRE"—Cohan's (19th week).
"THE MILLION"—Herald Square (15th week).
"THE PEARL MAIDEN" (Jefferson De Angelle)—New York (3d week).
"THE QUAKER GIRL"—Park (15th week).
"THE RED WIDOW" (Raymond Hitchcock)—Astor (18th week).
"THE RETURN FROM JERUSALEM" (Mme. Simeone)—Hudson (4th week).
"THE RETURN OF PETER GRIMM" (David Warfield)—Belasco (15th week).
"THE ROSE OF PANAMA"—Daly's (3d week).
"SUMURUN"—Casino (3d week).
"THE SENATOR KEEPS HOUSE" (William H. Crane)—Grand.
"THE TALKER"—Harris (4th week).
"THE TRAIL OF THE LONESOME PINE" (Charlotte Walker)—New Amsterdam (1st week).
"THE WEDDING TRIP"—Broadway (6th week).
"THE WOMAN"—Republic (30th week).
"VERA VIOLETTA"—Winter Garden (9th week).
VIENNESE OPERATIC CO.—Irving Place.
"WHITE MAGIC" (Gertrude Elliott)—Criterion (3d week).

BROOKLYN.
DOCKSTADER'S MINSTRELS—Shubert.
"MAGGIE PEPPER" (Rose Stahl)—Broadway.
"THE CHOCOLATE SOLDIER"—Majestic.
"THE MARIONETTES" (Nasimova)—Moultauk.
STOCK—Amphion.
STOCK—Crescent.
STOCK—Payton's.

CHICAGO.
"PASSERS-BY"—Blackstone (2nd week).
"THE SPRING MAID"—Colonial (9th week).
"SHORTY MCCABE" (Victor Moore)—Cort (4th week).
"TILLIE'S NIGHTMARE" (Marie Dressler)—Garrick (1st week).
"POMANDER WALK"—Grand Opera House (6th week).
"DR. DE LUXE" (Ralph Hers)—Illinois (3rd week).
"LOUISIANA LOU" (Alex Carr)—La Salle (2d week).
"THE EARL OF PAWTUCKET" (Lawrence D'Orsay)—Lyric (1st week).
"IN OLD KENTUCKY"—McVicker's (3d week).
"THE WOMAN"—Olympic (6th week).
"HIS NEIGHBOR'S WIFE" (Chas. Cherry)—Power's (1st week).
"WHEN BUNTY PULLS THE STRINGS"—Princess (3rd week).
"THE GREYHOUND"—Studebaker (3rd week).
"THE HOUSE DIVIDED"—Whitney (1st week).
STOCK—Alhambra.
STOCK—Bijou.
STOCK—College.
"SCHOOL DAYS"—Crown.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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(WYNN)
Representative

CHICAGO

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35 SOUTH DEARBORN STREET
Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—On paper the Majestic show looks great, but somehow or other it loses strength in the auditorium. The numbers are evidently placed to their best possible advantage, but at the sacrifice of one of its best features, Merrill and Otto. This team class with the very best in their line, but following Sam Mann and Co., they executed a painful flop. For the first eight minutes the audience were hardly aware of their presence. Some of the best material went high, and until the dancing finale they failed to claim any attention. It was bad handicap. Miss Merrill hardly looks as well in her red costume as she did last season in either pink or blue, but this slight detail does not interfere with the act in general. As for Mann and Co., in "The New Leader," it cornered the majority of the bill's laughs. The big hit of the week went to the Primrose Four, a quartet of beryls who look well and sing better. They followed the headliner, and with a well-chosen routine of melodies were a decided success. Now that the Empire City Quartet and That Quartet are things of the past, this aggregation stack up as one of the best if not the best straight four singing turn in vaudeville. Master David Schooler and Louise Dickinson held down an early spot and went over nicely. The boy pianist is greatly assisted by his little female partner, who carries with her an unquestionable amount of magnetism. Some pretty gowns, a clear voice and three or four good numbers assured their success. Schooler played a pair of solos and in every way lived up to the reputation he is credited with on a full page of the program. Horton and La Triksie, an old act with an unduplicated edition of the human doll affair, also held their own. Miss La Triksie is decidedly convincing in her interpretation of a mechanical figure and earned several bows through her good work. The Camille Trio in the opening spot sent the bill off to a flying start and Odvia, with some new demonstrations under water, kept the house seated to the pictures.

WYNN.

AMERICAN MUSIC HALL (George Jordan, mgr.; Ind.).—Final week of "Banky Panky." The management has not announced the succeeding attraction, but Lew Fields' "Never Homes" looks like the next place to hold the boards at the Wabash Avenue house.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Final week of grand opera. The house has been leased to several concert parties and in this way the lights will be kept burning.

BLACKSTONE (Augustus J. Pitou, mgr.; K. & E.).—First week of "Passersby." From advance reports the two-week engagement should turn out to be profitable. The cast comes complete from the Criterion, New York.

CHICAGO O. H. (Geo. Kingsbury, mgr.; K. & E.).—"Gypsy Love" will remain here another week and "The Typhoon" will then come in for a run. The Sylva place has established a record at the house, considering the cold weather. "The Typhoon" is well touted.

COLONIAL (Jas. J. Brady, mgr.; K. & E.).—"The Spring Maid" with Tom McNaughton and Christie McDonald, picking up every day and the business shows a decided increase. The place is scheduled for several weeks more at the house.

CORT (U. J. Herrman, mgr.; Ind.).—"Shorty McCabe" revised and with its scenery on hand, is doing much better. Victor Moore's popularity is a valuable asset to the run and there is a possibility that the Frasee-Lederer firm may yet make a winner of the place.

GARRICK (A. Toxen Worm, mgr.; Shuberts).—"The Opera Ball," with Marie Ca-

hill, leaves the Garrick this week. Marie Dressler will come in with "Tillie's Nightmare." Business fair.

GRAND O. H. (Harry Hamlin, mgr.; Ind.).—"Pomander Walk," fifth week, doing quite well. Business has picked up.

LA SALLE O. H. (Harry Askin, mgr.; Ind.).—"Louisiana Lou" undoubtedly shattered all records for this season. In its twenty-second week there is no let-up in business. A "No. 2" company opened last week and incoming reports sound favorable. Sam Liebert, an ex-vaudevilian, is at the head of the road show, with several other popular vaudeville players among the cast.

ILLINOIS (Will J. Dais, mgr.; K. & E.).—Ralph Herts with "Dr. De Luxe," playing to good business. The place will remain at the house three weeks instead of two as originally intended. Incidentally, Herts is celebrating his first week as a divorcee, Judge McDonald having granted his wife, Lulu Glaser, her freedom.

LYRIC (A. Toxen Worm, mgr.; Shuberts).—The Mario Lombardi Opera Co. here this week. The recent ticket scalping scandal hasn't done either of the Shubert houses much good, since the "Syndicate" managers seemed capable of passing the buck to Toxen Worm. In the eyes of the public it looks as though Tox had tried to double-cross them and got caught.

MOVICRICK'S (George Warren, mgr.; K. & E.).—"In Old Kentucky," with all the features that go with it, is at the Madison St. playhouse this week. Souvenirs are being handed out by the management.

POWER'S (Harry J. Power, mgr.; K. & E.).—"The Scarecrow" is in its last week at Power's.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Woman," Belasco's successful drama, is doing the business of the town.

PRINCESS (Mort Singer, mgr.; Shuberts).—"When Bunty Pulls the Strings" doing excellently at the Singer house.

STUDEBAKER (Edward J. Sullivan, mgr.; K. & E.).—"Miner & Armstrong's play, "The Greyhound," is creating interest and in its second week looks good for a run. The place is being doctored into shape for an Eastern showing. Because of the nature of its theme should prove the goods.

WHITNEY (O. H. Peer, mgr.; K. & E.).—"The House Divided" will come into the Whitney next week after a short trip on the road to whip it into shape for Chicago. Harry Sheldon is the author. Road reports claim it a hit.

ALHAMBRA (Marvin & Roche, mgrs; Ind.).—"S. H. Dudley in "The Smart Set."

BIJOU (Ellis Glickman, mgr.; Ind.).—"Yiddish stock, doing business."

COLLIER (T. C. Gleason, mgr.; Ind.).—"The Rose of the Rancho," Gleason's Stock Company.

HAYMARKET (Harry Bailey, mgr.; S. & H.).—"Thurston on the west side this week."

MARLOWE (Ralph Kettering, mgr.).—"An Everday Man," stock.

NATIONAL.—Dave Lewis in "Don't Lie to Your Wife."

GLOBE.—Dark.

Stillie Hart Blockson wishes to state she still resides at Fair Haven N. J.

The trainer of Swain's Cockatoos has unearthed a new freak which he chooses to call "The Salvation Army Bird." It is a young poll parrot, taught to warble "At the Cross." The bird's articulation is said to be perfect and the Beecher Brothers are arranging to feature the freak in a special act.

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LOUIS BERNSTEIN, Managing Director

The Auditorium theatre and the Auditorium Hotel have crossed bats in a legal struggle, the former alleging the hotel company cut off the theatre heat supply and ask for an injunction restraining it from interfering with the opera patrons' comfort. The hotel management says the theatre management has overlooked several debts and the heat disconnection looked like the only plausible way of making a collection.

Fred Barnes has been appointed as general manager of the Hot Springs Horse Show to take place in that city March 8 to 9. Barnes is booking all the entries and will have full charge of the event. No theatrical attractions are scheduled for appearance.

A man giving the name of Charles Fairman was arrested in this city last week and fined \$100 for promising to place a young girl on the stage. The prisoner is said to have represented himself as a vaudeville agent.

Edward Marsh who discovered "trouping" with "Muldoon's Picnic" an unprofitable venture has returned to his desk in the Fred Barnes office. Genevieve Victoria (Mrs. Edward Marsh in private life) was starring in the show. The attraction played the Stair & Havlin houses.

The White Rats is investigating the affairs of the Eastern Theatrical Exchange of St. Louis, affiliated in some way with the Frank Doyle agency of this city. Will Cooke, traveling representative of the organization made a hurried trip to St. Louis last week after learning numerous complaints had been filed against the agency.

The Wolverine theatre of Saginaw, Mich., changed from vaudeville to pictures this week. The Three Marx Brothers were booked to appear at the house, but upon reporting for work were advised by the manager that they could not play. A suit will be started to recover liquidated damages. The house is supported by several prominent citizens of the town, but its failure is said to be due from bad management.

Perry J. Kelly, now the manager of Joe M. Gaiter's "Dr. De Luxe," was invited to pay \$154.75 back royalty on "The Honeycomb Trail" which he leased from the La Salle Theatre Co. last season and which evidently escaped his notice during the run of the piece.

William Claude Doyle, brother of Frank Doyle and a former member of the Doyle staff has mysteriously disappeared after his failure at managing the Howland Opera House in Pontiac, Mich. Doyle booked in a vaudeville show, but business was discouraging and when the three days had elapsed he informed the expectant artists he would slip them the change later. De Marso and Boyer complained to their attorneys and the latter are endeavoring to locate the manager-agent. Doyle recently started an agency in Detroit, but evidently could not make it go, for the soon closed shop.

Jack Matthews and Harry Fields were handed \$30 each by a claim agent of the Chicago & Alton Railroad after they succeeded in stopping a small panic in one of the Pullman cars of their pet train. The pair were on their way to Pekin, Ill., when the engine became balky and came near despatching three of the cars into a nearby canal. Matthews clutched the air brake while his partner clutched the rear end of a berth. The reward was given for two broken hats.

Feb. 17 the Plaza theatre will become a "spit week." The house is booked through the Interstate office and formerly ran weekly bills. The usual poor business of this season is probably the cause.

In the cast of Harry Sheldon's "The House Divided" which reopens the Whitney Opera House next week will be Dodson L. Mitchell,

Sidney Almsworth, Mrs. Harriet Otis Dellenbaugh, Ralph Moray, Lafayette McKee, Alice Seymour, Gladys Wynne and Maria Harris. The piece will be given a try out at a few upstate one-nighters before coming to the local house.

After Haddon Chamber's "Passers-By" leaves the Blackstone Blanche Bates will come to that house in the Belasco play, "Nobody's Widow." William Crane will also be seen there at an early date in "The Senator Keeps House." Crane was the first star to open the house, playing there with "U. S. Minister Bedloe," one of George Ade's sacrifices.

"Mother," the Jules Goodman play, will be seen at McVicker's for a two week's run commencing Feb. 4. The piece was first produced here at the Grand Opera House some few seasons ago.

James Culhane, manager of San Souel Pavillon, took a shot at the music publishers this week when he announced that all "rag" songs would be barred and blamed some of them with "bad bouss." Culhane claims some of the strains have a bad effect on the dancers and causes them to show visible signs of distress in the form of a wiggle. He says the majority of the songs he refers to were written expressly for the vice district. A few of the conservative papers fell for his wheeze. He worked up several columns of free advertising on the scheme.

Mr. and Mrs. George Lavender have decided to enter vaudeville again as a team and will probably present their old offering "The Touch Down."

Aaron Jones has retired from the secretaryship of White City Park and Ernest Belfoit, youngest son of the proprietor of the Sherman House, has been elected to the position. Jones claims his business interests in the city make it impossible for him to devote any time to the business of the summer resort.

T. C. Gleason, manager of the College theatre, is preparing to present at that house "The Deep Purple," "Alias Jimmy Valentine" and "The Lilly." The royalties on either show practically make it impossible for Gleason to realize much profit, but the demand of his patrons makes it necessary for him to deliver the goods.

Baves and Norworth have been selected as the headliners of the Majestic bill for next week and will present "The Musical Surprise Party." Following the late stars of "Little Miss Fix-It" Paul Armstrong's "The Romance of the Underworld" will return to the local house to head the bill. This feature played there some time ago.

Cora and Robert Simpson were forced to cancel a few weeks of their middle western time because of an acute attack of laryngitis settling in Mr. Simpson's throat. The temporary setback did not make it necessary for them to lose the entire route, however.

Lulu Glaser was granted her decree of divorce from Ralph Herz. Judge McDonald gave the star her freedom after listening to her charges of cruelty. Herz, playing the Illinois with "Dr. De Luxe," admitted that at times he became a little rough.

The "scapling" scandal which resulted in the gathering of several local managers before Receiver Eastman has practically blown over. Several members of the council committee are trying to devise some plan to do away with the "graft" and there is a possibility that the theatre manager's association will take the matter up at their next meeting.

C. E. Bray and A. E. Meyers, who spent a few days in New York this week, returned in time to attend the annual meeting of the Kohl & Castle interests and the W. V. M. A. Martin Beck was also present.

Harry Fraase announced he will shortly return to Chicago and produce "The Spit-Fire"

by Edmund Peple, author of "The Littlest Rebel" and the Chicago would see the first performance. The Cort theatre will probably be the scene of the opening. Daniel Frohman produced "The Spit-Fire" two years ago at the Lyceum theatre in New York City.

Sol Lowenthal, local attorney for the White Rats Actor's Union will leave Chicago this week for an extended trip through California. Mr. Lowenthal will remain in the West long enough to secure a much-needed rest.

James O'Leary, proprietor of Luna Park is going through a financial experience that may make it necessary for him to call for help in operating the resort next summer. O'Leary's creditors are making demands and the park proprietor is becoming a target for several law suits.

The Francis V. Boyne stock company, playing around Indiana, is having a hard season, apparently, for one Sybil Hammerly, leading woman of the stock aggregation, has ordered E. J. Ader to commence suit for unpaid salary. Several other members of the Boyne company are also asking for moneys due.

Frank Scheur, musical director of the "Trocaadero," has commenced suit calling for a decree of divorce from his wife, Cora Scheur.

SAN FRANCISCO

By ART. HICKMAN.

ORPHEUM (Martin Beck, gen. mgr. agent, Orpheum Circuit).—Una Clayton & Co., well-acted sketch, scoring substantial hit; Six Steppers, closing the show, held them in and were heartily applauded; Hawthorne & Burt put over laughing hit; Knox Wilson found the going good and simply stopped the show; Cecelia Loftus, in her third week, repeated her former success, and was splendidly received; Reynolds & Donegan duplicated skating hit of last week; Four Vanis, opening the show, did nicely in the early spot; Charley Grapevine in his amusing sketch scored a laughing success.

PANTAGES (Alex. Pantagasin, gen. mgr., agent, direct).—Abou Hamad's Arabs put on an acrobatic act that proved a veritable riot, the act being loudly cheered; Billy Noble and Jeanne Brooks won favor all the way, a positive hit; Frank Rutledge & Co. in "Our Wife" were funny and laughter and applause were the result; Four Vanis, opening the show, but were too good for that spot; Reiff, Clayton & Reiff have a singing and dancing act that in the main is crude, the dancing only being fairly well received; Mile. La Feydia proved entertaining, pulling the usual flag at finish; Olga De Moe, fair; Princess Victoria, extra act, was highly applauded.

EMPERESS (Sullivan-Conradine mgrs.; agents, direct).—The Fernandez-May Trio drew attention in opening spot and entertained; R. R. Raymont was encored repeatedly; Walton & Lester had rough sailing, due to poor comedy, the rest getting over; Ned Norton and his burnt cork absurdities, registered laughing hit; Marie Fitzgibbons landed solidly; Mr. & Mrs. Mark Murphy were a big scream; Saxophone Four, and Gibbs, a mimic, local features, were heartily enjoyed; "Texas Tommy Festival," cut in half, has lost its attraction.

Lew Spalding, late manager of the Max Dill Co., Jack Rayner, Marter Golden, prima donna, and Nellie Pollard, have gone north to join the Rob Roy Co.

The receipts for the benefit of Prison Reform handed by the Bulletin and their correspondent, Donald Lowrie, and the Empress Theatre Co. for the week were \$7,923.

The agents of the Essanay Film Co. have just signed a contract with the parents of little Violet Kelly, the Oakland child actress, to feature her in a series of motion picture productions that are being made in San Diego this spring. The child is the daughter of W. J. Kelly, house superintendent of the Oakland Orpheum. Her mother will accompany the little girl on the trip south.

Mrs. Emma Brack has left the Six Bracks at Exit Lake and returned to Oakland, from which place she will keep in attendance upon her husband, the principal member of the Brack Troupe, recently committed to the insane asylum at Agnew, Cal.

The new policy recently installed at the Oakland Orpheum of giving an entire new show each week, has boosted the theatre into the ranks of big winners. The house always did very well.

Margate Reed, a clever little dancer, headed the Five Ponies in a song and dance change act at the Portola-Louvre last week.

Francis Wilson, a Berkeley girl and a brilliant pianist who plays the instrument in brilliant style, and who was discovered by Manager George Ebeby of the Oakland Orpheum, is on a tour of the Orpheum circuit, opening in Sacramento. 17.

Another Oakland product begins a tour at Sacramento in the person of Elise Schuyler. She was a principal member of the musical comedy company at the Grand, Los Angeles.

The Valencia opened 14 with six acts and three reels of pictures at ten cents to good business. The whole show world of the coast is watching its fate, as nothing has yet succeeded in this house.

After many efforts in behalf of Bessie Anderson of the Premier Trio, who has been seriously ill in Colorado Springs and here for the past five months, a generous subscription was raised by the endeavors of W. F. Reese, Western representative of Sullivan-Conradine circuit, who started the list by a donation by himself, and secured \$50 before he stepped out of his office. The matter was taken up by others of the theatrical fraternity, and a goodly sum sent Miss Anderson.

The Garrick released its six-piece orchestra and vaudeville Saturday night in order that "the trust" will give them three changes a week. An organ will substitute for the orchestral music. Business has fallen off at the Garrick considerably, since the opening of the Republic (old Alcazar) in the same district.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr., agent, U. B. O.).—Without any big knockout hit the show was pretty well balanced and a good average was reached. The inability of Work and Over to play, owing to the illness of one of the acrobats, brought Ethel Green into the Tuesday and Wednesday night, registered solidly as usual. Miss Green was really a week through illness. She did well here, despite that. The first two songs used are not up to Miss Green's standard, but she got all there was to be had out of them and her "Old Fashioned Kid" number hit the mark, boosting her up for the final song which she put over in good shape and was really in favor. Pierce and Roslyn substituted for Work and Over Monday. Edmund Brees and Co. in "Copy" was the "big act" on the bill and proved an interesting dramatic sketch. It is a newspaper playlet, as near to and as far away from the natural as all newspaper stories on the stage. The business and action is too fast and too noisy to be convincing, but this fault is lessened by the capable handling given the various characters. Brees is a clever actor. In "Copy" he has only a few minutes to display his best talents and then he rises to the occasion with excellent results. The sketch made a favorable impression. McConnell and Simpson have another large-sized laugh winner in the new sketch, "The Light Girl," and the story runs nice and smoothly up to the final minute, when Willie Brown shifts his love to the twin sister. That's not a bit nice of Willie, but it makes the story end differently. Miss McConnell has plenty of opportunity for comedy in the role and Miss Lulu is some little artist in sending laughing material over the footlights. She even pulls one for the curtain with a few nifty poses and grimaces. Jarro, the trickster, won his share of the laughs with his punning. Jarro seems to be lucky in picking out victims in the audience. Tuesday a man in one of the boxes proved a wonder, but the one Jarro used on the stage failed to put his laughs over. Maybe it was the funny bald wig he wore or the old minstrel gag he pulled. The "Old Soldier Fiddlers" repeated their former success. The house held a lot of veterans and they warmed up to the old musicians in great shape. The "Fiddlers" are getting to be real good repeaters. Gordon and Kinley did nicely with their

When answering advertisements kindly mention VARIETY.

ALARM CLOCKS SO CHEAP! and YET SOME of the PUBLISHERS are ASLEEP

MARY ELIZABETH

That "Classy" [single] Girl with the Laughing Eyes—had to send 'way out West for a Will Rossiter song—sort of a finishing "Punch" to her Act

comedy acrobatics and dancing. The Aerial Bartlett held down the opening spot in good shape and "Cheyenne Days" proved a good act for the closing, holding the house seated to the finish. Conroy and LeMaire were next to closing and burlesqued several of the acts preceding. They got a lot of laughs with their burlesque on Jarro and the "Copy" sketch, but the act slowed up afterwards and finished weakly.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—The week's bill is one of variety, if nothing else. Del-a-Phone is the featured act and his unusual style of entertainment pleased. Murry J. Simons, formerly of burlesque, presented a monolog. Simons probably has not sized up the picture house audiences properly, for his stuff was a bit too high for them. He put his songs and bits of stepping over with good results. The Loretas, a musical trio, did nicely. It is a good number for the small time, but even the patrons of this class of houses know that Washington was not last in the American league and the gag ought to be dropped. It's no good anyway. They can get by on their musical work alone, and should build it up into a valuable number. Pelletier and Messenger offered a piano act and although they followed the Loretas, got along nicely. Dora Pelletier has not selected the most becoming style of make-up and should cease using "Belle of Avenue A." That was too old when Elsie Fay gave it up. Messenger adds a liberal share at the piano. The act went very well. Alfredo and Pearl, with their nicely staged and handled acrobatic act made a firm impression. Keiting, a cartoonist, pleased with some cleverly worked out combinations in the comedy sketching line. Keiting can sketch, but he cannot whistle. The former may get him some work and money. His whistling might spoil his chances for both. Driscoll, Hall & Co. have pulled into the "pop" houses a comedy burlesque sketch with an opening like Simons and White's old sketch and about all the material that has been used in the same kind of sketches in burlesque shows, except that the comedian forgot to carry the candle in a cage. The "pop" house audiences are easy and some of them laughed at Driscoll, Hall and Co. Fox and Evans have a singing and talking act on the order of Howard and Howard, but not like it in material or handling. Their stepping helped them do fairly well. Frederic and Venita offered wire-walking and juggling of ordinary merit. Some teeth tricks for the finish brought reward. The act needs some snap.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—There is just about a fair average of show this week, with no act standing out as a particular feature. The Potomac Four had the headline position. The four work in blackface doing a schoolroom act and following closely several others for comedy. The slapstick stuff is worked overtime. The singing is fair. Stiert Brothers, a pair of hand-to-hand balancers have a pleasing act which can make good on the better time. Julius and Rubens offered a piano act. Annette Julius is a nice-looking girl with an uncertain voice and should pick her songs. The man handles the piano well and the act was well received. Perry and Fay, a sister team, did fairly well with a singing turn. Ruth Curtis pleased with a "single" of the ordinary kind, finishing with an "audience" number. Next dressing and a smile helps Miss Curtis in appearance. The Veronas are musicians who can build up a valuable number with some care. Now they lose out through attempting to inject comedy which neither can handle. The "rag" song is of no use. The violin numbers are their best. The boy should cut out the eccentric stuff until he can put it over. The LaBelles have a comedy juggling turn which went through nicely. The man wears the inevitable corsets and uses an oil can which puts him down several pegs in the comedian class. The rest of the act will do on the small time. One number, a recitation which must have been put in for sentimental reasons, was the only weak point in the Challe and Challe act. The little girl is the act and can carry it along on natural talent. In the "Lesson of Life" she is unnatural and mechanical. If her father wrote it, as announced, he should remove it at once and let the girl build up the rest of her work. Some new gags could also be selected. It's a good act for the "pop" time and the girl is clever enough to get along

anywhere. Stewart and Desmond replaced the Manhattan Trio after the first show.

WILLIAM PENN (W. W. Miller, mgr. agent, U. B. O.).—Big City Four; Mr. & Mrs. Hugh Emmett; Williams & Tucker; Al & Fannie Stedman; Charmion; Boyle & Brazil.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—The policy of this house was shifted back to the three-shows-daily, the change coming with the opening of the National, a few squares away, booked by Marcus Loew. The week's bill included Will Rogers; Gardner & Vincent; Holden & Harrow; Three Weston Sisters; Van Harding; Jacob's Dogs; Baby Lasso. With the change of shows the former scale of prices, 5, 10, 15, matinees and 5, 10, 20, nights, went into effect again. Business was big Monday.

EMPIRE (E. J. Bulkley, mgr.).—There has been a considerable furor reported among burlesque managers over the ambitions of some newcomers into the charmed circle whose ideas of uplifting burlesque has carried the class of shows too high and placed the expense account beyond reason. There may be some cause for the complaint, but never enough of it to worry over, for there are always enough bad shows in the lot to help to advance anything except, possibly, the idea in the mind of the multitude that a burlesque show must be the easiest kind of proposition to launch. This year's show looks like it isn't. There are only a few good spots, but they are so widely scattered in the melange of poor comedy, worn-out material and cheap methods that merit is hardly noticeable. The burlesque manager who thinks he can put out a show with "Blow the Horn" as the chief comedy bit for a first part and a hackneyed medley of old bits for a burlesque, with nothing sandwiched between but an illustrated song number, which is probably paid for by some music publisher, comes pretty near to being fit for the "retired" list. The burlesque patron of to-day will not accept this kind of a show from the summer stock company. Perhaps the "Gaiety Girls" show has been or is being made over since the change in the cast. If it is, little progress has been made. The mixture of comedy and musical numbers is called "A Rip Roaring Farce in Two Acts," "Casey's Reception" and "The Hoffman Clubhouse." There were more than two "roars," a few minutes in the lobby after the first part, and when the crowd was passing out after the show was evidence enough. Bert Davenport was the "Casey" of the first part and with Joe Leonard, in a Dutch role, did the "Blow Your Horn" stunt. Davenport played his part quietly and put over one of the best numbers in the show when he made his first entrance, but after this he faded away and was along with the others in the also-ran class in the burlesque. The "Horn" bit got its biggest laugh when Leonard was unable to "hold his end up" in carrying off one of the Indiana. It looked as if an extra fat one must have been rung in on the "prop" list. In the second scene Ted Burns was given the principal comedy part, appearing in the role of a burglar and doing a lot of the comedy work he used with "Morning, Noon and Night" show. The second act was disjointed, being frequently broken up by bits and specialties and there was considerable stalling throughout. Leonard held on to an "Al Leech" stunt on the stairs, though it could not be called a direct copy, until the laughs ceased and it grew tiresome. The money-changing stunt was good for several minutes and the "burial scene" used by Fields and Wooley in Robie's "Knickerbockers" three years ago, was also pulled, but so badly done as to be worthless. With the exception of the musical numbers, the women principals had little chance to do anything. Anna Grant and Marie Fisher led most of the numbers and did well with several of them. Miss Grant made several changes of costume as did Miss Fisher and the latter worked hard and earnestly to inject life into the scenes when she was on. Their best number was held to the last act, when the chorus appeared to advantage for the first time. The girls are used often, six sprightly ponies making up the squad of 16, but poor looking and unattractive dressing kept the

girls' chances of making an appearance down. They needed the dressing, but never had it until the black and white and pink and white dresses made them look like a regular bunch for once. Miss Fisher was a sprightly looking girl in the first act, but wore boots with white laces which spoiled the costume. Miss Grant wore quite a startling make-up with funny-looking stockings for her final number. Lydia Franklin got to be a principal long enough for a "bit" with Burns and Patty Conroy, one of the ponies, who can fiddle, offered a specialty which won some favor. George T. David handled a straight part satisfactorily when he had anything to do and sang with the illustrated song sheet between acts. Jack Mendelssohn and Walter Kelley also helped the vocal strength of the show. Davis, the two men and Miss Fisher all took turns at inviting the audience to sing with them. It is unfair to the principals to blame them for the failings of the "Gaiety Girls" show. The material is not there and would be just as weak and unfunny in other hands. One mark of merit is the musical portion of the show, which is credited to Louis Doll. It is so much better than the rest of the show that the management might engage Doll to do a little work on the book. The "Gaiety Girls" is a poor show. It probably was when Pat White was with it, but without Pat, it is worse than poor. The Empire had a good house Monday night. Last week with the "Zallah" show the business jumped considerably. If the "Gaiety Girls" don't spoil it, Billy Watson and his "Beef Trust" ought to start something in the way of establishing a high water mark next week.

KEYSTONE (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Clifford Hippie & Co.; Yokohama Japs; Hanson & Bijou; Markee Bros.; Leroy, Harvey & Co.; Veterans of '68.

LIBERTY (M. W. Taylor, mgr.; agent, M. W. Taylor Agency).—Sybil Bidwell; Langdon McCormick & Co.; Schroeder & Chappelle; Billy K. Wells; Electa Larella Sisters; Weston & Young; Winston's Seals.

ALHAMBRA (Frank Migone, mgr.; agent, M. W. Taylor Agency).—Shooting Stars; Boris Fridkins Troupe; Hayes & Alpoint; Julia Allen's Trained Horse; LeClair Family; Williams & Thomas.

HARTS (Stanford Hart, mgr.; agent, M. W. Taylor Agency).—The Brownings; Riegler & Welke; Bel Cantor Trio; Pope & Uno; Georgias Bros.; Whitman & Davis.

DIXIE (D. Labell, mgr.; agent, M. W. Taylor Agency).—Sarah Brandon & Co.; Moore & Moore; Jules Herron; Ryan & Tucker.

FOREPAUGH'S (William Kaufman, mgr.; agent, William Kaufman).—Hess Comiques; Rosa & Burke; Emily Egemar; Richards & Thatcher; Reeves & Werner; Moran.

GIRARD (Kaufman & Miller, mgrs.; agent, I. Kaufman).—25-27, Vida & Hawley; Copeland & Walsh; Youngs & Brooks; Eddie Ross; Abdallah & Abdallah.

ALHAMBRA (Stanford & Western, mgrs.; agent, I. Kaufman).—25-27, Harry Hayward & Co.; Pealson & Goldie; Bush & Peyser; Eleanor Dunbar.

COLONIAL (Al. White, mgr.; booked direct).—Arthur Morris; Harry Hargraves & Co.; Prince & Deirie; Kloss & Birnie.

NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—Landry Bros.; Raefel & Co.; Haight & Deane; Jackson & Williams; Robt. Cummings & Co.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—25-27, Wheeler & Goldie; The Mossarts; Two Lowes; Rome Trio; Four Harmonlets.

COLUMBIA (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—25-27, Graye Sisters; Howard Sisters; Century Quartet; Flisk & McDonough.

POINT BREEZE (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—25-27, Four Howards; O'Neill Trio; Amon & De Lisle; Frances & McDonald.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Clovelly Girls; Skipper, Kennedy & Reeves; Harry Botter & Co.; Walter Lawrence & Co.; Fulgora.

GREAT NORTHERN (M. Greenwald, mgr.; agent, H. Bart McHugh).—25-27, Hugel & Switzer; Gus Bruno; Christmas at Higgins; Ford & Laird.

GLOBE (B. Israel, mgr.; agent, H. Bart McHugh).—25-27, Moulton Trio; Soper & Lane; Bachan & Desmond; Peccinini.

AUDITORIUM (W. C. Herchenreider, mgr.; agent, H. Bart McHugh).—25-27, Yankee Doodle Girls; LaMar; Reno & Leo.

GERMANTOWN (W. Stumpff, mgr.; agent, Chas. J. Kraus).—26-27, Hall Sisters; Nancy Lee; Dunbar's Goats; Hawley & Olcott; Scott Bros.

MODEL (H. A. Lord, mgr.; agent, Chas. J. Kraus).—25-27, Nutty McNuts; Lucy Tonge; Shepherd; Phillips & Gardner; Charles Heolow.

IRIS (M. J. Walsh, mgr.; agent, Chas. J. Kraus).—25-27, O'Dowd & Rose; The Spawns; Fields & Hanson; The Four Dancers.

LINCOLN (Geo' Kline, mgr.; agent, Chas. J. Kraus).—25-27, The Emmonds; Casana; Orlean & Norfella.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—25-27, Bowers & De Vine; George & Williams; Potter & Russell; Carolina Four.

CRYSTAL PALACE (Dave Baylison, mgr.; agents, Stein & Leonard, Inc.).—25-27, The Woodens; Gilbert & Keeley; Ermo Sisters; Maille Sisters.

GRAND (Chas. Rapoport, mgr.; agents, Stein & Leonard, Inc.).—25-27, Ward Bros.; Roberts' Cats & Dogs; Spangler & Montgomery; E. Dupille.

HYPDOROME (Chas. Segal, mgr.; agents, Stein & Leonard, Inc.).—25-27, The Armstrongs; Joe Grimm; Dolly Wilson; The Shelleys.

FAIRHILL PALACE (C. Stengle, mgr.; agents, Stein & Leonard, Inc.).—25-27, Barton & Ruch; Geraldine Abbot; Sam Williams.

MAJESTIC (Jack Supple, mgr.; agents, Stein & Leonard, Inc.).—25-27, Jolly Hendersons; Healy & Revelle; Peter Donafar; Irene Loretta.

TROCADERO (Sam M. Dawson, mgr.).—Queens of Polles Bergere.

CASINO (Miles & Koenig, mgrs.).—New Jersey Lillies Co.

Gaiety (John P. Eckhardt, mgr.).—Bon Tons.

BOSTON

By J. GOOLITE.

PARK (W. D. Andreas, mgr.; K. & E.).—"The Country Boy," third week of a run. Receipts big. Looks like money maker.

ROBON (Al. Lovering, mgr.; K. & E.).—"The Trail of the Lonesome Pine," leaving this week. Business has been good. "The Fortune Hunter" follows.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Never Home" leaving this week. Business satisfactory. "Pinafore" follows, one week only.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"The Harforda," with Viola Allen, opened to fair business. The star and not the production the attraction. Stay indef.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Baby Mine" is closing. "The Boss" next week.

TREMONT (John B. Schofield, mgr.; K. & E.).—"Follies" still drawing big.

HOLLIS (Charles B. Rich, mgr.; K. & E.).—"The Single Man" with John Drew, going out and "The First Lady in the Land" with Elsie Ferguson, coming in as the next attraction.

COLONIAL (Thomas Lothian, mgr.; K. & E.).—"The Pink Lady" her, seven weeks. Business looks good enough for seven more.

CASTLE SQUARE (John Craig, mgr.; agent, direct).—Twentieth week of stock.

GRAND O. H. (George Magee, mgr.; S. & H.).—"My Friend from Dixie." Next week, "McFadden's Flats."

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—This week's show opened to a capacity audience. Bill a good one. Everything pleased. Charles E. Evans and Co., lots of good comedy. Will Dillon scored. Grace Hazard struck it right. Charles Kellogg good.

White and Perry, pleased. Mildred Glover, assisted by Dick Richards, went well. The Balliots, gymnasts, with a foreign hall mark, pleased. Great Golden Troupe, held the attention throughout. Mr. & Mrs. Erwin Connolly presented a dainty offering.

NATIONAL (G. A. Ryder, mgr.; agent, U. B. O.).—Maggie Cline; Jessie Hayward & Co.; Hugh Lloyd; Mr. & Mrs. Harry Thorne; Adeline Francis; The Kemps; Frank & True Rice; Happy O'Neill; plectures.

ORPHEUM (V. J. Morris, mgr.; agent, Loew).—Billy Barlow; Chas. & Ada Latham;

In an act originated by Miss Francis,
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THIS WEEK (Jan. 29)
KEITH'S NATIONAL
BOSTON



ADELINE FRANCIS
"THE GRAPHOPHONE GIRL"

When answering advertisements kindly mention VARIETY.

MANAGERS, TAKE NOTICE

ARTHUR WILLIAMS and HARRY WESTON

Are Replacing
GALLAGHER and SHEAN in the "BIG BANNER SHOW"

Introducing a new Vaudeville offering. Next week [Jan. 29] Hurtig & Seamon's Music Hall, New York City

Jackson & Marguerite; Sherman-DeForest & Co.; Busse's Dogs; The Bodens; Cameron Sisters; George Banks; Cameron & Gaylord; Metropolitan Trio.

SOUTH END (Louis M. Boas, mgr.; agent, Loew).—Cameron Sisters; The Boldens; Geo. Banks; Cameron & Gaylord; Metropolitan Trio; Billy Barlow; Chas. & Ada Latham; Jackson & Marguerite; Busse's Dogs.

OLD SOUTH (F. Collier, mgr.; agent, Church).—Mozart Trio; Fox & DeMay; Al Tucker; Burke & Dog; Selter & Miller; Magee & Devoe; Billy Franklin; Walters & Warren; pictures.

WASHINGTON (F. Collier, mgr.; agent, Church).—Gordon & Stafford; Schachtel Japs; Jack McCourt; Joe Goodman; Myers & Perry; Jack Williams; pictures.

HUB (Joseph Mack, mgr.; agent, Mardo).—Luttringer & Lucas; Rogers & Evans; Le Montforts; Allen Wrightman; Patrick & Sampa; Bert Walters; pictures.

SHAWMUT (F. L. Browne, mgr.; agent, Fred Mardo).—Five Musical Lovelands; Frank DeOro; Patrick & Sampa; Kashima; Kenneth & White; The Brisons; Kimball Bros.; "Fortune Hunter"; The Ashers; Lieut. Eldredge; pictures.

BEACON (J. Laurie, mgr.; agent, Fred Mardo).—Barton & Caprice; De Cotret & Rego; Andy McLain; Felix Thebault; Mitchell & Pray; Barber & Taylor; Lowe & Lowe; Arthur & Cameron; pictures.

BOWDOIN SQUARE (J. B. Commerford, mgr.; agent, National).—Jean Bogare; Maud Wilson & Co.; Flossie Cushing; pictures.

HOWARD (Al Somerby, mgr.; agent, National).—Donnelly's Minstrels; pictures.

PURITAN (J. Hawes, mgr.; agent, National).—Rialton & Son; Hickey & Nelson; Evans & Webster; The Maidens; pictures.

PASTIME (J. Murphy, mgr.; agent, National).—White Bros. & Sister; Byron & Claire; Charles Alton; Don Bracken; pictures.

The Theatrical Mechanics' Association of Boston annual benefit for the sick and death benefit fund, will be held at the Orpheum theatre, Sunday afternoon. O. R. Watson is chairman of the committee that has the affair in charge. W. A. Blossom is the president and J. J. Barry is the secretary. A large attendance is assured.

The Majestic theatre is given over every Sunday afternoon to Charles Fleischner, a former rabbi of a reformed sect, who is now holding Sunday afternoon services called "Sunday Commons."

Another Harvard-Radcliffe prize play, "The Product of the Mill," written by Elizabeth Athorp McFadden, will be produced at the Castle Square theatre, 29, for the first time. This is the second play written by a student of the drama. The first one, "The End of the Bridge," was produced last year, at the same house, and played nearly three months. It was then sold to Henry Miller.

George Fawcett opened Monday night with Viola Allen, in "The Herford" at the Plymouth, and signalled his return to the Lieber's fold.

Russell B. Clark, manager of the A. C. Harriman Booking Agency, is getting the handshake all along the line. A new baby girl last Thursday. That's the reason.

Jack Magann, chief factotum in Fred Mardo's office, is going to spend the month of February down South. "Jack" may dig up another "Billy Magann" act down there. Who knows?

"Joe" Mack, manager of the Hub theatre, is confined to his home with a sprained ankle, received from a fall on the ice.

A special school children's performance is getting the money for Loew's Orpheum. Another one of Manager V. J. Morris' ideas. The show runs every Saturday morning from 9.30 to 12.30. No admission to that "kids' matinee" after 11 a. m. Special tickets have been gotten out for the children and teachers in the schools. Five cents is the charge with the tickets.

Anita, the gypsy violinist (Elizabeth Frances Taylor), whose home is in Chelsea, a suburb of Boston, was married to Oscar F. Fos-

WILL ELLIS JACK BROTHERS

Musical Hawaiians

Opening at
Hammerstein's Victoria, Feb. 12
Sole Management of **JACK LEVY**

Now Playing P. G. WILLIAMS' Time PICCHIANI TROUPE

EUROPE'S GREATEST ACROBATIC ACT

Orpheum, Brooklyn, this Week BRONX, NEXT WEEK (Jan. 29)
Booked Solid Management **PAUL DURAND**

berg, the cornetist at the Columbia theatre, Attleboro, Mass. S. Rev. C. Julius Ljunggren, pastor of St. Ansgarius Episcopal Church, performed the ceremony.

Harry Peyser was chosen corresponding secretary of the Bill Posters and Billers' Union No. 17, of Boston, by a unanimous vote, at the Sunday meeting. George Collier, an honorary member of Providence local, and manager of the Westminster theatre of that city, was the guest and speaker at the meeting, which was held at 724 Washington street.

SOUTH AFRICA.

By H. HANSON.

CAPE TOWNE, Dec. 27.
TIVOLI (H. Stodel, mgr.).—In addition to excellent pictures, a good variety show is given by artists who have fulfilled their engagements at the Empire, Johannesburg.

The town is overrun with picture shows. Even the colored people have one or two. Two more buildings are going up.

Johannesburg.

EMPIRE (Edgar M. Hyman, mgr.).—Excellent program. The management has reduced prices to compete with the moving picture houses, which are importing turns from England. The following are appearing: La Estrellita, Spanish dancer; Dave Carter, Irish tenor; Ray & Calden, comedy act; Doris Hunter; "The Mighty Atom"; Sisters Casselli, dancers; Willy Pantser Troupe.

GRAND (Louis Bland, mgr.).—This picture house has Vasco, the mad musician; Alexander & Bertie, aerial; Bert Lawrie, comedian; Rose Hersee, dancer.

ORPHEUM (picture house) bills the following: Milner & Storey; Agnes Tina; Winnie Darrell; Dare Austin & Co.; Albert MacKeldin, Scotch comedian; Lulu Lord.

Maud Allan, the dancer, is touring the country. She drew well at His Majesty's theatre. Miss Allan is assisted by Alice Lennon, entertainer and Viggo Kihl, solo pianist.

Madame Filia's Circus opened for the Christmas season.

In Port Elizabeth, Durban, Pretoria, Kimberley, etc., moving picture shows are in full swing, including acts arranged for by the management from the Johannesburg circuits running generally into ten weeks' contract. The expenses are heavy, and I doubt if the capacity holding of each house will carry a margin of profit.

The South African tour of Madame Clara Butt, Mr. Kennerley Rumford and concert company, under the direction of J. & N. Tait, the Australian managers, concluded in Cape Town, Dec. 6, after one of the most successful tours in this country for many years. Wherever the famous singer and her accomplished husband appeared they were greeted with great enthusiasm. Packed houses everywhere. Mme. Butt and Mr. Kennerley Rumford have

arranged an American tour under the direction of J. Nevin Tait.

I must publish a note of warning to artists entitled to this country by so-called agencies with no standing, and do not control any theatres or halls, neither have they any capital.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (Jack D. Flynn, mgr., agent, U. B. O.).—Lester, hit; William Lytell & Co., fine (New Acts); Three Bohemians, went very big; Hathaway, Madison & Mack, dandy routine; Doris Woolridge & Co. (New Acts); Louis Granat, good; The Norhens, very good; Rosalie & Doretto, clever.

MILLION DOLLAR PIER (J. L. Young & Kennedy Crossan, mgrs.; Wistar Grockett, bus. mgr.).—Pictures.

STEPPLECHASE PIER (R. Morgan & W. H. Fennan, mgrs.).—Pictures.

CRITERION.—Pictures.

ROYAL (W. R. Brown, mgr.).—Pictures.

CENTRAL (Karrer & Short).—Pictures.

APOLLO (Fred E. Moore, mgr.; K. & E.).—The Wolf, 22-23; Philadelphia Orchestra, 24; "The Flyers," 25-27.

At a meeting of the stockholders of the Million Dollar Pier Co. (Associated Realities Co.) John L. Young was re-elected president of the company. Kennedy C. Crossan succeeded himself as treasurer. Wistar Grockett, who is business manager, was elected secretary. Plans were considered for extensive improvements. It is said that the Hippodrome building will undergo extensive changes in the remodeling of the interior. The managers have planned an interior arrangement on the lines of the New York "Hip" and big productions for the coming season will be offered. The idea of the management is to give a continuous show during the summer season. In addition to acts of a semi-circus type they intend putting on a big spectacular show patterned after that given in the Hippodrome in New York.

At the Apollo next week Maude Adams appears in "Chanticleer," 30-31. The rest of the week will be devoted to "Uncle Tom's Cabin."

William H. Lytell, who is playing on Young's Pier this week, has produced many well known shows, including "The Black Crook," "Around the World in Eighty Days" and "Enchantment." He put on "The Days of '49," which showed at Luna Park, Coney Island, last summer. He was considered one of the best producers of melodrama. In the near future Mr. Lytell intends offering several plays along melodramatic lines, in vaudeville.

NEW ORLEANS

By O. M. SAMUEL.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Buster Brown."

FRENCH O. H. (Jules Layolle, impresario).—Layolle's French Opera Co. in "La Boheme," "Madame Butterfly," "La Fille Du Tambour Major," "Aida" and "Don Quichotte."

LYRIC (Bert Gagnon, mgr.).—Gagnon-Pollock Players in "Two Sisters."

GREENWALL (Arthur B. Leopold, mgr.).—Lee Musical Comedy Co. in "The Elopement."

EXTRA (Lew Rose, mgr.).—Tyson Extravaganza Co.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

ALAMO (Wm. Guerlinger, mgr.).—Vaudeville.

Blanche Ring in "The Wall Street Girl" is the underlined attraction for the Dauphine next week. The Dauphine is a Shubert house. Walter Brown, for several years press representative for the Tulane and Crescent theatres, and at present business manager of the Dauphine, will be married Jan. 30 to Mary Boettler. Miss Boettler is not a professional.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr., agents, K. & E.).—"Madame Sherry" here for the first time and Lina Abarbanell heads the list cast that made an excellent impression. Elizabeth Murray, George A. Schiller, Jack Gardner, Ignazio Martinelli, Mae Phelps, Florence Mackie and John Reinhart programmed.

LYRIC (J. E. Fennessy, mgr.; S. S. & Lee Shubert).—"As a Man Thinks" has the town talking.

X. BAZIN'S FAR FAMED DEPILATORY POWDER

Simple Directions with Each Bottle ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS HALL & RUCKEL, New York City

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"THE GREAT AND ONLY"

IS POSITIVELY THE "SENSATION" OF EVERY BILL WITH HER SONG "HIT"
 "I'D LOVE TO LIVE IN LOVELAND WITH A GIRL LIKE YOU"

WALNUT (W. F. Jackson, mgr.; S. & H.).—The Penalty, a strong melodrama, well written. Grace Hale shows much ability as the mother. Frank LaRue as "Carpenter" and Alan Mathes as the "son" do well. Morris McHugh's "Smythe" is worthy of commendation.

OLYMPIC (Walter Woods, mgr.; E. F. Keith).—Merely Mary Ann, Miss McHenry in the title role, surprised her admirers. Ralph Kellard excellent. Other members good.

ROBINSON'S (H. L. McEwen, mgr.).—Keith Stock Co., in "Mam'selle." Luella Pullan scored. Arnold C. Baldwin, good; Bessie Warren, scored.

AUDITORIUM.—The De Rosse Duo, excellent; Barton & Barry, good; Eskine & Co., laughable; Belsub, good; Truehart & La Valle, good.

EMPRESS (H. E. Robinson, mgr.; S-C; rehearsal Sunday 10).—Toku-Kishi, good; Josie & Willie Barrows, hit; Eldon & Clifton, clever; Guy Bros., scream; "A Night in an English Music Hall," featured.

AMERICAN (Harry Hart, mgr.; agent, Gus Sun; rehearsal Monday 9).—La Crandall, good; Grace Wasson, hit; Tom Sidelio & Co., excellent; Carroll and the Dett Sisters, hit; Charlie Bell, good; Maude Parker & Co., fine.

PEOPLES (J. E. Fennessy, mgr.).—"Broadway Gaiety Girls." Two snappy burlesques.

STANDARD (Frank J. Clements, house agent).—"The Passing Parade." James Rowland and Charles Aveling take care of the comedy. Al Canfield worked very hard. The chorus is good and music catchy.

The Cincinnati Symphony Orchestra. A large audience greeted the orchestra in the new hall, the effects of which confirmed the opinion previously expressed concerning the excellent acoustic qualities of the auditorium. To the playing of the selection of the Wagnerian music Mr. Stokowski gave great consideration, carefully building up his climaxes. Ludwig Hess, soloist, made an excellent impression. He possesses a voice of great power and beauty, but his method is imperfect at times he wandered from the pitch and failed to re-establish his tonality.

The Auditorium is again without a manager. A Mr. Albee, who came here from the south last week, a number of the performers are minus part of their salaries.

E. F. Albee, general manager of the B. F. Keith theatres is here with James Murray Allison. Rumors were thick as to the purpose of Mr. Albee's visit, and he stated that changes were contemplated in the near future, but had no definite statement to give at this time, but there would be no immediate change of policy at the Olympic.

J. Murray Allison has resigned as manager of a local stock company and in the future will give his attention to theatrical matters in New York. G. Forepaugh Fish has been here negotiating for the position.

Edward Kirsch, president of the Moving Picture Operators' Union, and Joseph Hennegan, who is interested in several of the moving picture theatres, were appointed an examining board for all applicants for licenses as moving-picture-machine operators.

The Carl Hagenbeck show which has wound up its affairs, sold the exclusive right to the name of Carl Hagenbeck in the western hemisphere to I. V. Strabig, of New Jersey. He paid \$1,100 for it.

BALTIMORE

By ARTHUR L. BOBE.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday 10).—Good program to the same kind of business Monday. Harry Fox and Willersip Sisters, well-merited applause; Minnie Allen, pleased; Sallerno, clever; Fred Dupres, funny; Clifford & Burke, many laughs; Hess Sisters, liked; Kajiama, novel; pictures.

NEW THEATRE (George Schneider, mgr.; agent, Bart McHugh; rehearsal Monday 10).—Well diversified bill to excellent business; Katie Rooney, big local favorite, scored great hit; Boxing Kangaroo, appreciated; Rosella & Zelesny, well liked; Brooklyn Comedy Four, excellent; Tanna, clever; Paola Cremonesi & Co., amusing; pictures.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger; rehearsal Monday 10).—Byrne Bros. headed a pleasing program; the O'Neil Trio, capital; Van & Reinhardt, many laughs; Billy Davis, amused; The Bromleys, clever; Mad Daly & Co., pleased; pictures.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Chauncey Olcott in "Macushia," big business Monday night.

AUDITORIUM (J. W. McBride, mgr.; Shubert).—"The Gamblers," strong impression before a well-filled house Monday.

ACADEMY OF MUSIC (Tunis F. Deane, mgr.; K. & E.).—Dark until Thursday when Miss Anglin gives first production of Henry Arthur Jones' newest play, "Lydia Gilmore." Mr. Jones is personally supervising the finishing touches to his drama.

GAYETY (Wm. Ballauf, mgr.).—"Cracker-Jacks" with Mollie Williams and Ruby Leonl well featured, capacity business twice Monday.

EMPIRE (George W. Rife, mng. dir.).—"Billy" Watson and his own company, opened to big house Monday afternoon.

HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"The Goose Girl," a dramatization of Harold McGrath's novel of the same name, enjoyed by large audiences twice Monday.

ALBAUGH'S (J. Albert Young, mgr.; Ind.).

—Philadelphia German Stock Co., 24-27. Sale good.

TRAYMORE CASINO (R. J. O'Brien, mgr.).—Stock burlesque to increasing business.

WILSON (G. O. Wonders, mgr.).—Straight pictures without the usual vaudeville seems to please the patrons of this house immensely. Attendance gratifying to management.

EASTERN (F. J. Anderson, mgr.).—Vaudeville and pictures; business satisfactory.

Rumor has it a new theatre will be shortly erected on lots 529, 531 and 533 N. Howard street, immediately opposite the Academy of Music. It is said Baltimore capital will be interested in the enterprise. The theatre, which is to be completed by August 1, will, it is said, seat in the neighborhood of two thousand. To what form of amusement the new playhouse will be devoted rumor saith not.

Maxine Miles, formerly leading lady of the ill-fated Boston Players' Stock Co., at the Savoy theatre, is said to be negotiating for the lease of this house. If her efforts in this regard prove successful the theatre will be reopened within a fortnight for stock.

KEEP SOUTH AFRICA AND JANNESBURG TOGETHER

INDIANAPOLIS

By VERA BONE.

KEITH'S (Ned Hastings, mgr.; agent, U. B. O.; rehearsal Monday 10).—Keith's bill this week, while not especially startling, moves along smoothly and on the whole, pleased. The Du Gros Trio, fair start, followed by Cooper & Robinson, rousing reception; Cal Stewart, substituting for Ed. Morton, old favorite here and far and accordingly, Harmine Shone & Co., put over a neat little sketch and won favor. "Cheyenne Days," headline attraction but not as strong as headliners usually go. The Avon Comedy Four, continuous laugh; Four Elites, good.

ENGLISH'S (A. F. Miller, mgr.; agent, Boda).—15-17, "Naughty Marietta" (Emma Trentini), splendid business; 15-20, "Captain Whittaker's Place" (Thos. A. Wise), clever and amusing little "rural comedy," very good business; 22-24, "The Case of Becky" (Frances Starr), 25, "The Playboy of the Western World" (Irish Players).

SHUBERT-MURAT (F. J. Dalley, mgr.; Shubert).—15-20, "The Balkan Princess" (Louise Gunning) splendid business. Week 22, "The Kiss Waltz."

PARK (Phil Brown, mgr.; agent, S. & H.).—15-17, "The Goose Girl," very pleasing show, good business; 18-20, "Through Death Valley," fair business. Week 22, "Alias Jimmy Valentine."

COLONIAL (Sidney Toler, mgr.).—Toler Stock Co., in "The House on the Sands," well presented. The work of Robert Hyman especially appreciated; good business. Week 22, Dark, owing to repairs.

EMPIRE (H. K. Burton, mgr.).—"The Ducklings."

GAYETY (B. D. Crose, mgr.; agent, Gus Sun; rehearsal Monday 10).—Four Grohyns; Three Musical Cottas; Nat Wharton; Leslie Day.

In the cast of "The Chocolate Soldier," here next week, is Russell Powell, an Indianapolis man.

ST. LOUIS

By JOHN S. KERNST.

(By Wire.)

COLUMBIA.—"Everywife," proved one of the strongest acts of the season; Chretienne & Louisette, good; Four Ritchies, pleased; Brown & Ayer, entertained with new songs; Tim Cronin; Pauline Moran and Alvin & Keny completed bill of varied merit.

HIPPOTROPE.—Lillian Mortimer & Co. scored heavily; John Robinson's Elephants attracted much attention; Bennett Sisters; Johnson, Smith & Johnson; Don & Mae Gordon; Dettmar Troupe; Faber & Waters; and Zamora Family completed full bill, each act pleasing an audience which jammed the Hipp.

OLYMPIC (Walter Sanford, mgr.; K. & E.).—Lulu Glaser, in "Miss Dudeslack," opened to overflowing audience.

GARRICK (Shuberts).—"The Balkan Princess," opened to fair audience.

CENTURY (Walter D. Cava, mgr.; K. & E.).—Thos. A. Wise, in "Cap'n Whittaker's Place," drew fairly well and proved entertaining.

SHUBERT.—"Madame X," with Adeline Dunlap, returned to fairly good business.

AMERICAN (D. E. Russell, mgr.).—Ward and Vokes opened well with prospects of a prosperous week.

IMPERIAL (D. E. Russell, mgr.).—"The Great Divide," James J. Franks as lead, attracted usual audience.

GAYETY (Charles Walters, mgr.).—"The Queens of the Jardin de Paris," large audience.

STANDARD (Leo Reichenbach, mgr.).—"Hickey in Politics," with Harry Le Van and Frankie Heath, drew good-sized audience.

AKRON, O.

COLONIAL (E. M. Stanley, mgr.; agent, Fieber & Shea; rehearsal Monday and Tuesday 10-20).—18-20, Axtell, Lee & Heinle, good; Sidney Shields & Co., pleasing; David Schooler & Louise Dickinson, hit; Seven Colonials, immense; Felix Adler, funny; Hamilton & Hanson, fine; 22-24, Williams & Lee, good; Edith Clifford, entertaining; Three Marks Bros. & Co., funny; Zaretsky Troupe, good; Ethel White, fine; Pelham, entertaining.

GRAND O. E. (O. L. Slater, mgr.; S. & H.).—Lionel Morrie Players, indefinite.

STAR (Myers & "Buck" Bailey, mgrs; rehearsal Monday and Thursday 10).—15-17, Lew Palmer, ordinary; Grace Bennett, passes; Jennie Ryan, good.

MUSIC HALL (Miller & Collins, mgrs; Beveridge Stock Co.; permanent.)

After successful season the Grand Opera House converted to stock with Lionel Morris and associated players.

TOM HARRIS.

ALTOONA, PA.

ORPHEUM (Wilmer & Vincent, mgrs; agent, U. B. O.; rehearsal Monday 10).—My-

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CHRIS. O. BROWN begs to thank the management of the FOX CIRCUIT on behalf of his star, THE GREAT ALBINI, for the courtesy shown to him during his engagement on the FOX CIRCUIT.

THE GREAT ALBINI

who has been especially engaged by CLIFF GORDON and BOBBY NORTH to strengthen their show at the Star and Garter Theatre, Chicago, for the week of Jan. 29, will carry six men and three ladies, along with sixteen of his latest illusions. He will then return to New York, reopening on the Loew Circuit, and will introduce for the first time his great illusions, "THE LION AND HIS BRIDE," "CREMATION" and "THE AERIAL BUTTERFLY."

THE GREAT ALBINI opens on the Sullivan-Considine Circuit, May 6. The Great AlbinI desires to thank Mr. Joseph M. Schenck, Mgr. of the Loew Circuit, and also Mr. Edward F. Kealy, Booking Agent for the Fox Circuit, for kindly putting his dates off to suit the Great AlbinI so he could play a special week's engagement in Chicago to strengthen the Gordon & North show.

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S-O Offices

1440 Broadway, New York City

terious Maids, novel; Al. Lawrence, funny; McCormack & Wallace, hit; Lewis & Harr Co., scored.

MISHLER (I. C. Misher, mgr.).—22, "Star Show Girls"; 23, Elsie Janis; 24, "City Club"; Burlesquers; 25, "The Cow and the Moon"; 26, Lew Dockstadter. B. G. B.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Monday 3).—22-24, Grave & Green, hit; Swain's Cockatoo, fine; Rose Keener, classy; Monroe & Mack, funny; Martin Johnson, entertaining. 25-27, Swain's Rats & Cats; Williams & Segal; Musical Kleesee; Martin Johnson. MELTON.

BANGOR, ME.

NICKEL (H. F. Atkinson, mgr.).—Mrs. Jessie Hogg; Ethel Knowlton; Ralph B. Fischer; Mason & Rockaway.

GRAPHIC (Burns & Grant, mgrs.).—Pictures and songs.

OPERA HOUSE (Frank A. Owen, mgr.).—22, Sonata recital; 23, "Fortune Hunter"; 24-25, pictures; 26-27, "The Chorus Lady." HOWARD.

BIRMINGHAM, ALA.

MAJESTIC (Carl F. Rettick, mgr.; agent, Interstate; rehearsal Monday 10).—Week 16, Hanlon, Dean & Hanlon, good; Billy Falls, good; Scintilla, very good; Lorna Jackson & 'Rah' 'Rah Boys, hit.

BIJOU (Martin Semman, mgr.; Wells).—Emma Bunting in "Toss of the Storm Country," played to packed houses week 15.

The Orpheum, Jake Wells' house, opens with vaudeville 22.

NAT W. WILLIAMS.

BRIDGEPORT, CONN.

POLIS (T. J. Kirby, mgr.; agent, U. B. O.).—Maxini Bros. & Bobby, clever; Sterling & Chapman, fair; Henry Horton & Co., pleasing; Clemons & Dean, very good; Ye Colonial Septet, excellent; Wynn & Rurron, big; Three Marcontinis, good. H. REICH.

BUFFALO.

SHEA'S (Henry Carr, mgr.; agent, U. B. O.; rehearsal Monday 10).—Ben Heyer & Bro., encoored; Ellis & McKenna, artist; Frank Milton & DeLong Sisters, creditable; Grace Emmet & Co., good; Willa Holt Wakefield.

RAWSON and CLARE

IN "YESTERDAY" (A delightful story of youth).

Next Week (Jan. 29), Empress, San Diego. Week Feb. 6, Empress, Salt Lake City.

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ARTISTIC EQUILIBRISTS

Direction, JO PAIGE SMITH

fine; Rock & Fulton, excellent; Carlin & Penn, humorous; Hastings & Wilson, fair.

LAFAYETTE (Charles M. Bagg, mgr.).—"Daffydillie," good business.

GARDEN (Charles E. White, mgr.).—"Belles of the Boulevard," good business.

ACADEMY (Henry M. Marcus, mgr.; agent, Consolidated; rehearsal Monday 10).—The Ozava, fair; Zenita, clever; Morris & Beasley, very good; Sam Morris, encoored; Hanlon & Hanlon, clever; James Mortelle, artist; Bonnie & Freeman, creditable; Willard Hutchinson & Co., good; Scott & Wilson, hit; Joe Fantom's Acrobats, humorous.

FAMILY (A. R. Sherry, mgr.; agent, Consolidated; rehearsal Monday 10).—Steele & McMaster, sensational; Payne & Lee, pleasing; Marion White, classy; Marguerite's Lions, hit; Somers & Law, encoored; Wally Trio, funny.

PLAZA (Plaza Theatre Co., mgrs.; agent, U. B. O.; rehearsal Monday 10).—Weezy Trio; Lawrence & Thompson; Dorothy Stone, classy; Malveno & Lamore, clever; James Burns, humorous.

STAR (Peter C. Cornell, mgr.; K. & E.).—"Excuse Me," business good.

TECK (John R. Olshel, mgr.; Shubert).—"Little Women," good business.

LYRIC (John Laughlin, mgr.; S. & H.).—"Mother," S. R. O. THAYER.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—18-20, Goldie F. Russell, good; Harry Holman & Co., fine; Brandon & Taylor, scored; Murphy's Minstrels, hit; 22-24, Chas. H. France & Co., good; Elmer, juggler; Richards Bros., funny; Halley & Noble, pleased; Bell & Richards, funny; good business.

TEMPLE (F. W. Falkner, mgr.).—18-20, "The Wolf," business good; 22, Philadelphia Orchestra, good; 23-25, "Uncle Tom's Cabin," fair business. FRANK SHERIDAN.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.; rehearsal Monday 10).—De Vole Trio, very good; Josephine Davis, well received; Claud & Fannie Usher, scored; Bud & Nellie Heim, hit; Bedini & Arthur, well liked; "The Leading Lady," well received; Adelaide Norwood, pleased; Ella Bradna & Fred Derrick, interesting.

GRAND (J. H. Michels, mgr.; agent, Loew; rehearsal Monday 10).—Mavolio, novelty; Leslie Thurston, good; Wm. S. Gill & Co., head-

NEXT WEEK—Jan. 29th

Colonial Theatre
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Direction, ALF. T. WILTON

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LITTLE PICKANINNY AND THERE WAS A
LITTLE CHICKEN IN THE MOON

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WHY? BECAUSE IT'S A HIT!!!

I Don't Care Whose Girl You Were You're My Girl Now

Words by Jos Goodman Music by W. Raymond Walker

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CHICAGO

HOTEL GRANT

lined; Glen Ellison, pleasing; Pearl Trio,
scored; Cuban Nightingales, feature; Hill &
Ackerman, good.

PROSPECT (H. A. Daniels, mgr.; rehearsal
Monday 10).—La Salle & Lind, clever;
Stevens & Vicars, well liked; Charles B. Sweet,
good; Corinne Snell & Co., well received; Cun-
ningham & Coveny, good; Six Musical Spli-
ers, extraordinary; That Kid, pleased; The
Darlands, clever.

STAR (Drew & Campbell, mgrs.).—"The
High School Girls."

EMPIRE (E. A. McArde, mgr.).—"The
Queen of Bohemia."

COLONIAL (R. H. McLaughlin, mgr.; Shu-
bert).—"Over Night."

OPERA HOUSE (Geo. Gardner, mgr.; K. &
E.).—"Emma Trentini in 'Naughty Marietta.'"

LYCEUM (Geo. Todd, mgr.; S. & H.).—"The
Eastest Way."

CLEVELAND (Harry Zirkler, mgr.).—"Open-
ing of Vaughan Glaser Stock Co. 'The World
and His Wife.'"

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U.
B. O.; rehearsal Monday 11).—Gordon Bros.,
interesting; McGinnis Bros., well liked; Ryan-
Richfield Co., not up to past standard; James
F. McDonald, pleased; Muskaligra, hit;
"Everybody," favorably received; Gordon &
Marx, good; Saunders Troupe, fine.

BROADWAY (James & Murphy, mgrs.;
agent, S. & C.; rehearsal Monday 10).—Law-
ton, clever; "The Mayor and the Manicure,"
good sketch, air players; Roach & McCurdy,
hilarious; Richdini Troupe, good.

GRAND (W. L. Carney, mgr.; agent, Gus
Suey, rehearsal Monday and Thursday 10).—
22-24, Madell & Corbly, hit; Bristow & War-
ner, pleased; Mary Spurling, fair; The War-
ricks, liked; Carr Trio, good.

PRINCESS (J. A. Maddox, mgr.).—"Musical
stock."

WONDERLAND (Harry E. Thurston, mgr.).
—Nice business.

HARTMAN (Lee M. Boda, mgr.; K. & S.).
—22-24, "Alma, Where Do You Live?"; 25,
Henrietta Crozman in "The Real Thing"; 26-
27, Elsie Janis, in "The Slim Princess."

COLONIAL (Jas. V. Howell, mgr.; Shu-
bert).—24, Mme. Regina, Prager.

HIGH ST. (Chas. W. Harper, mgr.; S. & H.).
—22-24, "Sapho"; 25-27, "Driftwood."

SOUTHERN (Harry D. Stubbs, mgr.).—
Stock company in "Old Heidelberg."

"CHIME."

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; Pantages
bookings; rehearsal Monday 12.30).—Week 15,
Torat Roosters, riot; Bennets, well liked;
Burke & Touhey, strong; Rush Ling Toy,
pleased; Master Hale, favorite, Night busi-
ness; capacity.

PRINCESS.—Stock company split week
with "Cowboy and Thief" and later the "Pink
Mask."

GRAND (David L. Hughes, mgr.; K. & E.).
—"The Round Up" (4 times) 14-16, capacity
every performance and riot of applause; Chi-
cago Grand Opera Co. (no chorus) 17; "Girl
from Rector's" 21; "The Spendthrift" 25;
Alice Lloyd 26; "Seven Days" 28.

BURTIS (Cort, Shubert & Kindt).—"Smart
Set" 19.

DENVER.

(By Wire.)

ORPHEUM.—Diamond & Nelson, scored;
Brown, Harris & Brown, stopped show; Rich-
ard Crollis & Co., good; Abbott & White,
pleased; Ethel McDonough, hit; Emeralds &
Voele, neat; Six Bracks.

BROADWAY.—"Excuse Me" opened big.

TABOR.—Mrs. Leslie Carter doing good
business.

JEFF HOFFMAN.

DES MOINES, IA.

ORPHEUM (E. B. Burton, mgr.; rehearsal
Sunday 10).—Week 14, Dorothy Rogers &
Co., feature; Nichols Sisters, hit; Sager, Midg-
ley & Co., pleased; Rita Gould, liked; Ergotti
& Lidputians, applauded; Innes & Ryan, good;
Internationa Polo Team, unique.

BERCHEL (Elbert & Getchell, mgrs.).—14,
"Mr. Beans from Boston" (S. H. Dudley), big
business; 15-19, "Excuse Me," good business.

PRINCESS (Elbert & Getchell, mgrs.).—
Stock.

MAJESTIC (Elbert & Getchell, mgrs.; S. &
C.).—14-16, Lea Salvaggi, artistic; Powder &
Chapman, pleased; Frank Burke & Co., hit;
George Van, good; Woods Ralton & Co., closed;
17-20, Cliff Bailey Trio, clever; Granville &
Mack, good; Barr & Evans, applauded; Canter
& Curtis, pleased; Flying Fishers, scored.

JOE.

DETROIT.

TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Edgar Atchison-
Ely & Co., entertained; Louis Stone, very good;
Wilson & Wilson, splendid; Great Asahi, novel;
Kate Watson, scream; Vassar Girls, good;
Howard & Howard, hit; Four Floods, etc.

MILES (C. W. Porter, mgr.; T. B. C.; re-
hearsal Monday 10).—Wayne & Delmar, fair;
Raymond & Hall, fair; Leclair Bros., funny;
Harry First & Co., splendid; Garden City Trio,
very good.



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Dad's Theatrical Hotel
PHILADELPHIAZEISSE'S HOTEL
Opposite the Walnut and Casino Theatres.
Philadelphia, Pa.

FAMILY (C. H. Preston, mgr.; agent, U. B.
O.).—Gaanda-Humanus, novelty; Alf Ripon,
very good; Ines Clough, pleased; Francis &
Crawford, pleased; Edmund & Gaylor, good;
Great Waring, excellent; Connors & Edna,
pleased; Harry B. Sherman, did nicely; Jan
Kennedy, scream; Harrison West Trio, clever;
NATIONAL (C. R. Hagedorn, mgr.; agent,
Doyle).—Herr Bolke, good; Wesley's Sea
Lions, very good; Nelson & Nelson, big; Three
Tyrones, good; Williams & Stevens, pleased;
Lawrence & Harvey, good; LeGrande Trio,
neat; Bingham & Gable, fair.

COLUMBIA (M. W. Schoenherr, mgr.; agent,
Sun).—Sully & Larson, good; Al Phillips &
Co., hit; Al Nebur, did nicely; Four Dolores,
good; Pepper Twins, pleased; More & Sorome,
pleased; Browning & West, funny; Bella Italia
Troupe, splendid.

DETROIT (Harry Parent, mgr.; K. & E.).—
"Girl of My Dreams." Refined; business fair;
GARRICK (Richard H. Lawrence, mgr.;
Shubert).—Marie Dressler in "Tillie's Night-
mare"; third time here; good as ever; splendid
audience.

LYCEUM (A. R. Warner, mgr.; S. & H.).—
Eugene Blair in "The Test"; good business.

GAYETY (J. M. Ward, mgr.).—Hastings'
"Big Show"; good business.

AVENUE (Frank Drew, mgr.).—"Kentucky
Belles."

The Majestic, which has been a pop vaude-
ville house, will show pictures only after this
week. They will give four reels and songs,
charging ten cents; if the price is too high
they will reduce to five cents.

J. J. Nash of the Sullivan-Considine Circuit,
which has heretofore booked the Majestic, was
in town the other day looking for some other
house to book; understand he was unsuccessful.

Bert St. John, connected with the B. C.
Whitney forces, is trying out a musical act
this week at Monroe, Michigan. If it makes
good, he will try for the big small time. Act
runs 28 minutes of songs and dancing.

Marks Amusement Co., who will operate the
Cadillac when it opens early in February,
have increased their capitalization from \$100-
000 to \$125,000.

C. H. Miles has gone to Minneapolis to
await the opening of his re-modeled theatre,
which will take place Feb. 12.

JACOB SMITH.

EIGIN, ILL.

GRAND (Thellen & Prichett, mgrs.; agent,
W. V. A.; rehearsal 11).—Cleora, hit; Lamb
& Lamb, good; Coleman & Merla, fine; Paris
Green, good; 5 Musical Lasses, hit.

ORPHEUM (F. Roedig, mgr.).—Pictures,
packed houses every show.

LYRIC (C. Smith, mgr.).—M. P. and III.
songs. Business fair.

TEMPLE (F. Vanston, mgr.).—M. P. and
III. songs. Fine picture and good Stewart.

STAR (Thirion & Prickett, mgr.).—Dark.
M. F. BARTLETT.

MIMRA, N. Y.

MAJESTIC (G. H. Ven Demark, mgr.; agent,
U. B. O.).—22-24, Braddock & Leighton, good;
Cowboy Williams & Co., well received; 25-27,
Albert's Polar Bears; Bruce & Dugot.

LYCEUM (Lee Norton, mgr.; Rela Circuit).
—17, "The Cat and the Fiddle"; fair house.
18, pictures.

MOZART (G. W. Middleton, mgr.).—22-27,
Stanford & Western Players in "Sorrows of
Satun", excellent business.

COLONIAL (G. H. Ven Demark, mgr.).—28-
Feb. 3, the new Colonial Musical Comedy Co.
in "The Telephone Girl." J. M. BEERS.

ERIE, PA.

COLONIAL (A. P. Weechler, mgr.; agents,
Gus Sun & E. B. C.; rehearsal Monday 10).—
Arizona Trio, good; McLaughlin & Stewart,
big; Murphy Whitman & Co., good; Adair &
Henney, clever; "Chesterfield," excellent; Ma-
jestic Musical Trio, well liked.

PARK (F. P. Horne, mgr.).—"Such a Little
Queen."

COLUMBIA (A. P. Weechler, mgr.).—"The
Girl of the Golden West."

HAPPY HOUR (D. H. Connelly, mgr.).—
Musical comedy.

MAJESTIC (J. L. Gilson, mgr.).—26, "Over
Night," clever show, good house; 22, Henri-
etta Crozman.

M. H. MIZENER.

KEITH'S (J. L. Weed, mgr.; agent, Orpheum
Circuit).—Foster & Dog, good; Sumis,
fair; John Delmore & Co., good; Jones &
Mayo, liked; Delro, good; Cressy & Dayne,
good; Camille Ober, well received; Seven Bel-
fords, good.

MACAULEY'S (Irwin Simons, mgr.; S. & C.).—
Mr. & Mrs. Frederic Voelker, Bares & Bar-
ron; Alma, Slade & Stevens; Hamilton Bros.;
Arturo Ballarin Comedy Dogs.

GAYETY.—Ben Welch Burlesquers.

BUCKINGHAM (Morace McCrocklin, mgr.).
—"Cherry Blossoms," featuring Jim Flynn,
"the white hope."

AVENUE (Cristian Shaw, mgr.; S. & H.).—
"At Cripple Creek."

WALNUT (Col. Shaw, mgr.; H. & D.).—
"The Girl from Rector's."

MAONIC (F. Ray Comstock, mgr.; Shu-
bert).—22-24, Blanche Ring; 25-26, Mme. Re-
gina Prager.

MACAULEY'S (John McCauley, mgr.; K. &
E.).—22-24, "The Confession"; 25-27, Frances
Starr.

J. M. OPPENHEIMER.

FALL RIVER, MASS.

ACADEMY OF MUSIC (Geo. S. Wiley, mgr.).
—22-24, "The Cowboy and the Thief"; 25, Yid-
dish Players; 26-27, "Mutt and Jeff."

SAVOY (Julius Cahn, lessee and mgr.; agent,
Loew; rehearsal Monday 10).—El Cieve, good;
Carberry Bros., hit; Tom Mahoney, scored;
Fred Ireland, excellent; Cartmell & Harris,
hit; Sampson & Douglas, well received; W. S.
Harvest, applauded.

BJOU (Chas. L. Benson, mgr.; agent,
Loew; rehearsal Monday 10).—22-24, Goff Phil-
lips, good; Three Musketeers, pleased; Don
Carlo's Manikins, hit; 25-27, Dow & Dow;
Brown & Small.

PREMIER (Chas. L. Benson, mgr.; agent,
Loew; rehearsal Monday 10).—22-24, Ritti
Murli, good; Dailey Bros., applauded; Brown
& Moulton, hit; 25-27, Griffe & Dorris; De
Frates; Alex Wilson.

EDW. F. RAFFERTY.

GALVESTON, TEX.

CRYSTAL (G. K. Jorkensen, owner & mgr.).
—Week 15, Coffman & Carroll, good; Randall
& Minawanna, extremely good; Capt. Hanna,
fair; BUN now splitting.

CRYSTAL-MAJESTIC (G. K. Jorkensen,
owner & mgr.).—Frank Dudley Stock Co.,
good.

GRAND (Charles Brian, mgr.).—12, "Re-
becca of Sunnybrook Farm," performance ex-
cellent; 14, "The Rosary," good house; 16,
"Naughty Marietta," packed house; 19, "The
Traveling Salesman"; 21, "The White Sister,"
B. SPROULE.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.;
agent, U. B. O.; rehearsal Monday 10).—
Capacity business; Geiger, good; Sidney Shields
& Co., scored; Johnny Johnson, pleased; Say-
ton Trio, excellent; Frank Bush, funny; "Song
Revue," hit.

MAJESTIC (N. & C. Myrick, mgr.; agent,
Reis).—17, "Yankee Doodle Girls," fair; 18,
"Forty-five Minutes from Broadway," fair;
19-20, "Rosary," fair; 22, Elsie Janis, capacity
business; 24, "Star Show Girls." J. F. J.

HARTFORD, CONN.

POLI'S (O. C. Edwards, mgr.; agent, U. B.
O.; rehearsal Monday 10).—Princess Rajah,
drew; George Reno & Co., many laughs; Tuda,
clever; Grace DeMar, pleased; Earl & Curtis,
scored; Bison City Quartet, good; Frank
Stafford & Co., hit.

HARTFORD (Fred P. Dean, mgr.; agent,
James Clancy; rehearsal Monday and Thurs-
day at 11).—Chas. Mack & Co., big hit;
Gretta Mack, pleased; Tanner, Shea & Potter,
went well; Turner & DeArmo, cleverly 25-27,
Chas. Mack & Co.; Nina Esphey; George
Allen & Co.; Alvin & Lloyd; Song Revue.

PARSONS' (H. C. Parsons, mgr.).—22, Leo
Slezak, big business; 24, Sam Bernard.

The local T. M. A. will hold its annual ball
April 10.

R. W. OLMSTED.

HOOFSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent,
W. V. M. A.).—18-20, Mabel Butterworth,
good; 22-24, Dolly Goodwin, Clark Renalle,
pleased.

RIGGS.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent,
direct; rehearsal Monday 8).—Week 16, Court-
iers, capable; Mosher, Hayes & Mosher,
scored; Mabelle Adams & Co., well liked;
Zano, fair; Conrad & Whildan, pleased; Ar-
lington Four, hit.

LYRIC (L. M. Gorman, mgr.; agent, W. V.
A.).—Gilroy, Haynes & Montgomery; Kramer
& Ross. These acts drew so well Manager
Gorman played them full week.

Manager Pierong, of the Orpheum has girl,
arrived 12.

LEE LOGAN.

LITTLE ROCK, ARK.

MAJESTIC.—Week 15, Alberto; Herbert
Dodge; "Bama-Eds"; Carrol-Pierot
Co., "The Girl in the Kimono."

CAPITAL.—De Balettrier's Bears; Austin
Goetz; Jewell Sisters, Marinelli & Cousins;
"The Girl of the Hour"; R. Ives; The Benas.
KEMPNER—"Sweetest Girl in Paris" 18;
"Jumping Jupiter," 22; "The Thief," 27;
Francis Wilson, 21; Aborn Opera Co.

JIM.

LOS ANGELES.

ORPHEUM (Martin Beck, gen. mgr.;
agency direct; rehearsal Monday 10).—Week
15, Excellent program; Charles F. Semon,
always a favorite; Ray Samuda, snappy;
Puck & Lewis, clever; Rice, Sully & Scott,
dexterous; Helen Grantley & Co., good; hold-
overs: Mrs. Gardner Crane & Co.; Genaro &
Bailey; Cunningham & Marion.

EMPRESS (D. B. Worley, mgr.; agent
S. C.; rehearsals Monday, 11).—Nat. Fields &
Co., hit; Vilmos Westony, artistic; Sullivan
& Paqueleena, went well; Art. Adair, breezy;
Merrit & Phillips, pleasing.

PANTAGES (Carl Walker, mgr. agent, di-
rect; rehearsal Monday 11).—Harry Tate &
Co., scream; Melnotte-Lanole troupe, daring;
Britland & Wells, catchy; "Count the First,"
interesting; Sol Burna, comic; Clarice Ga-
laski, good; Weber & Wilson, a hit.

GARRICK (J. A. Quinn, mgr.; agent; di-
rect; rehearsal Monday 11).—Lizal & Alina,
took well; Florence Melrose, clever; The
Harmonies, favorites.

MAJESTIC (Oliver Morosco, mgr.; Shu-
bert).—Week 15, "Chocolate Soldier"; 22,
Robert Mantel.

MASON (W. T. Wyatt, mgr.; K. & E.).—
"The Fortune Hunter."

LYCEUM (Clarence Drown, mgr.; Cort.).
—Week 15, "Three Twins"; 22, "Bissy Tasy."

EDWIN F. O'MALLEY.

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U.
B. O.; rehearsal Monday 10).—Louise Ag-
ness & Six Irish Singers, good; Ishikawa Bros.,
good; Montrose & Richards, pleased; May &

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MERRIMACK SQUARE (Jas. S. Carroll, mgr.; rehearsal Monday 10 a. m.).—Geo. S. Banks; Cohen & Young; Marie Green.
OPERA HOUSE (Jules Cahn, prop. & mgr.).—25-27, "Beverly of Graustark"; Sandon & Lambert; Shorey-Campbell Co.
ACADEMY (W. T. Howley, mgr.).—Marie Horton; Wagner & Lee; Fanny Hatfield Co.; La Belle Marie.

JOHN J. DAWSON.

MACON, GA.

GRAND (D. G. Phillips, mgr.; Shubert).—6, Dockstader Minstrels, good houses; 18, "Third Degree," fair house; 24, "Introduce Me"; 25, Russian Dancers; Feb. 1, William Faversham in "The Faun."
PALACE (J. B. Melton, mgr.).—Gypsy Quartet.
ALMO (Joe Wilson, mgr.).—Lep Minstrels.

Jake Wells is figuring on a vaudeville house here in connection with a chain of 10-20 houses he is forming.

ANDREW ORR.

MANCHESTER, N. H.

AUDITORIUM (M. Lorenzen, mgr.; agent, U. B. O.).—18-20, Henri French, hit; Pritzlow & Blanchard, good; Kreiger, fair. 22-24, The Wheelers & Co., excellent; The Brannins, good; Dolan & Boyne, popular; 25-27, Castalucci, Dio's Comedy Circus, Fred & Bertin.
"STEVE" BARRY.

MUNCIE, IND.

STAR (Ray Andres, mgr.; agent, Gus Sun; rehearsal Monday 10.30).—McPhee & Hill, clever; Geo. Smedley, pleased; Clark & Duncan, very good; Rosa Naynow, hit.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Monday 9).—Tenth anniversary week, big business. Chas. Ahearn's Cycle Troupe, scream; Bert Fitzgibbons, hit; Five Satsudans, work nice; Rayno's Terriers, novelty; Fay, Two Coleys & Fay, big laugh; Homer Lind & Co., success; Belle Baker, chic comedienne; W. H. Thompson & Co., very good.

WASHINGTON (Chas. Crane, mgr.; agent, Fox).—Good bill; Omega Trio, hit; Douglass Washburn & Co., another hit; "Enigma," novelty; Lord, Blondell & Tucky, good music; Watkins & Williams, clever comedians.

COURT (Wm. E. Smith, mgr.; agent, Loew).—Good business. Robert Hildreth clever in "A Four-Leaf Clover"; Joe Cook, good; Knowles & Powers, clever; Lizzie Wilson-German, clever; Victor, good; Wilson & Dawson, entertain happily.

ARCADE (L. O. Mumford, mgr.; agent, direct).—Fields & Mason, hit; Dan Miller; Du Rost Ward, novel; Babe Hutchinson, clever; Adda Ovnar, sensational dancer; King Williams' Dogs, well trained; Four Silbors, good.

COLUMBIA (George Jacobs, mgr.).—"The Rosary," big houses.
GAYETY (Leon Evans, mgr.).—"The Runaway Girls," good.
MINERS (Frank Abbott, mgr.).—"Follies of the Day."

SHUBERT (Lee Ottelengul, mgr.).—"The Deep Purple," drawing packed houses.
NEWARK (George Robbins, mgr.).—"Rebecca of Sunnybrook Farm," good business.

ORPHEUM (M. R. Schlesinger, mgr.).—Stock; "Paid in Full"; always big business at this house.

NEW ORLEANS.

ORPHEUM (Maxin Beck, gen. mgr.; agent, direct; rehearsal Monday 10).—Gladdenbeck discloses great woman understander; Lillian Ashley, pleased; Warren Keane, clever; Chadwick Trio, hit; James O'Neill and an incompetent company in tabloid version of "Monte Cristo" did nothing; our stage waits and little special scenery. Vaudeville wants Mr. O'Neill but he must have a vehicle; Leo Carrillo fared very well; Blank Family, conventional.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Over Night," best comedy here this season; drawing well.

TULANE (T. C. Campbell, mgr.; K. & E.).

BLANCHE BATES in "Nobody's Widow," crudely written play, light houses. But one scene used Monday night. O. M. SAMUEL.

NORWICH, CONN.

POLIT'S (Mat. Saunders, mgr.; agent, James Clancy; rehearsal Monday and Thursday 10).—Enoch, good; Gibson & Fisher, good; Alice C. Dudley, clever.

AUDITORIUM (J. F. Egan, mgr.; agent, U. B. O.; rehearsal Monday and Thursday 11.30).—Montague's Cockatoos, good; Pritzlow & Blanchard, excellent act; Karlo, Yaqui Indian. P. J. FAGAN.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, U. B. O. rehearsal Monday 10).—Dazle, featured, big hit; Lydia Barry, repeated encores; Cliff Gordon, well received; Jones & Desley, very funny; Chinko Company, on favor; Mumford & Thompson, much enjoyed; Linton & Laurence, full of humor; Jewel's Manikins, clever; Kitamura Japanese Troupe, one of the best of their kind ever seen.

FAMILY (John P. Harris, mgr.; agent, Morganstern).—DuVault & Lotta, headliner; Klein & Erlanger, vent well; Von Serly Sisters, well received; Great Dudley, much applause; Marie & C. E. Edwards, very good; Jack Miller, excellent; The Straubs, funny; Captain Albert, interesting; Will Wheller, good; McCullough & Levan, many encores.

GAYETY (Henry Kurtzman, mgr.).—"Golden Crook," kept the house in a bubble of merriment; large business.
ACADEMY (Harry Williams, mgr.).—"Century Girls," enjoyed by usual large attendance.
LYCEUM (C. R. Wilson, mgr.; agent, S. & H.).—"Newlyweds and Their Baby," thoroughly enjoyed by large audience.

ALVIN (John B. Reynolds, mgr.; Shuberts).—"Alias Jimmy Valentine," scored big hit and good business.
NIXON (Thomas F. Kirk, Jr., mgr.; agent, Nixon-Zimmerman).—"The Havoc," here for first time, amusing; large house.

HARRIS (management of John P. Harris).—Bessie Valdaire Bicycle Troupe, headliner; Sasha Gordon, remarkable; Sarna, good; Fox & Foxie, amusing; Nat Leffingwell & Co., went well; Bates & Lighner, many encores; Spender & Williams, did well; Fern & Mack, much applause.
DUQUESNE (management of Harry Davis & John P. Harris).—Stock.

M. S. KAUL.

PLAQUEMIN, LA.

HOPE (Lionel Delacroix, mgr.).—17, The "Bell Boy" Musical Co., good house, 21.
GOLDEN RULE (Rourke & Delacroix, mgrs.).—18-20, Pat Drew, songs.

PORTLAND, ME.

JEFFERSON (Julius Cahn, mgr.).—23, "Chorus Lady"; 25-28, "The Fortune Hunter."
KEITH'S (James W. Moore, mgr.).—The Stanleys, novelty; Ronoir & Ward, fine; Haviland & Thornton, hit; Hibbert & Warren, good; Lolo, featured; Lyons & Yosco, hit; Vittorio & Georgetta, clever.
PORTLAND (James W. Greasley, mgr.; agent, Loew; rehearsal Monday 10.30).—Terrill & Simon, good; All-American Trio, hit; Daley & Chase, laughing novelty; Bessie Le Count, clever; Highland Quintette, fine; Mabel A. Ferris, excellent.

PROVIDENCE, R. I.

EMPIRE (Sol Branning, mgr.; K. & E.).—"The Grain of Dust," with James K. Hackett; good house.
OPERA HOUSE (Felix R. Wendelschafer, mgr.; Shubert).—"The Chocolate Soldier," playing to good business.
IMPERIAL (Geo. N. Grey, mgr.; Stair & Haviland).—"The Third Degree."
EVILLOCK'S (P. L. Burke, mgr.; U. B. O.).—Woods Musical Trio, well received; Geo. E. Austin & Co., good; Kelley & Catlin, very funny; Lumtara, clever; Nat Burns, a good dancer.
CASINO (J. Fred Lovett, mgr.; Sheedy).—Hammond & Forester, good; The Great Chilo, good; Musical Simpsons, fair; Johnny Fields, good; pictures.
SCENIC (F. W. Homan, mgr.; Quigley).—Homan's Musical Stock Co. in "The Governor's Return"; Master Jimmy Valentine; Prof. Burke's Musical Dogs; Pictures.

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BIJOU (M. J. Riley, mgr.).—Pictures.
NICKEL (F. Westgate, mgr.).—Pictures.
ALWYN BENNETT.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal, Monday and Thursday 10.30).—Stewart & Marshall, good; Two Hedders, clever; Richards & Kyle, well received; Whittier, Ince & Co., laughs; King, Bennett & Fields, headliners.
HIPPODROME (C. G. Hexter, mgr.; agent, Bart McHugh; rehearsal Monday & Thursday 10.30).—Hoey & Moser, nicely; Bond Morse, laughs; O'Donnell, Offerman & Kaufman, hit; Woods, Hyland & Hayes, pleased; Willard's Temple of Music, excellent.
G. R. H.

RENOVO, PA.

FAMILY (Albright & McCarthy, mgrs.; agent, Prudential; rehearsal Monday and Thursday 8.30).—23-24, Von Hampton & Joseph, pleased; Jesse Elliott, fair; 25-27, Great Herman; Tom Wilson.
WM. E. ALBRIGHT.

RICHMOND, VA.

ACADEMY (Leo Wise, mgr.).—22, William Faversham; 25-27, William Hodge.
BIJOU (C. I. McKee, mgr.).—"The White Squaw."
COLONIAL (E. P. Lyons, mgr.; Norman Jefferies, agt.).—Tom Hebron, scored; Curtis Trio, good; Chas. Terriss & Co., featured.
EMPIRE (Louis Myers, mgr.; U. B. O., agt.).—The Three Langdons, scream; Russell & Church, applauded; Brent W. Hayes, honors; Mr. Quick, passed; Warren, Hatch & Co., amusing.
LUBIN (M. S. Knight, mgr.; Norman Jefferies, agent)—Mascot, featured; Billy Morse, pleased; Four Versatile Lewises, entertaining.
THEATRO (D. L. Toney, mgr.; Gus Sun & Nirdlinger, agents)—Gypsy Trio, featured; Nelson & Ward, good; Miss Ethel Talbott, classy.
GERSON HELD.

ROANOKE, VA.

JEFFERSON (Isador Schwartz, mgr.; Norman Jefferies, agent)—Rehearsal, Monday and Thursday 2)—22-24, Johnson Bros. & Johnson, good; Nordies Fagan, hit; Lester & Laurie, well liked; Ursone, very good; 25-27, Lew Woods, Clare Alohioka & Co., Nordies Fagan, Edith Montrose & Co.
ROANOKE (William P. Henritze, mgr.; agent, U. B. O.; rehearsal Monday 10)—22-27, Mabelle Fonda Troupe, hit; Billy McDermott, fair; Mardo & Hunter, did well; Berriek & Hart, applauded; Nettie Knise, good.
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SALT LAKE CITY.

(By Wire.)

ORPHEUM.—Four Entertainers, hit; Bob and Tip Trio, pleased; Les Fraid Naid, ordinary; Robbie Gordon, fair; Hopkins & Axtel, passed; Johnny & Emma Ray, fairly; Mlle. De Fallieres, ordinary. Worst show in house since opening. Poor business.
EMPRESS.—Kara, hit. Mondane Phillips, liked; Luigi Dell Oro, pleased; Bernard & Arnold, fair; Laverne Barber Players, passed; Burgos & Clara, Kennedy & Williams, ordinary.

SALT LAKE.—23-24, "The Fortune Hunter," decided hit. Good business.
COLONIAL.—21-24, "Mutt and Jeff," pleasing show; nice business. 25-27, "Polly of the Circus."

GARRICK.—"Cameo Kirby," very good show.
Dan McCoy, manager Empress, now a baseball magnate. He has the Boise franchise. Chester Sutton, manager Orpheum, has Butte franchise.
OWEN.

SAN DIEGO, CAL.

EMPRESS (Wm. Tomkins, mgr.; agent, S.C.; rehearsal Monday 10).—Week 15, Dolph & Susie Levino, favorites; Joe Tinker, well received; Owen Wright, pleased; Donohue & Stewart, applauded; Maude & Gill, good.

PRINCESS (Fred Baillen, mgr.; agent, Bert Levey; rehearsal Monday 10).—Gillen, Wilber & Gillen, good; Bothwell Sisters, good; Banner Bros., pleased.

SAVOY (Scott Palmer, mgr.).—Opening Myrtle Vane Stock; Myrtle Vane and W. C. Dowlin, leads.

ISIS (J. M. Dodge, mgr.).—16-17, "Bohemian Girl."

NEW GRAND (F. W. Ruhlman, mgr.).—Stock.
L. T. DALEY.

SAVANNAH, GA.

NEW SAVANNAH (Wm. B. Seaskind, mgr.; K. & E.).—Billie Burke in "The Runaway," largest house season, 16; "The Third Degree," fair attendance, 18; Evans' Minstrels, to good business, 20; Metropolitan Orchestra, 22; "The Pink Lady," 23; "Get Rich Quick Wallington," 27.

LIBERTY (Henry C. Fourton, mgr.; S. & H.).—Week 15, Richard J. Jose's "Silver Threads," good attendance. Week 22, Clara Turner Stock Company.

BIJOU (Henry C. Fourton, mgr.; agent, Wells' Circuit).—Capacity attendance, 13-20, Britt Wood, excellent; Leo & Chapman, big hit; The Woodalls, fair; Canaris & Co., scored; 22-24, Herbert & Vance, very good; Dick Mason, entertaining; The Pelloquins.

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scored; Evans & Lawrence, hit; 25-27, Golding & Keating, Blanche Aldrich, Belmont Comedy Quartet, Van Dorn & Co. "REX."

SHERBROOK, I.A.

GRAND (Ehrlich & Coleman, K. & E.).—29, "Bachelor's Baby"; 30, "Baby Mine"; 31, "The Newlyweds."
MAJESTIC (Ehrlich Bros. agent, Hodgkins; rehearsals, Sunday, 1.30).—Marnell & Cousins, went well; Hayes Trio, big; Okura Japs, good; "Tuddy Bears," featured and did big business capacity.

SIOUX CITY, I.A.

ORPHEUM (C. E. Wilder, res. mgr.; rehearsal Sunday 10.30).—Loa Durbeyelle, good; Nevins & Gordon, good; W. B. Patton & Co., strong; Conrad & Whidden, very good; Dorothy Rogers & Co., excellent; Arlington Four, usual success; Mosher, Hayes & Mosher, good.

NEW GRAND (Maurice W. Jencks, mgr.).—22-24, "The Round Up"; 25, "Seven Days." DEAN.

SOUTH BEND, IND.

ORPHEUM (W. J. Allardt, mgr.; agent, W. V. A.; rehearsal, Monday and Thursday, 12.30).—22-24, Ellet Troupe, fair; Leona, good; Homer Miles, hit; Four Kellarney Girls, great; Four Reanos, hit; 25-28, Marcus & Gartel, Spiro & Lovins, Flanagan & Edwards, Charlotte Ravenscroft, Three Barto Bros.
MAJESTIC (W. E. Ellis, mgr.; agent, Frank Doyle; rehearsal, Monday and Thursday 12.30).—22-24, Pearson & Joell, hit; Careless Brisco, fair; 25-28, Logan & Ferris, Bunny Buehler.

OLIVER (A. J. Pickering, mgr.; rehearsal Monday 12.30).—22-24, Imperial Trio, good; 5 Hayden Troupe, great; Mile. Hengicurs, hit; Casad, Irving & Casad, hit; Colton & Darro, good; 25, "Love's Young Dream."
AUDITORIUM (A. J. Pickering, mgr.; agent, Indep.).—22-24, Old Man Jim.

SPRINGFIELD, MASS.

POLIT'S (S. J. Breen, res. mgr.; agent, U. B. O.; rehearsal Monday 10).—Cycling Brunettes, better than ordinary; Reed Sisters, heartily applauded; "The Fighter and the Boss," pleasing; D'Arcy & Williams, good; Bell Family, hit; Belle Blanche, went well; Chapman & Berube, well received.
GILMORE Robt. McDonald, mgr.).—22-24, "London Belles," show liked; 25-27, "Everyman's Daughter."

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—30, Fritz Scheer in "The Nightbirds"; 32, Sam Bernard, in "He Came from Milwaukee," big house; 23, Boston Grand Opera Co.; 25-27, "The Spring Maid."

GEORGE A. PRESSL.

ST. JOHN, N. B.

OPERA HOUSE (H. J. Anderson, mgr.).—19-20, "Not Such a Fool as He Looks," business good; 22-23, "The Isle of Pines."
NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—Margaret Pearson; Eugene Gazette.
LYRIC (Thos. O'Rourke, mgr.).—15-17, Wang-Doodle Four; 18-20, Edgar Schooley & Co.

L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM.—"A Romance of the Underworld," fine; De Renzo & La Due, good; Ward Baker, good; Percy Waram & Co., pleasing; Nichols Sisters, fairly pleasing; Rice & Prevost, good.
EMPRESS—Geo. Auger & Co., pleasing; Waterbury Brothers & Tenny, hit; Jolie Flynn, good; Anita Bartling, fair; Fol De Roi Girls, good; Brennan & Le Fleur, scored.

MAJESTIC.—First half: Alberto; Stone & Haye; The Schones; Becker & Holland.
PRINCESS.—Madame Alaska, good; Kramer & Willard, pleased; Byrne Gelson Players, excellent; The Kellours, well received.

ALHAMBRA.—De Moine Selbert Co.; Edmunds & True; Susie Casello; 25-31, Davey DeMussy & Getsey; Norton & Cramer; Hagears Sotrlon.

GALETTY.—Eight Myeno Japs; Friet George & Co.; Billy Wyer; 24-31, Bennett Klute & King; Casimir & La Mar; Francis Lohrins.
METROPOLITAN.—Montgomery and Stone.
SHUBERT.—Valeska Suratt in "Red Rose," big houses.

STAR.—"Miss New York, Jr.," reported pleasing.
GRAND.—Catherine Countess. BEN.

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(From The Skremka Sisters)

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SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; agent, Keith).—The Mullers, did well; Sharp & Tuerk, liked; Ed. Blondell & Co., pleasing; Amores Sisters, well received; Doolin & McCool, big hit; Porter J. White & Co., excellent; Stepp, Mehlinger & King, scored; Lane & O'Donnell, clever.

CRESCENT (Chas. J. Breslin, mgr.).—The Gordon Boy; Joe Ward; Darrell & Conway; Nagle & Adams; Three Ernest Sisters.

EMPIRE (Martin L. Wolfe, mgr.; K. & E.).—23-24, "His Neighbor's Wife," with Chas. Cherry and Edna Goodrich; 25-27, "Omcer 666."

TERRE HAUTE, IND.

VARIETIES (Jack Hoeffler, mgr.; agent, W. V. M. A.; rehearsal Monday and Thursday 10 o'clock).—The Kenshaws, good; Murphy & Thomas, hit; Rhea Keen & Co., pleased; "Town Hall Minstrels," hit; Three Bartos, very fine; the Drews, good; Van & Pearce, hit; Augustus Neville & Co., splendid; Charlotte, pleased; Celli Operatic Singers, good; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—15, Francis Wilson, fair house; 16-17, Aborn Opera Co., fair houses; 18, Wm. Hodge, capacity house; 20, "The Girl and The Trump"; 21, "Travelling Salesman." CHRIS.

TOLEDO, O.

KEITH'S (Joe Pearlstein, mgr. agent, U. B. O.).—Edward Abeles & Co., headline; Bixley & Lerner, good; Meredith Sisters, clever; Nevins & Erwood, pleased; O'Brien, Havel & Co., good; Jackson & McLaren, novelty; H. F. McConnell & Co., air; Adonis & Dog, nicely.

ARCADE (Harry Hurtig, mgr.; Gus Sun, agent).—Chas. Johnson, pleased; Grace Mond & Co., good; Chantrell, Schuyler & Green, funny; Williams & Culver, hit; Four Everetts, feature; Hanley Bros.; Wolf, Ladella & Co.; Clara Ellsworth & Co.; and Anita Link, all pleased.

EMPIRE (Harry Winters, mgr.).—"The Behman Show."

VALENTINE.—25, "Alma, Where Do You Live?"; 24, "The Real Thing."

LYCEUM.—Fiske O'Hara in "Love's Young Dream." H. G. W.

TORONTO.

SHEA'S (J. Shea, mgr.).—Irene Franklin & Burt Green, fine; Nate Lepzing, novel; Middleton & Spellmyer, good; "Melody Lore Girls," pleasing; Ray L. Royce, clever; Ashley & Lee, hit; Snyder & Buckley, entertaining; Three Edwards, sensational.

STRAND (E. G. Well, mgr.).—Pay St. Clair, Joseph Carr.

GAYETY (T. R. Henry, mgr.).—"World of Pleasure."

STAR (Dan T. Pierce, mgr.).—"Whirl of Mirth."

PRINCESS (O. B. Sheppard, mgr.).—Julian Eltinge.

ROYAL ALEXANDRIA (L. Sulzran, mgr.).—Gertrude Hoffman.

GRAND (A. J. Small, mgr.).—"The Traveling Salesman." HARTLEY.

TRENTON, N. J.

STATE STREET (Herman Wahn, mgr.; agent, Prudential; rehearsal Monday and Thursday 11).—18-20, Dugan & Raymond, success; Madam Alfretha, fair; Hattie Barnes & Co., good; Italian Troubadours, very pleasing; Mattie, Hunt & Miller, pleased; 22-24, Diving Nevins, hit; The Vynos, good; Jack Newhoff, clever; Rena Aubrey, pleasing; Taylor & Howard, fine; 25-27, Grace MacDonald; The Hudsons; Sammy Barton; Harcourt & Leslie, and The Norins. A. C. W.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Fether & Shea, agents).—Klutings Animals, pleasing; DuBall Bros., good; Five Melody Mads and a Man, fine; Wm. Raynor & Co., good; Fred. Stanford, good; Seven Colonialists, excellent.

PRINCESS (Charles E. Smith, mgr.; Gus Sun, agent).—Three Walneys, good; Eggleston & Smith, interesting; Sarah Etherton, pleasing; Delphon & Delmora, funny.

GRAND (Jon Schagrin, mgr.; S. & H.).—"Driftwood" opened three days' engagement to good business. C. A. LEECH.

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Will Book and Handle Vaudeville Acts **NOW.**

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VARIETY ARTISTS' ROUTES

FOR WEEK JANUARY 29

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The routes given from JAN. 28 to FEB. 4, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses are furnished VARIETY by artists. Addresses care newspapers, managers, or agents will not be printed.

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NO LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION. TEMPORARY ADDRESSES WILL BE CARRIED WHEN ACT IS "LAYING OFF."

A.

EDWARD ABELES

IN VAUDEVILLE.

This Week (Jan. 22), Keith's, Toledo.

Abbott Max Social Maids B R

MABELLE ADAMS CO.

Orpheum Circuit.

Adair Art Empress Salt Lake
Adair June Girls from Happyland B R
Adams Sam J Trocadero B R
Adams & Clarke Majestic San Antonio
Adler & Arline Empress Seattle
"Adonis" Keith Columbus
Alberto Majestic Dallas
Alburtus & Miller Empress N Cross Eng
Allyn Amy Queens Jardin de Paris B R
Alpine Troupe Five Orpheum San Francisco
Alvarezes Three Apollo Vienna Austria
Andrews Abbott & Co 3962 Morgan St Louis
Apollos 104 W 40 N Y
Ardelle & Leslie 19 Broessel Rochester
Arlington Four Orpheum Omaha
Armanis Five Majestic Dallas
Ascott Chas Cracker Jacks B R
Augustin & Hartley Orpheum Sioux City
Austin Jennie Social Maids B R
Austin Margie Girls from Happyland B R
Austin Tossing Orpheum Des Moines

B.

Bacon Doc Hi Henrys Minstrels
Bailey & Edwards 31 E Fair Atlanta
Bailey Frankie Trocadero B R
Baker John T Star Show Girls B R
Baldwin & Shea 347 Barry av Chicago
Baraban Troupe 1304 Fifth av N Y
Barbee-Hill Co Panatges Tacoma
Barbour Hazel Girls from Missouri B R
Barker & Palmer Grand Island Empress Har-
rington
Barnes Crawford Bushwick Bklyn
Barnes & King 1559 Broadway N Y
Barnold Chas Davos Dorf Switzerland

IDA BARR

ENGLISH COMEDienne

Sullivan-Considine Circuit. Address VARIETY.

Berrett Ella Girls from Happyland B R
Berrett Patay Robinson Crusoe Girls B R
Barrington Mildred Star & Garter B R
Barron Geo 2002 Fifth av N Y
Barry & Black 1523 Fairmount av Phila
Bartell & Garfield 2699 E 63 Cleveland
Barto & Clark 2221 Cumberland Phila
Bates Clyde Miss New York Jr B R
Bayton Ida Girls from Happyland B R
Bean & Hamilton Orpheum Joliet
Beers, Leo Empress Seattle
Behren Musical 52 Springfield av Newark N J
Bell Arthur H 488 12 av Newark N J
Bella Italia Troupe Box 795 Bkfield Ill Indef
Belmont Joe 70 Brook London
Belmont & Umbarger 111 Delavan Newark
Belts Irving 259 W 112 N Y
Bennett Florence Belles of Boulevard B R
Bennett Klute & King West End Star Duluth
Bentleys Musical 121 Clipper San Francisco
Benway Happy Guy Bros Minstrels
Berzacs Comedy Circus Empress Seattle
Betts George Star & Garter B R
Beyer Ben & Bros Shea Toronto
Beverly Sisters 5722 Springfield av Phila
Big City Four Grand Pittsburgh
Billy & Burns 859 Home Bronx N Y
Bimbo 372 Laws Appleton Wis
Blissett & Scott Hippodrome Liverpool Eng
Blissett & Shady 248 W 37 N Y
Black John J & Pearl Miss New York Jr B R
Black & Leslie 3722 Eberly av Chicago
Blake Chas Knickerbockers B R
Bogard James Rose Sydel B R

Bowers Walters & Crooker Temple Hamilton
Bowman Fred Casino 9 & F Sts Wash D C
Boyd & Allen 2704 Howard Kansas City
Bradleys The 1314 Brush Birmingham
Brand Laura M 627 Main Buffalo
Brennen Geo Trocadero B R
Bretton Ted & Corinne 114 W 44 N Y
Bridges June 220 W 39 N Y
Brinkleys The 424 W 39 N Y
Britton Nellie 140 Morris Philadelphia
Brooks & Carlisle 38 Glenwood av Buffalo
Brooks & Ward Old South Boston
Brooks Harvey Cracker Jacks B R
Brooks Thos A Girls from Happyland B R
Brown Jimmie Girls from Happyland B R
Brown & Barrows 146 W 38 N Y
Brown & Brown 69 W 115 N Y
Brown Bros Six Majestic Milwaukee
Brown C & May Newman Orpheum San Fran
Brown & Wilmot 71 Glen Malden Mass
Brown Will Sam Devere B R
Bryant Mac Bway Gaiety Girls B R
Bryson & Hanlon 26 Cottage Newark
Bryson James Follies of Day B R
Buckley Joe Girls from Happyland B R
Eulock Thos Trocadero B R
Bunce Jack 3219 13 Phila
Burbank & Danforth Berlin N Y
Burdett Johnson Burdett 881 Main Pawtucket
Hurgess Harvey J 637 Trenton av Pittsburgh
Burke Minnie Trocadero B R
Burke Jos 344 W 14 N Y
Burnell Lillian 2050 North av Chicago
Burnett Tom Star Show Girls B R
Burt Wm P & Daughter 133 W 45 N Y
Butlers Musical 423 E 8 Phila
Byron Gleta 170 Blue Hill av Roxbury Mass
Byrons Musical Bijou Bay City

C.

Cafferty Nat K Keith Providence
Calder Chas Lee 3812 Lancaster av Phila
Campbell Al 2731 Bway N Y
Campbell Henry Belles of Boulevard B R
Canfield Al Passing Parade B R
Canfield & Carleton 2113 30 Bensonhurst L I
Canway Fred R 6415 Woodlawn av Chicago
Capron Neil Majestic B R

Cardowine Sisters 358 W 43 N Y
Carlin & Penn Shea Toronto
Carmelos Pictures Star Show Girls B R
Carmen Frank 466 W 163 N Y
Carmen Sisters 2183 Washington av N Y
Carmontello Hattie Orpheum Circuit
Carroll Chas 429 E Kentucky Louisville
Carrollton & Van 1037 S Olive Los Angeles
Carter Tom Taxi Girls B R
Carson Bros Orpheum Winnipeg
Case Paul 31 S Clark Chicago
Cattlin Margie Majestic B R
Cecil Mildred Girls from Missouri B R
Chameroys 4449 41 Bklyn
Chandler Claude 218 W 63 N Y
Chantrell & Schuyler 219 Prospect av Bklyn
Chapman Sisters 1829 Milburn Indianapolis
Chase Dave 90 Birch Lynn Mass
Chatham Sisters 303 Grant Pittsburgh
Chubb R 101 Spruce Scranton Pa
Chunns Four 19 Loughborough Rd London
Church City Four 149 Weirfield Bklyn
Clairmont Josephine & Co 246 W 128 N Y
Clark Floretta 10 Lambert Boston
Clark Mull Sam Devere B R
Clark & Duncan Murray Richmond
Clark & Ferguson 121 Phelps Englewood
Claton Sisters 235 5 av Nashville Tenn
Claus Radcliffe & Claus 1649 Dayton av St P
Clear Chas 459 W 123 N Y
Clemons & Dean Chas Washington
"Cleopatra" Mysterious The Star St Marie Mich
Clemento & Miner 39 W 9 New York
Clifford & Burke Temple Detroit
Clifford Dave B 173 E 103 N Y
Clifford Edith Perth Amboy & Mt Vernon
Clifford Jake Trocadero B R
Clipper Quartet Princess Wichita
Close Bros 41 Howard Boston
Cockatoo Australian Keith Portland
Codens & Clifford 21 Adams Roxbury Mass
Cole Billy 19 4 av Bklyn
College Trio Greenpoint Bklyn
Collins Jas J Star & Garter B R
Compton & Plumb 2220 Emerson av Minneap
Collins Eddie & Reed Jersey City N J
Comrades Four 824 Trinity av N Y
Conners Jimmy Social Maids B R
Connolly Bros 1906 N 24 Philadelphia
Conway Jack Star & Garter B R
Cook Geraldine 675 Jackson av N Y
Cooke & Two Rotheris Winter Garden Berlin
Corbett & Forrester 71 Emmet Newark N J
Corbin Joel P Queens Jardin de Paris B R
Costello & La Croix 313 Ewing Kansas City
Cota El 905 Main Wheeling W Va
Coyle & Murrell 3327 Vernon av Chicago
Craig Marietta 146 W 36 N Y
Crawford & Delancey 110 Ludlow Bellefontaine
Cree Jessica 77 Josephine av Detroit
Crosby & Dayne Orpheum Memphis
Cromwells 6 Danecroft Gardens London
Cross & Josephine Dauphine N Orleans

CROUCH AND WELCH

The Week of Feb. 5, Keith's, Cincinnati.
Direction, M. S. BENTHAM.

Cunningham & Marlon Orpheum Salt Lake
Curson Sisters 317 Adele av Jackson Miss

D.

Dacre Louie Follies of Day B R
Daley Jas E Gay Widows B R
Dale Johnnie Belles of Boulevard B R
Dale Josh 144 W 141 N Y
Dale & Clark 316 W 35 N Y

DALE AND BOYLE

UNITED TIME
Direction, Alf. T. Wilton.

Dalton Harry Fen 1870 Cornelia Bklyn
Damsel Frank Gay Widows B R
Dara Jane 601 W 136 N Y
Daugherty Peggy 562 1/2 30 Portland Ore
Davenport Blanche Taxi Girls B R
Davis Mark Rose Sydel B R
Davis & Cooper 1920 Dayton Chicago
De Forest Corinne Mouline Rouge B R
De Grace & Gordon 922 Liberty Bklyn
De Leo John B 718 Jackson Milwaukee
De Mar Rose Queens Jardin de Paris B R
De Mar Zella Knickerbockers B R
De Mill Gertrude 118 Sterling Pl Bklyn
De Renzo & La Due Orpheum Minneapolis
De Velde & Zelds Orpheum Bklyn
De Vere & Roth 549 Belden av Chicago
DeWitt Young & Sisters Maryland Baltimore
De Wolf Linton & Lanier Belles Blvd B R
De Young Tom 156 E 113 N Y
Dean Jack Robinson Crusoe Girls B R
Dean & Sibley 455 Columbus av Boston
Deery Frank 204 West End av New York
Delmar Jennie Bway Gaiety Girls B R
Delmar & Delmar 28 N Fifth av Chicago
Delmar & Onelda Olympia Quebec
Delton Bros 261 W 38 New York
Demacos The Stoll Circuit England
Demonto & Belle Englewood N J
Deveau Hubert 354 Prospect Pl Bklyn
Deyo & Rehan Portland Portland Me
Dickerson & Libby World of Pleasure B R
Dixon Belle Empress San Diego
Diamond Four American Davenport

JIM DIAMOND

CLARA NELSON

This Week (Jan. 22), Orpheum, Denver.
Next Week (Jan. 29), Orpheum, Lincoln, Neb.

Dobbs Wilbur Social Maids B R
Dodd Emily & Jessie 201 Division av Bklyn
Dodgers The Rowland Wilkinsburg
Doherty & Harlowe 428 Union Bklyn
Donaghy G Francis 319 55 Bklyn
Donald & Carson 206 W 103d N Y
Donner & Doris 343 Lincoln Johnstown Pa

JAMES B.

CHARLES M.

DONOVAN and McDONALD

The Week of Feb. 5, Orpheum, Spokane.

Dooleys Three Orpheum Duluth
Doss Billy 102 High Columbus Tenn
Downey Leslie 2712 Michigan Chicago
Doyle & Fleids 2348 W Taylor Chicago
Drew Dorothy 377 8 av New York
Drew Lowell B Stratford N J
Duffy Thos H 4636 Virginia av St Louis
Dunn Arthur F 2051 E 14 Cleveland
Dunn Chas Robinson Crusoe Girls B R
Duprez Fred Keith Providence
Durand Musical Five Liberty Philadelphia

E.

Earl Harry 2387 2d av N Y
Early John Sam Devere B R
Eddie Jennie Cracker Jacks B R
Edgardo & Martine 523 N Howard Baltimore
Edmand & Gaylor Box 39 Richmond Ind
Eldythe Corinne 325 S Robey Chicago
El Barto Bijou Racine
Eldon & Clifton Empress Chicago

KATE ELINORE

AND
SAM WILLIAMS

Next Week (Jan. 29), Polia, Hartford.
Direction Max Hart.

Ellis & McKenna Shea Toronto
Elson Arthur 456 E 149 N Y
Elton Jane 244 W 116 N Y
Elwood Perry & Downing 924 Harlem av Bklyn
Emelle Troupe 604 E Taylor Bloomington Ill
Emerald & Dupre National Sydney Australia
Emmett & Emmett Bijou Appleton
Emmett Hugh Bijou Philadelphia
Engel Low Empress St Paul
Engelbreth G W 2313 Highland av Cincinnati
English Lillian Queens Jardin de Paris B R
Esemann H T 1234 Putnam av Bklyn
Evans Bracie 3701 Cottage Grove av Chicago
Evans Emila & Evans 2546 7 av N Y
Evelyn Sisters 260 St James Pl Bklyn

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Fantasia's Awakening Athletics Francals Mont
Farr Francis Gay Widows B R
Farrell Taylor Trio Taxi Girls B R
Fay Two Coleys & Fay 5th Av N Y C
Fenner & Fox 412 Van Hook Camden N J
Ferguson Dick 48 W 43 Bayonne N J
Ferguson Frank 704 W 180 N Y
Ferguson Joe 127 W 67 N Y
Field Bros 62 W 115 N Y
Fields & Hanson Orpheum Allentown
Fields Will H & La Adella Ashland Chicago
Fields Nettie 6302 S Halsted Chicago
Fin & Ford 280 Revere Winthrop Mass
Finney Frank Trocadero B R
Fitzsimmons & Cameron 5609 S Green Chicago
Fletcher Ted 470 Warren Brooklyn
Flynn Frank D 45 W 123 N Y
Follett Lonnie Howard Boston
Follette & Wicks 1824 Gates av Bklyn
Forbes & Bowman 201 W 112 N Y
Force Johnny 800 Edmondson Baltimore
Ford Corinne Trocadero B R
Ford & Wesley Cozy Corner Girls B R
Formby Geo Waltheus House Wigan Eng
Foster & Dog Majestic Chicago
Foster Phyllis Darlings of Paris B R
Fox & Summers 517-10 Saginaw Mich
Fox Florence 173 Elmwood Rochester
Foyer Eddie 9820 Pierepont Cleveland
Francis & Lewis Colonial Erie
Francis Paul Queens Jardin de Paris B R
Francis Willard 87 W 138 New York
Francisco 343 N Clark Chicago
Frank & Truman Rice Keiths Portland
Franks Sisters Miss New York Jr B R
Frans Sig & Edythe Taxi Girls B R
Frey Twins National Boston
Frosini Orpheum Harrisburg
Furman Radio 801 Prospect av N Y C

G.

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 393 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gardner Georgia 4646 Kenmore av Chicago
Gardner & Stoddard Bronx N Y
Gardner Eddie Victoria Charleston
Garfield Frank Passing Parade B R
Gass Lloyd Broadway Gaiety Girls B R
Gaylor Chas 765 17 Detroit
Gehrue Emma Girls from Happyland B R
George Stella Girls from Happyland B R
Giles Alpha Star Show Girls B R
Gladstone & Talmage 145 W 45 N Y
Godfrey & Henderson 173 W 45 N Y
Goforth & Doyle 251 Halsey Bklyn
Golden Max 5 Alden Boston
Golden & Morris Majestic Des Moines
Goodman Joe 2058 N 3 Philadelphia
Goodrich Majestic Bloomington
Goodwin Shirley Girls from Happyland B R
Gorden Geo F Girls from Happyland B R
Gorden Paul Shuman Frankfort Ger
Gordo El 1211 Bway N Y
Gordon & Marks Keiths Toledo
Gordon Ed 6116 Drexel av Chicago
Gordon Dan 1777 Atlantic av Bklyn
Gordon & Barber 36 So Locust Hagerstown Md
Gordon Bros Boxing Kangaroo Hip Cleveland
Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Goyt Trio 356 Willow Akron O
Gray & Graham Vaudeville Club London
Gray & Gray 1922 Birch Joplin Mo
Green Winifred Ginger Girls Co B R
Griffith Marvelous 13 W Eagle Buffalo
Grinn & Satchell Academy Norfolk
Grimes Tom & Co Williamston N J
Guilfoyle & Charlton 303 Harrison Detroit

H.

Hall Alfred Queens Jardin de Paris B R
Hall & Briance 56 Orchard Norwich Conn
Hallie Dogs 111 Walnut Revere Mass
Halpern Nan 1621 17 av Denver
Halsey Boys 21 E 38 N Y
Hanson Powell C Columbia Indianapolis Indef
Hamilton Harry 357 Jeffiff av Newark
Hampton & Bassett 337 Poplar Cincinnati
Hanes G Scott 812 Ritter Phila
Haney Edith Proctors Troy
Hansome & Co Majestic Paterson
Harkins Geo Taxi Girls B R
Harper Annette Girls from Happyland B R
Harrigan Harry Star Show Girls B R
Harrington Bobby Girls from Missouri B R
Harris Murray Belles of Boulevard B R
Hart Johnnie 708 Harrison av Scranton
Hart Bros 294 Central Falls R I
Hart Maurice 156 Lenox av N Y
Hart Stanley Ward Hyman Los Angeles Indef
Hart, Marie & Billy Alhambra N Y C
Hartman Gretchen 521 W 135 N Y
Hatches 47 E 132 New York
Hathaway Madison & Mack 328 W 96 N Y

E. F. HAWLEY AND CO.

"THE RANDIT"

Next Week (Jan. 29), Orpheum, Montreal.
EDW. S. KELLER, Rep.

Hawthorne's Minstrel Maids Bijou Lorain
Hayes Frank Social Maids B R
Hayes Gertrude Folies of Day B R
Hays Ed C Vogel's Minstrel
Hazard Grace 5th Av N Y C
Hearn Sam Folies of Day B R
Heather Joe's Orpheum Sioux City
Hebron Marie Maleties B R
Held & La Rue 1328 Vine Philadelphia
Henderson 22 Thomas 227 W 40 N Y
Hennell & Howard 646 N Clark Chicago
Hennings J & W Airdome Chattanooga
Henry Girls 2326 So 71 Philadelphia
Henry 423 E 162 N Y
Herbert Hugh & Co Orpheum San Francisco
Herberts The 47 Washington Lynn Mass
Herman & Rice 332 W 36 N Y
Hessie Tivoli So Africa
Heywood Great 43 Clinton Newark
Hickor Bonnie Folies of Day B R
Hickman Geo Taxi Girls B R
Hillman & Roberts 516 E 11 Saginaw Mich
Hills Harry Robinson Crusoe Girls B R
Hilson Robt Sam Devere B R

Hilton Dave Moulin Rouge B R
Hilton Marie Folies of Day B R
Hines & Panton 532 W 143 N Y
Hines & Remington Harrison N Y
Hoffman Dave 2341 E Clearfield Phila
Holden & Harron Garrick Wilmington
Holmes Bros Family Moline
Holmes Ben 114 W Montana Allaine Neb
Holt Alf Sydney Australia
Hood Sam 731 Florence Mobile Ala
Hoover Lillian Belles of Boulevard B R
Hopp Fred 326 Littleton av Newark N J
Horton & La Triska Columbia St Louis

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Next Week (Jan. 29), Orpheum, Brooklyn.
Representatives, MORRIS & FRILL.

Hotelling Edward 557 S Division Grand Rapids
House Carl C 408 Cadillac av Detroit
Howard Jack Cozy Corner Girls B R
Howard Katherine Folies of Day B R
Howard Comedy Four 932 3 av Bklyn
Howard Clara Olympia Los Angeles
Howard Harry & Mae 223 S Peoria Chicago
Howard & Howard Temple Rochester
Howard Phyllis Darlings of Paris B R
Howard Joe 1018 W 47 Chicago
Howard & White Majestic St Louis
Hoyt & Sparks 15 Bancroft pl Bklyn
Hughes Gene Mrs & Co Sheas Toronto
Hughes Musical Trio Victoria Charleston
Huibert & De Long 4416 Madison Chicago

I.

Ingrams De 1804 Story Boone Ia
Inness & Ryan Orpheum Kansas City
Islen Sisters Grand Pittsburgh
Ireland Fredk Majestics B R
Irwin Flo 327 W 45 N Y
Italian Royal Four Hippodrome Lexington

J.

Jennings Jewell & Barlow 3382 Arl'g't'n St L
Jess Johnnie Cracker Jacks B R
Jewell Mildred 5 Alden Boston
Johnson Great 257 W 37 N Y
Johnson Henry 39 Tremont Cambridge Mass
Johnstone Chester B 49 Lexington av N Y
Johnstone Musical Kings Southsea London
Jones & Rogers 1351 Park av N Y
Jones Maud 50 W 125 N Y
Jones & Gaines 415 W 55 N Y
Juno & Wells 511 E 78 N Y

K.

Kane James E 1732 So 8th Phila
Keaton Joe Polis Worcester
Keatons Three Polis Worcester
Keaton Lee Tam Lee Jockey Academy Buffalo
Keely Bros 5 Haymarket St London
Kelly Walter C Greenpoint Bklyn
Kelsey Sisters 4832 Christiania av Chicago
Kennedy Joe 1131 N 3 Knoxvill Tenn
Kent Marie Folies of Day B R
Kent Dorothy Dixie Portland Htl N Y
Kenney & Holle Empire Kansas City
Kerner Rose 438 W 164 N Y
Kidder Bert & Dorcy 336 Santa Clara Alameda
King Bros 211 4 av Schenectady
King Violet Winter Garden Blackpool Eng
Kitamura Troupe Hippodrome Cleveland
Klein Ott & Nicholson Magic Port Dodge
Knight Bros & Sawdust 4160 Sheridan rd Chic
Koler Harry Queens Jardin de Paris B R
Konerz Bros Madburg Central Madburg
Kuhns Three White Polis Bridgeport

L.

Lacey Will 1516 Capitol Washington
Laight Pearl Sam Devere B R
Lake Jas J Kickerbockers B R
Lamont Harry & Flo 20 Clinton Johnston N Y
Landis & Knowles Orpheum Leavenworth
Lane Chris 4357 Kenmore av Chicago
Lane & Ardell 169 Alexander Rochester
Lane & O'Donnell Keiths Toledo
Lane Eddie 305 E 123 N Y
Langdons The Chase Washington
Langman Joe 102 B 51 Phila
Lanear Ward E 332 Schaefer Bklyn
La Centre & La Rue 2461 2 av N Y
La Fleur & Chiquita Majestic Madison

LA MAZE TRIO

Month January, Wintergarten, Berlin.

La Rue & Holmes 21 Little Newark
La Tell Bros Emory Richmond N Y
La Tour Irene 34 Atlantic Newark N Y
La Verne Bros Empress Denver
Larriev & Lee 32 Shuter Montreal
Lashie Great 1611 Kater Phila
Laurent Bert 3 Platt pl Scranton
Lawrence & Edwards 1140 Westm'r Providence
Lawrence & Wright 55 Copeland Roxbury Mass
Layton Marie 352 E Indiana St Charles Ill
Le Pages 236 S Milwaukee
Le Roy Lydia Folies of Day B R
Le Roy Geo 86 W 115 N Y
Le Roy Vic 332 Everett Kansas City Kan
Le Roy & Adams 1812 Locust av Erie Pa
Leahy Bros 259 East av Pawtucket R I
Leberg Phil & Co 224 Tremont Boston
Lee Alice Moulin Rouge B R
Lee Audrey Girls from Happyland B R
Lee Joe Kinsley Kan
Lee Rose 1049 Broadway Bklyn
Lehr Corinne Star & Garter B R
Lelpzig Nat Keiths Toledo
Lemo Bertie & Allen 118 Central av Oshkosh
Lenox Cecil Trocadero B R
Lenza 1914 Newport av Chicago
Leonard Gus 280 Manhattan av N Y
Leonard Joe Taxi Girls B R
Leon Ruby Cracker Jacks B R
Lopp Frank Sam Devere B R
Lorrie Frank 124 W 189 N Y
Lester & Kellett 318 Fairmount av Jersey Cy
Levering G Wilbur Folies of Day B R
Levit & Pate Majestic Detroit
Levy Family 47 W 129 N Y
Lewis & Pearson Unique Minneapolis
Lingerman 705 N 5 Phila
Linton Fred Taxi Girls B R
Linton Tom & Jungle Girls Garrick Pittsburgh
Lipson Chas Girls from Happyland B R
Lloyd & Gastano 104 E 61 N Y

Lockwoods Musical 133 Cannon Poughkeepsie
Lohas & Sterling Plaza San Antonio
Lois & Love 3314 3 Bklyn
London & Riker 33 W 93 N Y
Londons Four Orpheum New Orleans
Longworth 3 Magnolia av Jersey City
Lorrane Olga 4118 W End Chicago
Lorraine Oscar Orpheum Los Angeles

JIMMIE LUCAS

Next Week (Jan. 29), Greenpoint, Brooklyn.
Direction, ED. S. KELLER.

Luce & Luce 336 N Broad Phila
Lynch Gertrude Sam Devere B R
Lynch Hazel 355 Norwood av Grand Rapids
Lynch & Zeller Orpheum Kansas City
Lynn Louie Star Show Girls B R
Lynne & Bonnie Hassard 8603 Rhodes Chicago

M.

Macey Helen Girls from Happyland B R
Mack Tom Miss New York Jr B R
Mack Floyd 5824 Ohio Chicago
Mack & Walker Bronx N Y C
Malloy Dannie 11 Glen Morris Toronto
Malvern Troupe Empress San Francisco
Manning Frank 555 Bedford av Bklyn
Manning Trio 184 N Wanamaker Phila
Manny Charlie Orpheum Omaha
Mantell Harry Trocadero B R
Mantelli Marionettes 415 Elm Cincinnati
Marathon Cmty Quartette Orpheum Yonkers
Marine Comedy Trio 137 Hopkins Bklyn
Mardo Trio Bijou Bay City
Mario-Alto Trio Orpheum Portland Ore
Marah Harry Taxi Girls B R
Martine Fred 457 W 47 N Y
Mason Harry L Star & Garter B R
Matthews Eloise Star & Garter B R
Matthews Mabel 3931 Burling Chicago
Mayne Elizabeth 1333 S Wilton Phila
McCarthy & Barth 1801 Missouri av St Louis
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 313 av O Bklyn
McCune & Grant 636 Benton Pittsburgh
McDermott Harry Star & Garter B R
McDermott & Walker 5635 Havortorn Phila
McGarry & Harris 631 Palmer Toledo
McIntyre Wm J Folies of Day B R

JOCK McKAY

With Lulu Glaser in "Miss Dudesack."
Management, WEBER & LEUSCHER.
Vaudeville Manager, Pat Casey.

McLain Sisters 38 Miller av Providence
McNallys Four Majestics B R
McNamee 41 Smith Poughkeepsie
McNutt Nitty 370 W 35 N Y
McWaters & Tysen 471 60 Bklyn
Melrose Ethel & Ernest Bway Gaiety Girls B R
Mendelsohn Jack Pat Whites Gaiety Girls B R
Mercedes Plaza San Antonio
Meredith Sisters 11 Epplet E Orange
Merrick Tom Midnight Maidens B R
Merrithen Sisters 13 Culton Springfield Mass
Mether & Davis 243 E 86 N Y
Meyer David 1534 Central av Cincinnati
Miles P W Majestic B R
Millard Bill & Bob Bijou Battle Creek
Miller & Princeton 88 Olney at Providence
Miller & Mack Plaza Chicago
Millman Trio Palace Cork Ireland
Milton George Bway Gaiety Girls B R
Milton Joe Big Banner B R
Milton & De Long Sisters Sheas Toronto
Minstrel Four The Varieties Terre Haute
Minty & Palmer 3312 N Park Phila
Mitchell Bennett Miss New York Jr B R
Mitchell Geo Majestics B R
Moller Harry 34 Blymer Delaware O
Moore Geo W 3164 Cedar Phila
Moore Mite Grand Olean N Y
Morette Sisters Star Columbia
Morris Sisters Bowers Burlesquers B R

LILLIAN MORTIMER and Co.

In 30 Minutes of Old-Fashioned Melodrama.
"Po' White Trash Jinn." United Time, Jan. 1.
Represented by ALLEN, WEBER & EVANS.

Morris & Kramer 1306 St Johns pl Bklyn
Morrison Patsy Lynbrook L I
Morton Mary Queens Jardin de Paris B R
Morton & Keenan 574 11 Bklyn
Mozarts 62 Morse Newton Mass
Muskalgrins Colonial Erie
Mulvey Eddie Bway Gaiety Girls B R
Mull Eva Girls from Missouri B R
Muller & Stanley Empire Montgomery
Murphy Frank Girls from Missouri B R
Murray Harriet Girls from Happyland B R

N.

Neary Bliss & Ross 469 E Main Bridgeport
Nelson Florence Girls from Happyland B R
Nelson Harry P Taxi Girls B R
Nelson Nichols Troupe Empire Calgary

PAUL NEVINS

and
RUBY ERWOOD
UNITED TIME.
Next Week (Jan. 29), Keith's, Columbus.

NEWELL AND NIBLO

The International Instrumentalists
Next Week (Jan. 28), Empress, San Diego, Cal.

Newhoff & Phelps 13 W 117 N Y
Newman Val & Lottie Kickerbockers B R
Nibbe Ed & Mike Moul av N Y
Nicoli Florence Rose Sydel B R
Nichols Nellie Chase's Washington D C
Nonette 617 Flatbush av Bklyn
Norton C Porter 6842 Kilmbar av Chicago
Norton & Nicholson Orpheum Portland
Nowak Casper 1307 N Hutchinson Phila
Nowlin Dave Majestic San Francisco
Nugent Jas Majestics B R

O.

O'Brien Ambrose Social Maids B R
O'Connor Trio 704 W Allegheny av Phila
O'Connor Sisters 776 4 av N Y
O'Dell & Gilmore 1145 Monroe Chicago
O'Haus Edward Folies of Day B R
Omar 253 W 36 N Y
O'Neill Emma Bway Gaiety Girls B R
O'Neill & Regener 593 Warren Bridgeport
O'Neill Trio Orpheum Allentown
Orloff Troupe 308 E 57 N Y
Ormsbell Will Folies of Day B R
Ormsby Geo Folies of Day B R
Orr Chas F 131 W 41 N Y
Otto Elizabeth Bijou Battle Creek
Owens Dorothy Mae 3047 90 Chicago

P.

Pape Herman G Morrison Htl Chicago
Parker & Morrell 157 Hopkins Bklyn
Parks Marie Girls from Missouri B R
Parris Geo W 3534 N Franklin Phila
Pederson Bros 626 Greenbush Milwaukee
Pendleton Three Sisters Gay Knoxville
Peter the Great 43 B'mfield av Hoboken NJ
Peyer Dave Bway Gaiety Girls B R
Phillips Sammie 210 Classroom av Bklyn
Phillips Sisters Casino Municipal N Y
Piccolo Midgets Box 32 Phoenixia N Y
Pickens Arthur J Temple Detroit
Pierion Hal Girls from Happyland B R
Pillar Henrietta Social Maids B R
Potter & Harris 632 Wayne av Chicago
Pouchots Flying Ballet Orpheum Indef
Powell Hulton Co Colonial Indianapolis Indef
Powers John & Jessie Darlings of Paris B R
Powers Elephants 745 Forest av N Y
Popp Anna Folies of Day B R
"Psycho" Portland Portland Me

Q.

Queer & Qualnt Star Show Girls B R
Quinlan Josie 644 N Clark Chicago

R.

Raceford Roy 507 W 173 N Y
Radcliffe Ned Sam Devere B R
Rawles and Von Kaufman Forsythe Atlanta
Ray Harry Hotel Clinton Pittsburgh
Raymond H Albert Social Maids B R
Raymond Great Bombay India Indef
Raymond Ruby 313 Bway Gaiety Girls B R
Raymore & Co 147 W 95 N Y
Reded & Hilton Midnight Maidens B R
Redmond Trio 351 Halsey Bklyn
Rednor Thomas & Co 973 Hudson av Detroit
Reedway Juggling 141 Inspector Montreal
Reeves Alf Empress Chicago
Reeves & Werner People Philadelphia
Reid Sisters 45 Broad Elizabeth N Y
Remington Mayme Gerard Htl N Y
Renalis The 2064 Butter San Francisco
Reno Great & Co Okmulgee Okla
Renetta & La Rue 2231 So Hicks Phila
Rexos The Keiths Columbus
Reynolds & Donegan Orpheum Oakland
Reynolds Francis T Miss New York Jr B R
Reynolds Nonie Star & Garter B R
Rice Elmer & Tour Empress Winnipeg
Rich Geo Star Show Girls B R
Rich & Howard 314 E 19 N Y
Riley & Lippus 35 Plan Dayton O
Rio Al C 230 W 146 N Y
Rippon Alf 545 E 87 N Y
Ritter Nat Bijou Piqua O
Roberts Edna Majestics B R
Roberts C R 1851 Sherman av Denver
Roberts & Downey 36 Lafayette Detroit
Robinson Chas Robinson Crusoe Girls B R
Robinson Wm C 3 Granville London
Roder & Lester 314 Broadway Buffalo
Roller Henry 31 Trenton East Boston
Roe Claude M Orpheum Duluth
Roe Nora 412 E George Rome N Y
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 42 N Y
Rosenbath Don & Bro 151 Champlain Rochest
Ross Frank Trocadero B R
Ross Sisters 65 Cumberland Providence
Ross Musical Novelty 218 W 48 N Y
Rother & Anthony 3 Paterson Providence
Roy & Wilson American Cincinnati
Royal Italian Four 654 Revere Chicago
Russell Flo Orpheum Harrisburg
Russell Fred Girls from Missouri B R
Russell May Pat Whites Gaiety Girls B R
Russell & Held Victoria London Eng

THOS. J. RYAN-RICHFIELD CO.

Next Week (Jan. 29), Lyric, Dayton.

Rutledge Frank & Co Pantages Sacramento

S.

Sabel Josephine Hoffman House N Y

SALERNO

JUGGLER
BOOKED SOLID.
United Time.

Seaton W J 1591 Vinwood Detroit
Schilling Abe 28 Ridgewood N Y
Schilling Wm 100 E Lany's Baltimore
Schroeder Carol Kickerbockers B R
Scully Will D & Webster pl Bklyn
Seas Glad & Darlings of Paris B R

CHAS. F. SEMON

Orpheum Circuit. Pat Casey, Pilot
Week Feb. 5 Orpheum Salt Lake City.

Scibini & Grovini Columbia St Louis
Semon Duo Taxi Girls B R
Septett Colonial Falls Worcester
Beymour Nellie 111 Manhattan N Y
Sexton Chas B Jefferson Birmingham Ala Indf
Shedmans Dogs Dumont N Y

BILL FRANK SHEPARD and McDONALD

ALWAYS WORKING.
11 Troy St., Providence, R. I.

Shopperly Sisters 220 W 43 N Y
Sherlock Frank 54 W 135 N Y
Sherman & De Forest Dayton Centre NY
Shermans Two 253 St Emanuel Mobile
Shields The 507 City Hall New Orleans
Siddons & Earle 244 S 3 Phila
Siddello Tom & Co 428 Cottage Grove av Chic
Siegel Emma Bon Tons B R
Siegel & Matthews 224 Dearborn Chicago
Skipper Kennedy & Reeves N Empire Richm'd
Slager & Slager 514 Birch av Indianapolis
Smith Allen 1248 Jefferson av Bklyn
Smith Lee 22 Vienna Newark
Smith Lou 124 Franklin Allston Mass
Smith & Champion 1747 E 43 Bklyn
Smith & Larson 140 W 49 N Y
Snyder & Buckley Colonial Erie
Soper & Lane 1232 N Alden West Phila
Spears The 47 Clinton Everett Mass
Spissell Frank & Co Colonial Lancaster
Springer & Church 8 Esther Terrace Pittsfd
Stanford Frank & Co Fells New Haven
Stanley Harry Grant Hotel Chicago
Stanford Stan 305 Bates Indianapolis
Stanley Teddy Follies of Day B R
Stanton The Empress Butte
Stanwood Davis 244 Bremen B Boston
Stefano Trio 1266 Maxwell Detroit
Steppe A E 28 Barclay Newark
Stepping Trio 3505 N 5 Phila
Stevens E J 493 Marion Bklyn
Stevens Little Sam Devere B R
Stevens Paul 223 W 32 N Y
Stevens Geo Majestic B R
Stevens & Bacon 418 Rush Chicago
St James & Deane 123 W 34 N Y
St John & McCracken 6151 Chestnut Phila
Stone George Social Maids B R
Stone, Paul & Marmion 466 Dayton av St Paul
Strauss Bobby Grand Columbus
Strehl May Gay Widows B R
Stuart Dolly Gay Widows B R
Stubbsfield Trio 5203 Maple av St Louis
Suits Anna Social Maids B R
Sullivan Madeline Polys of Day B R
Sully & Phelps 1222 Jefferson Phila
Summers Allen 1266 W Division Chicago
Sutcliffe Family Orpheum Montreal
Swisher Calvin 708 Harrison av Scranton
Sylvester Celia Queens Jardin de Paris B R
Symonds Alfaretta 140 S 11 Phila
Syis & Syis 140 Morris Phila

T.

Tambo Duo Orpheum Zanesville
Tambo & Tambo Battenberg Etal Leipzig Gr
Taylor Mae Rowland Wilkes-Barre
Taylor & Tenny 418 E 12th av Phila
Tewe Charles J 1235 N 13 Philadelphia
Temple Luella Social Maids B R
Terry Chas & Co Liberty Philadelphia
Terry Herbert Girls from Missouri B R
Terry Maude Orpheum Sioux City

HILDA THOMAS

and

JOE HALL

Next Week (Jan. 23), Keith's, Columbus.

Thomas & Wright 215 Bathurst Toronto
Thomson Harry Empress San Diego
Thornes Juggling 58 Rose Buffalo
Thorton Geo A Bowery Burlesques B R
Thriller Harry 40 Isabella Boston
Thurston Leslie 215 W 48 N Y
Thurston Lillian Moulin Rouge B R
Till Violet Trocadero B R
Tinney Frank Winter Garden N Y Indef
Toney & Norman Fells Wilkes-Barre
Tops Topsy & Tops 1222 W School Chicago
Toret & D'Alais Linden Chicago
Townsend Helena Star Show Girls B R
Tracy Julia Raymond Bartholdi Inn N Y
Travers Bell 207 W 38 N Y
Travers Roland 221 W 42 N Y
Troughadours Three 136 W 55 N Y
Tuxedo Comedy Four Majestic Houston

TROVATO

Next Week (Jan. 29), Majestic, Chicago.
Vaudeville Management. MORRIS & FELL.

Tyler Harry Queens Jardin de Paris B R

HARRY TSUDA

Booked Solid.

U.

Uline Arthur M 1759 W Lake Chicago
Unique Comedy Trio 1927 Nicholas Phila

V.

Vagges The Brennan Circuit Australia
Valadons Les 71 Garfield Central Falls R I
Van Bros Forsythe Atlanta
Van Cello Bijou Marinette

Van Charles & Fanny Majestic Chicago
Van Delle Sisters 514 W 138 N Y
Van Horn Bobby 127 West Dayton O
Vardon Perry & Wilbur 1 Green London
Variety Comedy Trio 1515 North Indianapolis
Vase Victor V 25 Haskin Providence
Vassar & Arken Nyack Nyack N Y
Vedder Fannie Star & Garter B R
Vesellian Sorenaders 676 Blackhawk Chicago
Vermon & Parker 127 Hopkins Bklyn
Village Comedy Four 1515 Blackgold Phila
Vincent & Slager 220 Olive Indianapolis
Viola Otto & Co Scala Copenhagen Den
Violetta Jolly 41 Leipziger Berlin Ger
Violinist Dancing The 257 W 46 N Y
Vivians Appolo Nurnberg Germany W.

Wade Pearl Trocadero B R
Walker & Ill 262 Warren B Providence
Walker & Sturs 55 Radway av Melbourne Aus

WALSH, LYNCH and CO.

Presenting "HUCKINS' RUN"
Directed, PAT CASEY.

Ward Billy 123 Myrtle av Bklyn
Ward Marty 8 Taxi Girls B R
Ward & Bohman Taxi Girls B R
Ward & Weber Majestic Houston
Ward Mack 266 W 10 N Y
Washer Bros Oaklawn B R
Washburn Dot 1936 Mohawk Chicago
Waters Jas R Miss New York Jr B R
Waterson Tob Queen Jardin de Paris B R
Watson Billy W Girls from Happyland B R
Watson Nellie Girls from Happyland B R
Watson Sammy Montmartre B R
Watson Tom 223 St Paul Jersey City
Weber Chas D 226 Tasker Phila
Well John 5 Krumstadt Rotterdam
Welch Jas A 211 E 14 N Y
Welch Law & Co Empress Seattle
Welch Thos Social Maids B R
Wells Lew 213 Shawmut av Grand Rapids
Wenrick & Waldron 252 W 23 N Y
Wesley Frank Cozy Corner Girls B R
West Sisters Ben Welch show B R
Western Union Trio 2241 E Clearfield Phila
Weston Cecelia Majestic B R
Weston Edgar 246 W 44 N Y
Weston Dan E 141 W 116 N Y
Wheeler The 140 Montague Bklyn
Whelans The Star Show Girls B R
White Kane & White 228 Vermont Bklyn
White & Perry Keith Providence
Whitcomb Ethel 1724 Broadway N Y
Whiting & Bohne Powers O H N Troy N Y
Whitney Thillie 26 Kane Buffalo
Wiley Herbert Girls from Missouri B R
Willard & Band Music Hall Pawtucket
Willard Orin Follies of Day B R
Williams Clara 2450 Tremont Cleveland
Williams John Cracker Jacks B R
Williams Chas 2235 Rutgers St Louis
Williams & Gilbert 1016 Marshfield av Chic
Williams & Stevens 2516 Calumet Chicago
Willson Herbert Al Fields Minstreis
Willis Estelle X Taxi Girls B R
Wilson & Aubrey Columbia St Louis
Wilson Frank A Keith Cincinnati
Wilson Fred Cracker Jacks B R
Wilson Lottie 2208 Clifton av Chicago
Wilson Knox Orpheum San Francisco
Wilson Patter Tom 2266 7 av N Y
Wilson Raleigh 216 N 23 Lincoln
Wilson & Ward 2744 Grays Ferry av Phila
Wilton Belle Belles of Boulevard B R
Wise & Milton Brennan Circuit New Zealand
Wise Jack Lyric Portland Ore Indef
Witte Max Pekin
Woodall Billy 424 First av Nashville
Wood Ollie 123 W 148 N Y
Wood Bros Alrdome Chattanooga
World & Kingston Orpheum Winnipeg
Work & Ower Polis Scranton
Wright & Dietrich N Grand Evansville
Wyckoff Fred Pantages Seattle

X.

Xaviers Four 2144 W 20 Chicago

Y.

Yankee Comedy Four 22 Boylston Boston
Yeoman Geo 150 W 36 New York
Yerxa & Adele Girls from Happyland B R
Young Jeannette Trocadero B R
Young Ollie & April Empress Vancouver

Z.

Zanciga 36 Cliff av E Portchester N Y
Zanfrellas 121 Brixton London
Zimmerman Al Orpheum San Francisco

BURLESQUE ROUTES

WEEKS JAN. 29 and FEB. 5.

Al Reeves Beauty Show Gayety Newark Feb 5
Empire Hoboken
Americans Star Chicago Feb 5 Star Cleveland
Behmans Show Columbia Chicago Feb 5 Gay-
etty Milwaukee
Belles Boulevard Corinthian Rochester Feb
5-7 Mohawk Schenectady 8-10 Empire Alb-
any
Ben Welch Show Standard Cincinnati Feb 5
Star and Garter Chicago
Big Banner Show Music Hall New York Feb
5 Murray Hill N Y
Big Gaiety Omaha Feb 5 St Joe
Big Revue Empire Indianapolis Feb 5 Buck-
ingham Louisville
Bohemians Empire Newark Feb 5 8th Ave
New York
Bon Tons Gayety Baltimore Feb 5 Gayety
Washington
Bowery Burlesques Casino Philadelphia Feb
5 Gayety Baltimore
Broadway Gaiety Girls Empire Chicago Feb
5 Star Chicago

Century Girls Penn Circuit Feb 5 Lyceum
Washington
Cherry Blossoms Peoples Cincinnati Feb 5
Empire Chicago
College Girls Casino Boston Feb 5-7 Empire
Albany 8-10 Mohawk Schenectady
Columbias 29-31 Empire Albany Feb 1-3 Mo-
hawk Schenectady Feb 5 Gayety Brooklyn
Cozy Corner Girls Star Toronto Feb 5 Cooke
Rochester
Cracker Jacks Gayety Washington Feb 5
Gayety Pittsburgh
Damdis Ave Detroit Feb 5 Folly Chicago
Darlings of Paris Trocadero Philadelphia Feb
5 Bon Ton Jersey City
Duchings Buckingham Louisville Feb 5 Peo-
ples Cincinnati
Follies of Day Eighth Ave New York Feb
5 Bronx New York
Gay Widows Standard St Louis Feb 5 Empire
Indianapolis
Gayer Girls Gayety Minneapolis Feb 5 Omaha
Girls from Happyland Gayety Detroit Feb 5
Gayety Toronto
Girls from Missouri Star Cleveland Feb 5
Academy Pittsburgh
Girls from Rene Bronx New York Feb 5 Em-
pire Brooklyn
Golden Crook Empire Cleveland Feb 5 Em-
pire Toledo
Hastings Big Show Gayety Toronto Feb 5
Garden Buffalo
High School Girls Academy Pittsburgh Feb 5
Penn Circuit
Honeybrook Girls Gayety Milwaukee Feb 5
Gayety Minneapolis
Howes Lovemakers Gayety Boston Feb 5 Co-
lumbia New York
Ideals Empire Brooklyn Feb 5 Casino Brook-
lyn
Imperial Casino Brooklyn Feb 5 Bowery
New York
Jardin de Paris Bowery New York Feb 5
Trocadero Philadelphia
Jersey Lillies Star Brooklyn Feb 5 Gayety
Newark
Kentucky Belles Folly Chicago Feb 5 Star
Milwaukee
Knickerbockers Columbia New York Feb 5
Gayety Philadelphia
Lady Buccaneers Howard Boston Feb 5 Royal
Montreal
Marions Dreamlands Gayety Pittsburgh Feb
5 Empire Cleveland
Merry Burlesques Dewey Minneapolis Feb 5
Star St Paul
Merry Maidens Royal Montreal Feb 5 Star
Toronto
Merry Whirl Gayety Brooklyn Feb 5 Olympic
New York
Midnight Maidens Murray Hill New York
Feb 5-7 Gilmore Springfield 8-10 Franklin
Sq Worcester
Miss New York Jr Krug Omaha Feb 5 Cen-
tury Kansas
Moulin Rouge Star Milwaukee Feb 5 Dewey
Minneapolis
Pacemakers Lafayette Buffalo Feb 5 Avenue
Detroit
Painting the Town 29-31 Gilmore Springfield
Feb 1-3 Franklin Sq Worcester Feb 5 West-
minster Providence
Parade Star and Garter Chicago Feb
5 Gayety Detroit
Pat Whites Luzerne Wilkes-Barre Feb 5 Co-
lumbia Scranton
Queen Bohemia Empire Toledo Feb 5 Colum-
bia Chicago
Queens Follies Bergere Bon Ton Jersey City
Feb 5 Howard Boston
Queen Jardin de Paris Gayety Louisville Feb
5 Standard Cincinnati
Robinson Crusoe Girls L O Feb 5 Gayety Bos-
ton
Rose Sydel Westminister Providence Feb 5
Casino Boston
Runaway Girls Empire Hoboken Feb 5 Music
Hall New York
Sam Devere Star St Paul Feb 5 Krug Omaha
Social Maids Gayety St Louis Feb 5 Gayety
Louisville
Star and Garter 29-31 Mohawk Schenectady
Feb 1-3 Empire Albany Feb 5 L O
Star Show Girls Lyceum Washington Feb 5
Empire Baltimore
Taxi Girls Gayety Kansas City Feb 5 Gayety
St Louis
Tiger Lillies Century Kansas City Feb 5
Standard St Louis
Trocadero Gayety Philadelphia Feb 5 Star
Brooklyn
Vanity Fair Olympic New York Feb 5 Casino
Philadelphia
Western Burlesques Empire Philadelphia Feb
5 Luzerne Wilkes-Barre
Whirl of Mirth Cooke Rochester Feb 5 La-
fayette Buffalo
Winning Widows St Joe Feb 5 Kansas City
World of Pleasure Garden Buffalo Feb 5
Corinthian Rochester
Yankee Doodle Girls Empire Baltimore Feb
5 Empire Philadelphia
Zallaha Own Columbia Scranton Feb 5 Empire
Newark

Bonnell M A (C)
Bowman Chas E (C)
Brantford T (C)
Brownings The (C)
Bulger J Mrs
Burgess Harry
Butler Kirshamith (C)

C.

Campbell Don (C)
Castor & Williams
Caselli Models (C)
Challoner Catherine
(C)
Charley (C)
Chester Ida
Clancy Geo (C)
Clinton May (C)
Clive E E (C)
Clarence Sisters
Coleman John (C)
Combine G L (P)
Conway Chas E
Cook Sisters
Crapeau H (C)
Crispi Au (C)
Cyril Herbert

D.

Davis & Polak (C)
Dean G
Dean Ines (C)
Deerle Helen
De Burr Sisters (C)
De Cordova L (C)
De Witt Frank
Dougan Rose
Dudley Harry E (C)
Duffert & Bruce (C)
Dyes Jim (C)

E.

Earnie & Ivy Cutting
(C)
Edwards Jessie (C)
Edwards Ralph (C)
Elliott Billy
Elmerton (P)
Esmeralda & Vebia

F.

Farber Sisters (C)
Fargo Robert L (SF)
Flanery Harry (P)
Ford Max
Foy & Clark
Fortune Teller Trio
(SF)
Francis Ruth (C)
Franklin & Banvard
(C)
Frederick Water Mr
& Mrs (P)
Freeman & Fliske (C)

G.

Garfield Frank (C)
Gardner & Vincent
(P)
Gennaro (C)
Gordon Frank
Gaines Jay
Golding Claude (C)
Gouldie Anne
Gordon & Warner
(C)
Granville Taylor
Greenall Ada
Greenaway Hy (C)
Gross J E (C)

H.

Halifax Daniel F (C)
Hager Lillian
Halligan Wilbur (C)
Hamlin Louise
Harris Chas (C)
Hazen Celia Fisher
Hayes Eddie
Hill & Sullivan
Hill O'Rilla Barbee
(C)
Hills & Emerson (C)
Hixon May
Homer Chas
Holgate W D
Hollis Hilda
Holmes, Wells, Fin-
lay (C)
Howard Mable
Hubert Harold (C)

I.

Imes Florence Tem-
pest
Johnson Arthur
Johnston Elsie
Jones & Greiner
Jordan Florence
Jupiter Bros.

K.

King & Mackaye (C)
Kinn Wm (C)
Kraus R
La Belle Serrantia
(SF)
La Croux Paul
Lanols The
Lawrence Walter
Larsen Sisters
Lawson Al (C)
Le Claire & Sampson
(C)
Lee Marvin (C)
Leon Mae
Leonard Grace (C)

L.

La Belle Serrantia
(SF)
La Croux Paul
Lanols The
Lawrence Walter
Larsen Sisters
Lawson Al (C)
Le Claire & Sampson
(C)
Lee Marvin (C)
Leon Mae
Leonard Grace (C)

Leonard Trio (SF)
Lewis Grover R
Lindholm & Co Chas
(C)
Louise & Co
Lynch Great

M.

Mack Joe
McAvey Dick & Alice
(C)
McClaffey H (C)
McGrath & Yeoman
(C)
McKee Wm
McMahon Tim
Marks Bros & Co (C)
Marshall Sisters
Miles Homer
Mitschell P E
Modina Florence (C)
Moffet J
Monator Janet
Mueller & Muller
Munford & Thompson
(C)

N.

Nadje
Nadje (C)
"Nana"
Naynon Rosa
Newman Mr
Nohrens
Nolan Charles

O.

O'Connor Sisters
Three
O'Hearn Will (C)
Ordway Laurie

P.

Packard Jay
Page Helen Mae
Pelle F
Palmer Joe (C)
Pearce A
Pearson H A
Pruchinak Louis (C)

R.

Rall W G (C)
Ramsdell Edward
Randall T N
Rattray Allen (SF)
Rayner Dan
Richl H (C)
Ritter B
Rocha J C (C)
Ronca Dora
Rose L (C)
Ross Bert (C)

S.

Sanger Hazel
Senator & Mrs. Mont-
rose (C)
Shean Lou (C)
Sherman, Krans &
Hyman (C)
Snook Great (C)
Sorenson Charles (C)
Spiller W N P
Spissell Frank
Stacey Delia
Stark Leo (SF)
Stead Dick (C)
Sterling Kathryn
Stone Chas
Sullivan T J
Sully B (C)
Sully John F (C)
Swain Charles

T.

Talley Harry
Thatcher Bert
Thomas Elmer
Thompson Stantley
Travers Roland
Tuscanotes (C)
Tuxedo Four

V.

Vaughn Dorothy (C)
Victoria & Zolar (C)

W.

Wardell Anna (P)
We Chok Be (C)
Welch Mealy & Mont-
rose (C)
Western Fields &
Carr (C)
Weston Samuel (P)
Whitehead Joe
Wiesberg Fred (C)
Williams Eli
Willie & Haasen
Willie H C
Wilson Bros
Wilson Burt (C)
Wilson Grad (C)
Wilson Musical
Wolf & Milton
Wood Francis
Woodley Ned
Woos Tom
Wyne Mona

Y.

Yalto Duo
Yamakura Yuki
Yee Sir (C)
York May
Yorone J L (C)

LETTERS

Where C follows name, letter is in Chi-
cago.

Where SF follows, letter is at San
Francisco.

Advertising or circular letters of any
description will not be listed when known.
Letters will be held for two weeks.

P following name indicates postal, ad-
vertised once only.

A.

Adams Mark
Ahlberg Harry
Ahlburg Jack (C)
Allen Harry (P)
Alarcon Rose (C)
Archer & Carr (C)
Armstrong & Fern
(C)
Austin & Hartley
Avery Frances (C)
Avery Miss (C)

B.

Barnard Julie
Barr Ida
Barrington & Howard
(C)
Bates Louis
Beane Geo (C)
Bell Jack (C)
Bell Jessie (C)
Bernard Anna
Berry & Berry Messrs
Blaney Clara

When answering advertisements kindly mention VARIETY.

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NEWARK:—Washington Theatre—NEW HAVEN:—Grand Opera House.

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INTERNATIONAL AGENT,
15 Galerie Du Roi, Brussels.

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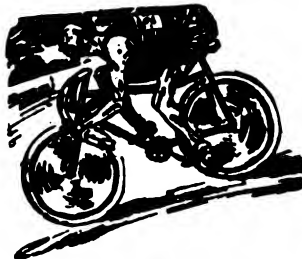
Heard a new subject for an argument, by
some Tyneside gentlemen, "The art of com-
mitting Suicide" Ole!! Ole!! Whether a su-
icide was a coward or brave. Too deep for us.
Stepped into a snowstorm here. It was
delightful.

Newcastle yours,

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Trying to hide from the
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Connaught. It would
only mean one of those
invitations, and I have
not the time to spare.
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pheum Circuit, so why worry
about Gus Sun? He is in
Ohio.

His managers threw Van
Hoven off his circuit, and the
Orpheum people threw Van
Hoven on their circuit. I

should worry!

Van Hoven works night and day. Van
Hoven has his eye on "copy acts." They're
no good.

The more I see of this western country,
the more I think Griff is a truthful man.

Van Hoven will play five weeks in Eng-
land this Summer.

Van Hoven hates himself.

Van Hoven never worries.

Van Hoven is rich. Van Hoven likes to
hear the name, "Van Hoven," and Van
Hoven can't be blamed for Van Hoven got
canned off the rubs circuits and Van Hoven
admits it because Van Hoven is getting the
coin today.

Feb. 4, Orpheum, Seattle.

Feb. 11, Orpheum, Portland.

P. S. I heard a snicker-in by the name
of Edwin George was going to star in "The
Tide." He can do it, as he goes to all the
shows. Poor unfortunate.
Van Hoven again. My name Van Hoven.
say it loud Van Hoven.



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"THE REFORM CANDIDATE"

A Playlet of Politics and Home, by EDGAR A. GUEST and MACLYN ARBUCKLE.
Criticism from New York Press on First Metropolitan Performance at the Colonial Theatre:

THE SUN—Mr. Arbuckle's ample person and unctuous personality suited well the role . . . The play might almost be said to have a thesis. That might even be that professional politics are the best. But the audience was not so much interested in the significance of the drama as in the development of the lovable character of the generous boss as Mr. Arbuckle revealed it. The audience enjoyed the human episode of "THE REFORM CANDIDATE."

THE GLOBE—Despite Maclyn Arbuckle's chaste classic, "Hell! Nobody loves a fat man!" the actor of large girth is, on the contrary, an exceedingly popular person. . . . In "THE REFORM CANDIDATE," by Edgar A. Guest and himself, Mr. Arbuckle has his familiar role of the corpulent "gent" whom nobody loves and who is just crazy to sit on the floor and play with the kiddies. He appeared in this playlet at the Colonial Theatre. It was enthusiastically received, and evidently is the right sort of thing for his purpose.

DRAMATIC NEWS—Maclyn Arbuckle easily took the honors of the bill in his new playlet "THE REFORM CANDIDATE." As a boss politician, Mr. Arbuckle was in his element. The act is full of laughs, its comedy is bright and its players up to the mark.

MORNING TELEGRAPH—The act has a splendid dramatic theme, but at some witty remark from Mr. Arbuckle his audience for the moment forgets the drama that is being enacted before them to give vent to their laughter. Mr. Arbuckle, as the headstrong but kindly politician, is both convincing and amusing, and the company excellently supported him.

VARIETY—Maclyn Arbuckle has come back into his own in his new vaudeville offering, "THE REFORM CANDIDATE." . . . The playlet contains some very bright lines at the opening that gives it a fast start and it was not an easy matter following up the gait. There is some little action at just the proper moment, and it never lags or loses interest. Mr. Arbuckle has surrounded himself with a capable cast. . . . At the Colonial Theatre this sketch held attention from start to finish.

THE NEW YORK TIMES—The playlet is a comedy with little touches of pathos that were particularly well received by the audience. . . . He was supported by a competent company.

THE CLIPPER—The playlet scored a pronounced success, and Mr. Arbuckle and his little company were favored with five curtain calls.

THE NEW YORK HERALD—Mr. Arbuckle made a realistic boss and the sketch was received with hearty applause.

"JUST ONE SUCCESS AFTER ANOTHER."

DAN BURKE

and the

"WONDER GIRLS"

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GERTRUDE WANDYCK

(The Girl with the Double Voice)

ASSISTED BY

RAY FERN, Comedian **MAX VINCENT, Pianist**

In a Miniature Musical Comedy by Mr. Vincent

MILWAUKEE

The biggest hits of the bill are the travesty, "When Caesar C's Her," Gertrude Van Dyck; Frank Keenan in the dramatic sketch, "Man to Man" and the five Japs who close the show with a gymnastic and equilibristic act. Keenan's sketch tells a tragic story of capitalism and labor, with a Socialist doctor herod in it. The travesty about Caesar is played by James Leonard, Richard Anderson and a remarkably fine looking brunette, whose name is not given on the programme. The three manage to keep the audience in a roar of laughter for twenty minutes or more.

Miss Van Dyck is a pretty miss with a pretty voice—or shall we say "pretty voices," for she lays claim to two—who sings charmingly and dances skilfully. Ray Fern, a singer, and Max Vincent, pianist, are in her act filling in while she makes costume changes. They do more, however, than merely fill in. Fern is a first rate singer and Vincent is wonderfully quick on the ivories.

NEW ORLEANS

Gertrude Van Dyck is one of the sweetest and demurest little singers seen at the Orpheum yet this season. Miss Van Dyck's fortune is her voice, for she really sings in the deep bass of a man who is wooing a girl, and replies to her own words in a sweet soprano. Ray Fern is a comedian of some class, and besides being able to crack a good joke and sing a comical song, has the knack of twisting his face in such a manner as to get the laughs all the time. Max Vincent, who plays the piano, while Miss Van Dyck and Fern sing, is some pianist. Besides accompanying the two singers excellently, he plays varied selections with consummate skill. The trio made a great hit.

The Clark Trio, a man and a woman playing guitars and banjos, together with a woman singer offered a pleasing number, which might have won more success had it not been given next to the Van Dyck Trio, which was a brilliant turn in more ways than one. Gertrude Van Dyck gave a very clever performance. Her number was clever and well received. The comedian of the trio, Ray Fern, excelled in patter and scored much applause. The pianist of the trio, Max Vincent, made the greatest success of the evening and showed rare execution.



CINCINNATI

Orpheum Theatre.

Gertrude Van Dyck, assisted by Ray Fern and Max Vincent, offers the most entertaining act on the Orpheum's bill this week. The bill runs largely to music.

Miss Van Dyck, with her wealth of "golden" hair, has a prepossessing appearance and sings and dances in an entertaining manner. She makes several changes of both elaborate and "interesting" costumes. Max Vincent, the pianist of the trio, is far above the average accompanist on the vaudeville stage. He manages to draw such ragtime and classical music out of the faithful old grand as one seldom hears at the Orpheum. Ray Fern proves himself a comedian of ability.

Some Old Favorites.

Gertrude Van Dyck, in her turn with Ray Fern, comedian, and Max Vincent, pianist, made the biggest hit at B. F. Keith's. Miss Van Dyck is a pretty girl, has a winsome way and a beautiful soprano voice, as well as a fair bass voice. Fern is a good comedian, while Vincent's playing took the house. His technique and rag-time playing was almost uncanny in its speed, and, in all, the act was enjoyable.

MEMPHIS

The Van Dyck Trio offers quite the best of the four musical numbers, and, judging by the reception accorded by many, it was adjudged the class of the entire bill. Miss Gertrude Van Dyck has been endowed with a wonderful double voice, alternating at the singer's will between a deep contralto and a clear, sweet soprano. Ray Fern, comedian, and Max Vincent, pianist, contribute much to the success of the act.

Now on the Orpheum Circuit. Booked Solid. Direction PAT CASEY

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