

VARIETY

VOL. XXIX. No. 5.

NEW YORK, FRIDAY, JANUARY 3, 1913.

PRICE TEN CENTS.



A HAPPY AND PROSPEROUS NEW YEAR TO EVERYBODY

NOTICE TO MANAGERS

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are ready to produce NEW Ideas, NEW Acts or the Girl Acts that have never lost their value,

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"THE PULLMAN PORTER MAIDS"

More of the same kind now ready

All Tim McMahon's acts stand for Excellence of Quality, Novelty and Refinement
Each act a drawing card of the same magnitude as

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A 20 minute continuous laughing hit of two continents. Copy acts don't bother us. We can keep them hustling but we wish to warn European managers that Barney Myers is representing a COPY of our act in name and material. Our act is copyrighted in England and we have given no one permission to use it anywhere.

NOTICE—After January 1 we sever our connection with the Pat Casey Agency.

NOW BOOKING DIRECT

Always ready to place NICE GIRLS who are clever dancers and singers.

Keith's Theatre, Phila., next week (Jan. 6)

" " Boston, week (Jan. 13)

Permanent Address

PORT MONMOUTH, N. J.

or care **VARIETY, NEW YORK**

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NEW YORK CITY, FRIDAY, JANUARY 3, 1913.

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SUMMERTIME AWAITED TO CLEAN UP THEATRICAL MESS

**Overcrowded Theatrical Condition Expected to Undergo
Weeding Out Process Starting Around Decoration
Day. Many Theatres Just Breaking
Even at Present**

The theatrical panic David Belasco predicted while visiting Chicago recently, and which whirlwinded over the country as a statement based on a thorough understanding of the conditions in the show business, will about strike the latter end of this season, according to the show men who watch things.

The over-supply of theatres will commence to get into their real weeding out process around Decoration Day, it is claimed. There are many houses now in all branches of theatricals that are barely "breaking even," with the season midway toward its finish. The "break even" result is mainly reached through the Saturday and Sunday patronage, always heavy in the larger cities.

While there is a discouraged feeling prevailing among theatre managers, they have not yet reached the point where they feel inclined to place a reasonable rental upon the properties they are interested in. Many of the newer houses have "outside people" in control. They are hanging on in the hope business will pick up. Investments were made in theatres by the outsiders on the statements heard by them from others who had gone in the show business on investment and speculation before the late comers messed up the field with one theatre for every two inhabitants.

With the warm weather arriving and the consequent dropping off of patronage, while the rental remains at the same monthly figure, it is believed along Broadway that theatres will be a drug on the market. Many are the "manager," it is said, who will be watching their houses from the outside before July, through failure to pay the

rent that would permit them to remain on the inside.

The theatrical people who have been looking for houses, mostly to play vaudeville in, are now biding their time for that slump they feel most certain will arrive with the late spring. Offers to lease are still met with exorbitant figures, especially in the smaller towns where the present managers think nothing of asking \$15,000 to \$20,000 yearly for a house that would be a sane undertaking at from \$4,500 to \$8,000.

Among the larger managers and producers in the legitimate it is often remarked the panic has arrived, with many just about breasting throes in the current times. The legit is waiting to see the turn things theatrical will take with the new year.

The New York theatre managers are now concerned in the impending general strike of union employees.

WILSON AND ELLIS SEPARATE.

Al. H. Wilson and his manager, Sydney R. Ellis, after many seasons of business connections, have come to the parting of ways. The Wilson company, playing one of "Metz of the Alps" series, closed down on the road last week.

Ellis had Wilson under a long contract, but hereafter the "sweet singer" is at liberty to do his own managerial picking.

TWINS TO MRS. HARRIS.

Mrs. William Harris, Jr., gave birth to twins last week—boys. It was decided to name them respectively William Harris, III., and Henry B. Harris.

One lived only a few hours, and H. B. Harris was retained for the survivor.

DECIDING PALACE POLICY.

It is reported the policy of the new Palace will be decided upon next week, at a meeting to be held in New York for that purpose by those interested. The house will not be rented, according to a statement made, although the legit managers claim that at the price it would be necessary to ask for the house no one could afford to assume it.

Two lines of entertainment are to be deliberated over, according to the story. What they are have not been divulged, but rumor gives them as a sort of "revue" production on Continental lines, a Martin Beck idea, or the original scheme of Mr. Beck's for the theatre—vaudeville of an elaborate nature at high prices.

Besides Beck, Herman Fehr and Mort Singer, B. F. Keith has a heavy investment in the property and will have something to say about the policy.

LEDERER TAKES JOSE COLLINS.

George W. Lederer has engaged Jose Collins for the leading feminine role in his production of "The Seventh Chord." Negotiations are on for the contracting of three other people, which will, when disclosed, be in the nature of surprises.

Rehearsals will be begun immediately and the short-cast piece presented in New York within four weeks.

Miss Collins is not at present with "The Merry Countess."

NEWSPAPERMEN PLAY CENSOR.

Toronto, Jan. 2.

At a salary of \$1,300 a year, William Banks, Sr., a Toronto newspaperman, has been appointed local play censor by the police commissioners.

RAGTIME GIRLS SAILING.

The Eight Ragtime Girls with Ralph Levy are to sail for the other side, opening at the Moss Empire, Newcastle, this month. The act was booked through the Marindelli New York agency.

Bert Earl, who is very familiar with rags and cabarets, will leave in February for Paris, there to handle American ragtime songs, several European cabarets.

DRIVEN OUT OF THEATRE.

The chorus girls of "Broadway to Paris" are now driven out of the Winter Garden between shows on matinee days. Ira F. Cass, manager of the Garden, made no objection to the young women using their dressing rooms as lounging places between the afternoon and night performances until he discovered through a survey of the theatre that the choristers were littering the rooms with pieces of food, empty bottles and in some rooms broken bottles.

The manager immediately posted a notice on the call-board informing the girls that after each show they must vacate the theatre. While the ruling exceedingly annoyed the ladies of the chorus, it is quite likely the next privilege extended to them by the management will not be abused.

INTERBOOKING ONLY.

While the Loew and Fox Circuits are quite closely interbooking acts, there will be no juncture of the respective booking agencies, it is said. A report that the Fox houses might go into the Sullivan-Considine-Loew agency, with Ed F. Kealey continuing to represent William Fox on the booking end, has received a general denial from all concerned within the past week.

The closeness of the business relations between the two circuits, however, often takes an act from Loew houses one week into Fox theatres for the next week, and vice versa.

SHEET MUSIC'S LOWEST DROP.

Popular sheet music reached its lowest selling price last week, when a New York department store advertised many of the current musical hits at one cent per copy.

CALL FROM AUSTRALIA.

An American agent this week received a cable call from Wirth's Circus, playing in Australia, for two acts to strengthen the present show.

Wirth is understood to have met with unusual opposition in the antipodes this year. There is an American carnival show playing against the native attractions, as well as the Wild West show which pulled several weeks ago from San Francisco.

TABLOID MUSICAL SHOW DAY RECORD REACHES \$850

Christmas Day Breaks Standing Record of \$756 in New Form of Variety Entertainment. Ned Alvord of Chicago Putting Out Five New Shows.

Boyle Woolfolk's Productions

Chicago, Jan. 2.

Ned Alvord has arranged bookings for five new tabloid musical shows including one which is being produced by B. C. Whitney which will be headed by John W. Ransome.

The Whitney "tab" will be "The Doings of Dorothy" and will open Jan. 12 at Benton Harbor. "The Cow and The Moon" with Charles Sellon leading the cast will be seen for the first time at Michigan City, Jan. 20. The outfit will carry 20 people.

Billy Friedlander will produce at Benton Harbor next week a tabloid version of "A Country Girl" and Jan. 26 "A Knight for a Day" will be produced for the first time in tabloid form by Boyle Woolfolk who has leased the piece from B. C. Whitney.

Minnie Palmer's "Running for Congress" has been given a long route through the south, opening next week at Nashville. The one day receipt record for tabloid shows in the middle west and possibly in the entire country was broken last week by Miss Palmer's "Duke of Durham" show. The piece played to \$850 Christmas day at Fort William, Canada. The previous record was held by the Kelly-Shuster aggregation, made at Aurora when that company recorded a receipt of \$756 in one ordinary show day.

About one-half of the tabloid shows playing the W. M. V. A. and Wells circuits are owned or controlled by Boyle Woolfolk, Inc. Mr. Woolfolk has kept his name under cover until the present time in order that he might avoid competition. Now that he has established his list he has come out into the open. Since last June he has produced ten shows, and has a batting average of 90 per cent., as only one show has been taken off.

The attractions he wrote himself are: "The Sunny Side of Broadway," "A Winning Miss," and "Whose Little Girl Are You?" Associated with Morris and Thurston he has the following Mort H. Singer successes: "The Time, the Place and the Girl," "The Girl Question," and "The Honeymoon Trail." He also has B. C. Whitney's "Isle of Spice" and "A Knight for a Day," the latter now in rehearsal. "Merry Mary" is another show that is meeting with success under his management. The smallest of these shows carries fifteen people, and the largest twenty-five. His first success was with Max Bloom in "The Sunny Side of Broadway," which opened a year ago last November. It was such a success at once that it was booked for sixteen weeks. At the Grand, in Knoxville, Tenn., which had never played a tabloid, \$600 was made on a week this season, breaking all records for the house.

Woolfolk's shows have played the

Western Vaudeville Association time exclusively, until recently, when Jake Wells contracted for nine shows to play over his time.

BROADHURST'S PLAY SOON.

(Special Cable to VARIETY.)

London, Jan. 2.

George H. Broadhurst's big American success, "Bought and Paid For," is scheduled for production here at the New theatre, March 3.

Alexandra Carlisle, who recently married Dr. Alexander Pfeiffer in England, is now in America for the express purpose of witnessing the American presentation of the piece. She has been selected for the leading feminine role created here by Julia Dean, and returns to London in February to begin rehearsals.

RAGS SCORE AT PALACE.

(Special Cable to VARIETY.)

London, Jan. 2.

Melville Gideon and his Ragtime four opened at the Palace Monday, singing five numbers, and scored.

SHEFFIELD CHOIR DOES WELL.

(Special Cable to VARIETY.)

London, Jan. 2.

The Sheffield Choir, conducted by Dr. Henry Coward, opened at the Coliseum Monday at a salary reputed to be \$1,500. There are forty trained voices in the Choir.

It won a real success.

"SCRAPE" CLOSING RUN.

(Special Cable to VARIETY.)

London, Jan. 4.

Graham Moffatt's "Scrape o' the Pen" closes a run of six months at the Comedy, Jan. 18. It will take to the Provinces, with Mr. and Mrs. Moffatt in the principal roles, opening at Liverpool Jan. 20.

NAPIERKOWSKA SAILING.

(Special Cable to VARIETY.)

Paris, Jan. 2.

C. M. Ercole sails for America Jan. 11 with Napierkowska.

LAUDER GETS 4 WEEKS OFF.

(Special Cable to VARIETY.)

London, Jan. 2.

George Foster, Harry Lauder's personal representative, has postponed four more weeks' booking at the Tivoli to permit the Scotch comedian to remain that much longer in America.

AERIAL BUTTERFLIES AT COL.

(Special Cable to VARIETY.)

London, Jan. 2.

Adas Troupe, aerial gymnasts, six in number, in an act on the style of the Curson Sisters, are a hit at the Coliseum.

"TURANDOT" AT ST. JAMES'.

(Special Cable to VARIETY.)

London, Jan. 2.

"Turandot" follows "The Turning Point" at St. James', with Godfrey Tearle and Evelyn D'Alroy in the chief parts.

"WALLINGFORD" OPENING JAN. 6.

(Special Cable to VARIETY.)

London, Jan. 2.

"Get-Rich-Quick-Wallingford" will have a try-out at Folkstone, Jan. 6.

POOR DETECTIVE PLAY.

(Special Cable to VARIETY.)

London, Jan. 2.

"Written in Red," produced at the Court theatre, is a poor detective play and will probably not long survive.

PANTO THAT ISN'T.

(Special Cable to VARIETY.)

London, Jan. 2.

The Drury Lane pantomime, with George Graves, is a great show, but too much musical comedy.

BUTT COMING IN.

(Special Cable to VARIETY.)

London, Jan. 2.

Alfred Butt sailed on the Carmania Dec. 28. He is due in New York Saturday (Jan. 4).

A. Braff sailed Christmas day.

REM BRANDT, NOVELTY.

(Special Cable to VARIETY.)

London, Jan. 2.

Rem Brandt, the cartoonist, at the Alhambra, although on too early to make any pronounced hit, is admittedly a novelty.

MISS MAXWELL AT ALHAMBRA.

(Special Cable to VARIETY.)

London, Jan. 2.

Marjorie Maxwell has been engaged for the Alhambra Revue.

FRAGSON IN OPERETTA.

(Special Cable to VARIETY.)

Paris, Jan. 2.

A new operetta by the firm of Carre & Barde, produced at the Scala Music Hall, Dec. 21, was only fairly successful.

The title of the two-act production is "Un Menage a Troyes." Interest is created by the appearance of H. Fragon in a role, supported by Marcelle Yrven. The thing was really written for the couple. Among the other players are: Girier, G. Flandre, Reine Gabin, Renee Baltha, Ransard, Delamarcie, Marguerite Dufay, etc.

In addition to playing a part, Fragon is singing, accompanying himself on the piano in the course of the operetta, which is preceded by a first part of singing numbers by local people.

FIFTH IN DES MOINES.

Des Moines, Jan. 2.

The new vaudeville theatre to be built at once by Elbert & Getchell will be called the Empress to coincide with the majority of the houses playing Sullivan-Considine acts.

It is planned to open the new house in the fall of 1913. This will make five amusement houses owned and operated by Elbert & Getchell in Des Moines.

HIP'S HITS DOING BIG.

(Special Cable to VARIETY.)

London, Jan. 2.

The new Hippodrome Revue, "Hello Ragtime," is playing to enormous business, having registered one of the biggest successes ever in a local music hall.

The management expects the Revue to remain at least six months.

Bert Williams has been engaged for it in May.

BERLIN NEEDS A CHANGE.

(Special Cable to VARIETY.)

Berlin, Jan. 2.

Berlin has had no hits of any account this season. As business at the theatres still continues to be poor, it looks as though the Germans should be given a change of theatrical diet.

"ANTONIUS" AT MONTI'S.

(Special Cable to VARIETY.)

Berlin, Jan. 2.

"Heiliger Antonius," billed to open the rebuilt Theatre des Westens, goes to Monti's Operetten theatre instead, about Jan. 16.

The music is the first operatic attempt by a Mr. Kempner, whose mother is a well known and well liked concert singer.

The critics have already agreed to "boost" the piece.

The Theatre des Westens will start off with an operetta by Shanzer, called "Der Schneider Soldat" ("The Tailor Soldier"). The contractor doing the remodeling is under bond to have the house in readiness by Feb. 1.

FORMER SOUBRET, MANAGRESS.

(Special Cable to VARIETY.)

Berlin, Jan. 2.

Poldi Augustin, fifteen years ago a popular Vienna soubret, has leased Krolls and will put on "Mme. Sherry" very soon. Poldi will take the leading role.

SHORTAGE FEATURE MATERIAL.

The smaller time is complaining of a shortage in feature material for bills. Depending upon the big time to some degree for special attractions just now, the smaller time bookers say the vaudeville acts they expected around New Year's are nowhere to be found nor are they playing in the big houses.

GERTRUDE BRYAN DICKERING.

Gertrude Bryan, featured with "Little Boy Blue," has severed her association with the Henry W. Savage enterprises, due, it is said, to a "slight misunderstanding" with the management, and is now dickering for vaudeville.

TINNEY'S OWN LEADER.

When Frank Tinney reappears in vaudeville at Hammerstein's next week he will have Henry Marshall planted in the orchestra pit as his assistant.

This will mark the first time an outsider has helped Tinney with his blackfaced specialty in New York. Heretofore the orchestra leader has always "worked" with Tinney.

Following his week at Hammerstein's Tinney goes to the Fifth Avenue, F. F. Proctor having put in a slip for his services for one week.

BERT LESLIE RE-ELECTED COMEDY CLUB'S PRESIDENT

Spirited Election, With Old Time Campaigning and Electioneering Principal Features. New Board of Control

The annual election of officers of the Vaudeville Comedy Club took place Tuesday. Bert Leslie was re-elected president, after a warm contest in which politics and campaigning were conspicuous elements. Mr. Leslie (who is in Pittsburgh this week) had opposed to him on the regular ticket Robert F. Dailey. Mr. Dailey announced himself as a candidate following the resignation of Frank Fogarty as the nominee on the "official ballot." Mr. Leslie was placed in the race by several members after the club's Nominating Committee had made its selections.

Much interest attached to the Comedy Club election through the publicity it received. Only members in the city could vote. Owing to the time consumed in counting the ballots the open meeting of the club has been adjourned until this Sunday afternoon. It was to have followed immediately after the election.

One hundred and fifty-six votes were cast. Six were defective. The officers elected for 1913 are:

Bert Leslie, president; Homer B. Mason, 1st vice-president; George Le Maire, 2d vice-president; James Fitzpatrick, 3d vice-president; Francis Morey, secretary; Harry M. Denton, treasurer; George P. Murphy, chairman of the house committee.

Board of Control: E. F. Albee, Martin Beck, Frank Bohm, Richard Carle, Frank Byron, Geo. M. Cohan, George Delmore, Ralph Edwards, Cliff Gordon, Mark Hart, Aaron Hoffman, Homer Howard, Robert Matthews, Clayton White, Chas. F. Semon, Felix Adler.

Other members of the Board are August Dreyer and Frank Otto, who hold over on a two-year term.

The Comedy Club had "open house" and Ladies Night New Year's Eve. The club had a continuous stream of callers. An entertainment was given with a 15-piece orchestra to furnish the music. The "Ladies Night" portion of the affair was so successful it may be made a permanent feature at the club house.

The White Rats held a ball New Year's Eve at the clubhouse. It was well attended, although notice of it had been only given shortly before through invitations.

LAUDER DID \$23,000 AT CASINO.

The record for receipts was broken last week at the Casino, New York, by Harry Lauder, the star of the show William Morris placed at the Shubert house for a week. Nearly \$23,000 was the mark reached at the box office.

The Lauder show started at the Shubert, Boston, Monday, for a week. It had an advance sale of \$9,000 before opening. Another advance sale is now going on at the Auditorium, Chicago, where the Scotchman will appear Feb. 3.

Nana, the dancer, and Edna Whistler have been added to the Lauder show for the Boston engagement, perhaps longer. Little Freddie Hackin is temporarily retired from the company through the severe cold which affected his New York appearance. Rex Fox, the wire walking ventriloquist, is also out of the troupe.

Last week the Morris office sent out a press story that Lauder would retire from the stage when he had accumulated \$600,000. Why the press agent piked about the Morris star may be ascribed to Lauder's aversion to the tax collectors on the other side, or desire to stand off touches of his countrymen, were it known that he is now worth considerably over a million dollars, and has a yearly income (from stage work and investments) of not less than \$125,000.

U. B. O. MOVING?

Whether the United Booking Offices is going to move into the Palace theatre building this season is almost as great a riddle as what policy the Palace will open its doors with.

Present report is the U. B. O. intends remaining in its present Putnam Building quarters for the remainder of this season anyway. With it will stay the Orpheum Circuit. If the U. B. O. moves, though, the Orpheum offices will go along.

MANAGER SAVES REFUND.

New Orleans, Jan. 2. Manager Jules Bistes of the Orpheum saved the circuit a refund for the matinee attendance Monday. The vaudeville program from Memphis, which comes in here intact weekly, was four hours late.

A rehearsal was imperative. Stage Manager Mathers conferred with Mr. Bistes. They decided to allow the house to witness the rehearsal, after which the regular performance was given.

KEITH'S BROOKLYN OPTION.

B. F. Keith has an option until Jan. 11 on the synagogue property located at 327 Ninth street, South Brooklyn, together with three apartment houses adjoining, and has indicated his intention to purchase the house of worship for \$40,000.

So confident is the congregation at present occupying the synagogue that the deal for the taking over of their property will go through, that they have appointed a committee to seek new quarters. In any event, they will continue in possession of their present home until next March.

John W. World, who has not been able to work thus far this season on account of illness, is at Paso Robles, Cal., taking the mud baths, and hopes to be well enough soon to make up for lost time.

CHICAGO'S BIG HIP.

Chicago, Jan. 2.

One of the largest hippodromes ever erected will rise at 340-346 South State street next spring at a cost of \$400,000. Jones, Linick & Schaefer will be the promoters and owners. They have leased the site. The transfer will take place May 1. Soon after the present buildings will be razed and work will be begun at once on the huge structure which will seat 3,000 without a post to obstruct the view.

David Mayer and Herman E. Dick leased the ground from Harriet S. Jones in 1908 for ninety-nine years at an annual rental of \$35,000 for the first five years and \$40,000 for the balance of the term. Under the terms by which Jones, Linick & Schaefer lease the site, it will cost them \$68,250 for the first four years and \$80,000 for the balance of the time, or an average of \$79,500. The total valuation of the property is \$1,987,500.

The firm which proposes to erect this enormous structure, which is much needed in Chicago, as the Coliseum is the only structure of any vast extent in the city, has come rapidly to the front in recent years.

BECK FAVORS FROHMAN.

A condition of Ethel Barrymore's booking over the Orpheum circuit this season is said to have been the furnishing of a route for Minnie Dupree. Charles Frohman, who made the contract for Miss Barrymore's vaudeville tour, had Miss Dupree on his hands under contract to appear as the Hen Pheasant in "Chantecler."

When the proposition to permit Miss Barrymore to play the Orpheum Circuit was put to Mr. Frohman he exacted a promise from Martin Beck to take over Miss Dupree, which was readily acceded to.

AIRDOME FLOATED AWAY.

New Orleans, Jan. 2. The Airdome at Pontoon, La., is no more. The place was located behind the levee and when the bank broke, it floated away. The establishment came to rest on the flat roof of a barn some distance away. A quick witted manager leased the barn, converted the airdome into a roof garden and is now running an al fresco resort with an Indian dance as the feature attraction.

WILLARD MACK COMES EAST.

Willard Mack and Marjorie Rambeau (Mrs. Mack), formerly the stock leads in Salt Lake and later playing vaudeville in the west, are in New York with their new sketch of the underworld, "Kick In," which Mack wrote himself. The piece was shown to the local agents at the Union Square Dec. 27, at the night performance.

Mack has written another act, "Marty Hogan's Win," requiring seven people and three scenes, which he will put in rehearsal next week, with two lightweight pugs in prominent roles.

Mack may return to stock after his vaudeville tour, having taken a lease on the new Orpheum, Salt Lake. His wife was with Oliver Morosco's forces for years on the coast.

KEPT MAY WARD OUT.

"Amiable and pleasant" would describe Freeman Bernstein's frame of mind late last week when informed the engagement of May Ward at Hammerstein's for Jan. 6 had been canceled through Carl Lothrop, of the United Booking Offices, claiming Miss Ward had played "opposition" to the Temple, Detroit.

Mr. Bernstein is the agent for the "single"; Lothrop books the Temple. Miss Ward has appeared at the Miles theatre, Detroit, about five times within the past two seasons. While Bernstein fumed about, he still admitted it is better for an act to play Miles, Detroit, five times than Hammerstein's once. Besides, said Freeman, with vivid side remarks, Miss Ward has worked thirty-nine weeks out of the year just ended.

Bernstein put his case into the hands of Henry J. Goldsmith, the attorney. Lawyer Goldsmith brought the facts to the attention of the district attorney's office in New York.

"The matter has been given to Assistant District Attorney Koenig," said Mr. Goldsmith. "The facts are being investigated and if it appears that there has been a criminal conspiracy, action will be taken against those responsible."

ENGLISH ACT AT 5TH AVE.

Last Sunday Burley and Burley, an English team of comedy acrobats, reached New York on "speculation" bent. Next Monday they open their first American showing at the Fifth Avenue, the couple having been placed for the quick showing on the big time by Max Hart.

LOOKING INTO BRIDGEPORT.

Bridgeport, Conn., Jan. 2. It is reported here representatives of William Fox and Marcus Loew have been looking the town over for an available theatre or site to build one, to play pop vaudeville.

There is hardly a chance that both would enter the town. It is possible if either secures an opening here, the other will be "let in" on the proposition.

SOPLY LEE WILL OBLIGE.

With a face that no one can get into Hammerstein's without seeing, Solly Lee is going on the stage of the theatre Jan. 20 to sing a couple of songs.

Solly is the doortender at "The Corner." He has taken part in several of the mob scenes on the stage. Willie Hammerstein got one of those "It-can't-do-any-harm" ideas and now Solly, who belongs to an acting family, will get a regular chance.

Besides acting and singing, Solly tells stories, wears a uniform and obeys orders.

NO "RAG" FOR CHINA.

The daughter of Ching Ling Foo, the Chinese magician now at Hammerstein's, sings "Mississippi" and "Hitchy Koo" in English at each performance.

When asked if she could "make good" by singing the same songs in English in her native land, Miss Foo replied the Chinese would not understand the language, of course, and be indifferent to the music.

N. Y. PICTURE MEN FORM NEW FILM ORGANIZATION

Carl Laemmle Elected President. Spurred by Censorship Clause Tacked on Capacity Ordinance, Vetoes by Mayor Gaynor Tuesday. Laemmle Tells Why No Picture Censorship Is Required

The censorship clause tacked on by Alderman Dowling to the bill recently introduced by Alderman Ralph Folks, permitting the New York City moving picture houses to seat 600 patrons instead of 299 limit fixed by the current ordinance, which measure Mayor Gaynor vetoed Tuesday, has aroused the moving picture exhibitors of the metropolis more than any moving picture legislation in years.

The agitation among Manhattan film makers and exhibitors, and among the film makers of the country as well as among producers and purveyors of foreign pictures, crystallized this week in the organization of a new moving picture men's league, for the sole purpose of considering, and where deemed expedient, opposing any proposed future ordinances designed to embarrass the moving picture business of Manhattan and the United States generally.

Carl Laemmle, president of the Universal and World's Best Film Co., was selected chief executive of the new organization. His election was unanimous at a general meeting held last week in the theatre of the Universal company in the Mecca Building. He suggested at the hearing before the Mayor that it was as impracticable to censor moving pictures by a municipal board composed of members of the Board of Education—the proposal of the Dowling censorship clause—as it would be to have such a board pass upon what should be printed or pictured in newspapers or decide what acted plays should be presented before audiences in a regular theatre. He further pointed out to the Mayor and the aldermen that unless the censorship board that might be appointed under the proposed measure possessed a majority of members of cultivated artistic and dramatic perception, new moving picture plays turned out by any of the big dramatists of the regular theatres, fast being attracted to the field, as well as many of the standard dramas now enlightening and delighting patrons of the movies, might be forbidden. "Rip Van Winkle," for instance, because "Rip" was a drunkard; "Romeo and Juliet," because it contained a suicide, and "Hamlet," because it was in spots sanguinary.

Speaking of the new organization, which is to be incorporated under the title of the New York Moving Picture Men's Club, and the causes that inspired it, Mr. Laemmle said to a VARIETY representative:

"I am opposed to state or municipal censorship, and, of course, to any proposed national legislation directed at films. The present outcry for censorship is confined to a ridiculously small percentage of the community—an indistinguishable if distinguished

minority. The few men and women whose names figure in the agitation are moved by the very best motives, but they are proposing an infringement of the rights given each of us under the constitution—personal liberty.

"Censorship of films would be superfluous. The conditions it aims to govern are covered under section 1140 of the Penal Code. The amendment proposed that a censorship board be made up of members of the Board of Education. Absurd. No two people like precisely the same things in the same degree. No two newspaper critics of our regular plays in regular theatres ever agree on precisely the same points. Often the critics are north and south poles. Some members of the proposed Board of Education censors might not like any form of melodrama; others may not care for low comedy, still others might not care for the classics. Where would the moving picture men be at in such cases?

"I know most of the men responsible for the manufacture and circulation of moving picture films. I know none who would wittingly issue a vicious film. Depraved film men infrequently appear, but the law, the public and the exhibitors soon dispose of them.

"There is no need of censorship for movies in this country. The law and the police are always happily with us."

The new organization will work in co-operation with the Motion Picture Exhibitors' League of America.

Application for membership in the New York Moving Picture Men's Club may be addressed to Mr. Laemmle at the Universal offices, New York.

Membership involves neither initiation fee, dues nor other expense.

LUBIN CUTTING DOWN.

Philadelphia, Jan. 2.

While Sigmund Lubin ostensibly left for Europe on pleasure and business, it is said here among the picture people that the principal object of his trip across the water just at this time was to give his subordinates an opportunity to cut down expenses by releasing several old employes of the Lubin concern.

These had been with Lubin for several years. Most were intimately acquainted whom Mr. Lubin could not find the courage to dismiss in person.

FIELDING WITH PATHE CO.

Romaine Fielding, for many seasons with dramatic companies, is with the American Pathe Company in California.

"BRONCHO BILLY" A RIOT.

"Broncho Billy" in the person of George M. Anderson came to New York last week. He started almost as great a riot on the streets and in the restaurants as Mr. Anderson does in the moving pictures he is the leading figure of.

There are three famous picture actors, known to all who watch the sheets. Mr. Anderson is one. Also interested in the Essanay Co. since its organization. Mr. Anderson, upon going to the Coast (in charge of the firm's western properties) resumed his vocation as an actor. Soon he was famous as "Broncho Billy," the fellow who always rescued the girl or stopped the villyun in the many western pictures Mr. Anderson wrote and played in himself.

In Rector's, where Mr. Anderson sat for a few moments with a VARIETY representative, he immediately became the target for half the eyes in the restaurant. Men and women seemed to recognize his features immediately. Several made it a point to pass close to Mr. Anderson on their way out of the place, nudging each other and smiling as though they had discovered something.

Asked about this film-made popularity, Mr. Anderson said he had grown accustomed to it. Often, he remarked, when walking on the streets and seeing a group of children, he takes to the other side of the woods to avoid them gathering about him.

Mr. Anderson is on a brief vacation from his acting work in the east for the first time in four years, giving attention to the business of the "S. & A." concern. After spending two weeks in Chicago, Mr. Anderson will return to Niles, California. It is from this point he directs the Essanay people and pictures in the west.

PLAZA IN PICTURES.

Chicago, Jan. 2.

The Plaza is to have a straight picture policy hereafter, the vaudeville shows failing to draw 'em in. During the summer the house did very well with the pictures. The management will book in a tabloid show occasionally for a "showing."

BONAVITA IN PICTURES.

Jack Bonavita, the animal trainer, is going into moving pictures. Harold Shaw, formerly director of the Edison Company, has resigned to accept a similar position with the World's Feature Film Co. at a bigger salary and he will direct a series of wild animal pictures in which Bonavita will play an important part.

The W. F. F. Co. is now on its way to Tampa, where the animals will work before the camera. Two sharpshooters have also been engaged.

POP IN OLD POLI'S.

Bridgeport, Conn., Jan. 2.

The old Poli house, which formerly played "two a day" vaudeville, has been rechristened the Plaza and on Monday next will start a "pop" policy with four acts booked in by James Clancy, New York.

PANAMA PICTURES SHOWN.

The Kinemacolor motion pictures of the Panama Canal work were shown for the first time Monday evening at Carnegie Lyceum before a big audience. The reels are in seven sections running about an hour and a half. A whole evening's entertainment is pieced out by the introduction of other color reproductions of scenes and operations at the front in the Balkan war.

With the probability of the big inter-ocean waterway being opened within eight months, and the celebration of that occasion already in preparation, there is an immense news value to the newest photo display of the colossal engineering feat.

The Kinemacolor Co. has made a splendid series. The scenes in their actual colors are more vivid than any description could indicate. The enterprise of the concern might aptly be said to have written the headlines of a big historical event.

The color reproduction is infinitely more impressive than could have been made in mere black and white. Whoever directed the camera's lens reached for big, broad effects. One view shows a horde of workmen handling the big red steel plates that were dropped into place in the vast locks. The vivid splashes of color are fairly startling. In another portion of the film a wide stretch of operations gives the most interesting colorful view. Some of these sweeping glimpses of activities are sensational, while a constant succession of the smaller operations are extremely interesting.

The feature of the film is the blowing up of a big hill with Trojan powder. This scene is capably worked up, by showing the laborers cutting and ramming the powder, so that expectation is aroused for the hair-raising explosion. The edge was somewhat taken off the sensation by another explosion poorly reproduced in the early part of the film.

It is likely that there will be some changes in the exhibition. A good deal of time is occupied by showing detailed and uninteresting portions of the work. For example, few people will be aroused to deep interest by the sight of gangs of men mixing concrete. There were yards and yards of film devoted to this purpose, while a most interesting machine, called a cutter suction dredge, which fairly tore the earth apart, was shown but for a brief moment.

A momentary view was given of what the lecturer called the cableway control station, a masterpiece of tricky photography.

The series opens with an extremely beautiful marine picture of "Sunrise on the Atlantic" and closes with another called "Sunset on the Pacific."

The Balkan pictures were thoroughly interesting. They showed the movements of the Allies at the front, and although there was no actual engagement of arms the reels were alive with picturesque detail.

Both subjects are fine examples of the new art. They will do much for the whole field of motion photography. Certainly they demonstrate that the Kinemacolor Co. can do big things in a big way.

NEW YEAR'S EVE CHEAP CROWD LEAVES SPECULATORS "STUCK"

**Theatres Have Big Sale at \$3 Scale for Special Night, but
Tyson Reported With Blocks of Seats Unsold.
Restaurants Do But Fairly**

New York had its largest crowd out Tuesday night to celebrate the incoming new year, but the people looking for amusement were referred to as "cheap" by the theatre managers and restaurant managers.

The legitimate houses along Broadway had a big sale of their New Year Eve's special \$3 coupons. The ticket agencies in town purchased the greater portion of them. The Tyson hotel stands are reported to have been badly "stuck," with the McBride agencies just getting through with their stock. The perfect night may have kept many from the theatres, although the high rate might have had something to do with it.

The Tyson Company is reported as losing about \$21,000 on its New Year's plunge, getting hold of about \$80,000 worth of tickets. Something like \$150 in cables to Lloyd's for insurance failed to accomplish anything.

There was an increase of admission prices at nearly all theatres. Hammerstein's charged \$2 in the orchestra and \$2.50 in the boxes, playing to over \$2,000 on the night show, though the house filled slowly. William Fox's Riverside, a pop vaudeville theatre at Broadway and 96th street, where the usual scale is 10-15-25, charged one dollar for an orchestra seat. Several vaudeville theatres gave two shows, the second carrying beyond midnight. At the Alhambra an additional performance by the bill downstairs was given on the roof. A light audience assembled to witness it. Weber & Fields Music Hall held over \$4,000 at the advanced prices.

The restaurants as a rule had capacity with many extra tables set around wherever a place could be found. There were few free spenders as in former years, however. The hotels and restaurants exacted a deposit of a certain sum per seat before the tables were reserved. These prices varied at different places from \$3 to \$15 a chair. The amount charged settled for the food. All liquors were an additional charge. At Shanley's 700 seats were sold in advance. The restaurant had \$4,900 in the till before the crowd arrived. It is estimated Shanley's had a \$9,000 night. The men who profit by the New Year's Eve gayety were of the opinion a poor year ending Tuesday night had considerable to do with bringing out the "cheap crowd."

San Francisco, Jan. 2.

New Year's eve conditions in the restaurants and cafes which are supposed to be peculiar to New York, are duplicated in San Francisco this year. At the Portola and Louvre New Year's eve reservations were practically sold out more than a week ago. The crowd which greeted 1913 on the Pacific Coast filled every cafe of prominence in the city.

Chicago, Jan. 2.

Theatrical people playing in town added much to the enjoyment of the New Year festivities in town Tuesday night and Wednesday. There were extra midnight performances at the Majestic and the Palace and extra matinees were given at the La Salle, and the Princess. Members of the company playing "The Enchantress" at the Illinois staged some special stunts on a large platform erected in the lobby of the Hotel La Salle Tuesday night and quartets and singers from the various vaudeville houses were heard in numerous cafes and hotels. Cabaret performances were unusually prolonged in all the cafes. At the Whitney, special society vaudeville was offered to good houses Tuesday and Wednesday nights.

\$1,000 FOR "MILE A MINUTE."

Vaudeville has lost the sketch called "A Mile a Minute," produced by Howard Thurston and Langdon McCormick. It was tried out at Union Hill. While the vaudeville managers were making up their minds about the piece and price, the Shuberts stepped in with play or pay contract for 20 weeks.

No one knows what the legitimate producing managers intend doing with the sketch.

NEW AND OLD POLI MANAGERS.

New Haven, Jan. 2.

The shifts of Poli managers have been frequent the past week. They commenced with the resignation of Ed Shields from the Bijou here. Mr. Shields left for New York. His place was taken by M. Vanni, a young nephew of S. Z. Poli.

Matt Saunders has been transferred from Wilkesbarre to Poli's, this city. J. H. Docking, the Poli manager at Scranton, will take charge of both Pennsylvania houses for awhile.

S. J. Breen is at the new Poli's, Bridgeport. He was formerly at Springfield. W. I. Dillencsek, formerly at the Nelson, Springfield (before William Fox took possession of that theatre), has been assigned to the old Poli's (renamed Plaza), Bridgeport.

WALTER HILL IN PHILLY.

Philadelphia, Jan. 2.

The Philadelphia affiliation of the United Booking Offices, which is the Charles J. Kraus Agency, added to its staff today Walter K. Hill. Mr. Hill comes over here from the main office in New York.

E. Wolheim will return to London, sailing Jan. 15. He is about recovered from his recent illness.

"ROSEY" WISING UP.

A wising up trip has been proposed by H. B. Marinelli for Maurice Rose, one of the workers in the New York branch of the Marnelli agency.

Pursuant to cabled instructions from the head of the agency at Paris, "Rosey" may sail from New York Jan. 21 on the Lusitania, spending four or five weeks abroad, becoming familiar with foreign conditions and booking some of the talent on the other side for American use.

Mr. Rose has purchased a new pair of glasses, is studying baccarat, and sewing all his spare dimes into the lining of his coat.

The New York branch of the agency which Leo Maase presides over, seems very prosperous these days. Dorothy Burman, one of the stenogs, spent the past week at Lakewood.

AGENTS SAILINGS.

May will see New York rent asunder in its vaudeville agency ranks. Max Hart has booked passage on the new Emperor sailing May 17, and will stay on the other side until August, looking to Ernie Edelsten over there to show him a few things (including acts).

Paul Durand is also going to shake the States for some weeks, while Murray Feil (Morris & Feil) wants to see Europe at the firm's expense.

Sailings as reported through Paul Tausig & Son, of East 14th street, are: Dec. 29, Charles Wayne (Majestic); Jan. 6, Willa Holt Wakefield (Oceanic).

Dec. 31, Ralph Levey and Ragtime Eight (Campania); Jan. 4, John and Mae Burke (Celtic).

TORONTO'S NEW VODE HOUSE.

Toronto, Jan. 2.

The report that Toronto was to have another new theatre was confirmed this week when announcement was made the Miles Co. of New York in conjunction with Lawrence Solman, manager of the Royal Alexandra and of the Arena Gardens, will build on the site now occupied by the Ontario Veterinary College.

It will be a vaudeville house and work is to start next July. The estimated cost, \$250,000.

BARRY IN "AFTER THE RACE."

Bobby Barry has decided for sure this time to go into vaudeville. He will appear in a sketch named "After the Race," with Christine Cadiz for support.

HARTS GOING TO S. A.

(Special Cable to VARIETY.)

London, Jan. 2.

The Marinelli agency has placed Marie and Billy Hart to open in South Africa. They sail from here Jan. 11 and will remain away until May.

"DINKELSPIEL" IN THREE ACTS.

Jos. Hart will take an extended version of "Dinkelspiel" to England during the spring. George V. Hobart is writing the vaudeville sketch into an "atmosphere" play for the invasion.

MORE GOING ABROAD.

Philadelphia, Jan. 2.

Norman Jefferies has booked through Max Hart, the Six Texas Tommy Dancers to open in London Feb. 3, and Bud and Nellie Heim Trio to open at Birmingham, Eng., Aug. 18.

Jefferies is negotiating for the placing of Baby Helen on the other side after she finishes her present season here.

The rush of American acts for European bookings continues. Charles Wayne sails in a few days on the Majestic, opening at New Cross early in February. Will Lacy departs for England on the Baltic, March 26, and the Four Messenger Boys leave about the same time. These acts were booked abroad by B. A. Myers.

MIGONE RUSHING NEW HOUSE.

Philadelphia, Jan. 2.

Contrary to reports, Hopkins, Gardiner & Milgram, who built and are operating the Alhambra, a "pop" vaudeville house in this city, will rush the work of completing the new Broadway on South Broad street.

Frank Migone, who has made the Alhambra a big success, will be manager of the new house and a new manager will probably be appointed for the Alhambra, which will be continued as a vaudeville house running a cheaper grade of shows.

NO FAMILY DEPT. CHANGES.

A report that there would be shortly a few changes made in the booking staff of the United Offices Family Department was denied this week, when it was said the changes as rumored had never been even contemplated.

NEW KIND OF SHOW.

Negotiations that have been on for a Broadway house are nearly completed, and will mean the entrance on the Main Thoroughfare of a new kind of popular price entertainment.

MISS PARKER AT VICTORIA.

Renee Parker, who will not be angry if you call her "The Queen of the Cabarets," will appear at Hammerstein's, Jan. 20, assisted by a pianist.

Feb. 7 Miss Parker sails for London, to open in the Alhambra revue Feb. 17. Both bookings were made by Leo Maase of the Marinelli agency.

WESTERN HOUSE ASSURED.

It is now an assured fact the Western Burlesque Wheel is to have a new Empire theatre in Pittsburgh next season.

The Empire Circuit has appointed H. Clay Miner, George W. Rife and John Fennessey as a committee on building site.

PICTURE WOMAN IN SKETCH.

Marion Leonard, for many seasons a leading woman in the pictures, is to make her debut in vaudeville in Lionel E. Lawrence's new act, "The Strange Witness." Miss Leonard, now with the Monopol Film Co., in Los Angeles, is expected shortly in New York for rehearsals. In her support will be Herbert Mayll.

MORRIS WILL TURN NEW YORK THEATRE INTO "WONDERLAND"

Takes Possession Jan. 20. Several Entertainments From Cellar to Roof, All at Ten Cents Each. "Luna" Upstairs. First Combination Show of Its Kind in Metropolis

The New York theatre is going to have another name Jan. 20, when William Morris will take possession of the present Moulin Rouge at Broadway and 45th street, naming it "Wonderland."

"Wonderland" will have a combination entertainment under the Morris direction. It might be termed a bazaar or indoor fair. Amusements will line the building from the cellar to the roof. Up above a "Broadway Luna Park" will be dedicated to the children at ten cents admission, which is to be the universal price list. In the concert hall dancing will be allowed at so much per couple, while in the downstairs theatre a ten-cent picture and vaudeville show is to be presented.

Plans have been made for the amusement devices atop the theatre. They include carousals, swings and the other catch-penny affairs of a well laid out summer park.

The scheme of Morris, wholly original with him for this side of the water, is a composite of various places of entertainment he has noted while traveling about the world.

It is said that other theatres in Boston and Chicago are to be annexed as a "Wonderland Circuit." Morris has sufficient faith in the success of his new undertaking to blanket the big cities with it in advance.

New York has nothing just now approaching a dime museum nor a park. About all that caters to a ten-cent scale is the picture houses. Only the smaller of these show for a dime. Morris' plan gives admission to either upstairs or downstairs for ten cents, but there will be many ways for a youth to see a dollar go askelter before reaching the street again.

Ziegfeld's "Follies" leaves the New York theatre to-night for Boston. Morris has secured the house on a provisional lease, with a minimum term of two years. The rental is reported at between \$85,000 and \$110,000 yearly.

London has a "Wonderland" in name. It is a huge place employed for the past few years as a hall for pugilism. The Crystal Palace, London, perhaps has had the nearest approach to the Morris idea, but not as a permanent attraction.

JARDON, CABARET FEATURE.

Toledo, Jan. 2.

Dorothy Jardon appeared as the special feature at the Hotel Secor New Year's Eve Cabaret performance. She would only sing three songs, and is said to have received \$500 for the single evening.

THE MODEL SOLD.

Philadelphia, Jan. 2.

The Model, a vaudeville house playing split week bills at "pop" prices has been sold by the Model Amusement

Co. to Sablosky & McGurk and will be booked by the Prudential. The price is reported to be \$100,000. It is located at Fourth and South streets.

FARMING ACTS OUT.

San Francisco, Jan. 2.

The Orpheum Circuit is disposing of its bookings for the New Empress in Sacramento, pending the opening of that establishment, by farming them out to the Western States Vaudeville Association.

S-C. SPLITS WEEK.

San Francisco, Jan. 2.

W. P. Reese, of the San Francisco Sullivan-Conside office, is booking the S-C* road shows to play a split week in Pueblo and Colorado Springs. Each town gets the show three days, while Saturday is taken out for travel.

TABLOID STOCK INSTEAD.

It is denied that the new Lenox theatre, at 111th street, is to change its policy to Yiddish stock.

Vaudeville and pictures will be continued, augmented by a tabloid stock company.

COMMISSION JUDGMENT, \$68.

The Prudential Vaudeville Agency has recovered a judgment for \$68 against (Albert E.) Lowe's Fifth Avenue Theatre Co., due for booking fees. The Family Department of the United Booking Offices is now making an effort to collect about \$140 due for similar services.

For the past three months or more Joe Shea has been supplying the talent for the theatre leased by that corporation at Fifth avenue and 110th street, receiving the lump sum of \$500, later reduced to \$450 a week.

Beginning next Monday Sam Meyers will put in the talent, acting merely as a booking agent.

NEW BUILDINGS.

Louis A. Steinert, 194 Bowery, has drawn plans for a fireproof moving picture theatre at 177th street and Amsterdam avenue, New York City.

Farber & Nurick, 1028 Gates avenue, Brooklyn, have prepared plans for a \$10,000 moving picture theatre on Saratoga avenue, Brooklyn.

Contracts are being let for materials to go into the new \$100,000 theatre in Elizabeth, N. J., projected by the Fifth Avenue Amusement Co., 41 Canal street, New York. The Gordon Lumber & Wrecking Co., of Elizabeth, has the general contract.

It is estimated that the cost of improvements on Payton's Lee Avenue Theatre will be \$10,000. Greenwall & Pollax, 171 Broadway, have been awarded the general contract and are taking bids on the work.

ADA REEVE ON BROADWAY.

San Francisco, Jan. 24.

Ada Reeve, the English comedienne, is playing her farewell American vaudeville tour according to a statement made here to a representative of VARIETY. When she returns to this country next season it will be at the head of a musical comedy organization and in a repertoire of English pieces, in which she has been successful on the other side, but that have never been seen over here.

According to the outline of Miss Reeve's present plans, she will conclude her Orpheum tour a few months hence and immediately after sail for South Africa, where she is to open at the Empire, Johannesburg, for nine consecutive weeks.

From there the comedienne will go to London, arriving home in August. Her arrival in London will be signalized by her appearance there in vaudeville with a tour of the contingent to follow in a repertoire of musical plays.

Miss Reeve expects to return to the United States next November and is to open at a prominent New York City theatre in musical comedy under the direction of a well-known American syndicate of producers.

Her Broadway repertoire is to include a revival of "Butterflies," "Our Moll," "My Cousin," "The Morals of Connie" and "Winnie Brooke."

FIXING BUFFALO.

The Columbia Amusement Co. is said to be arranging for a new stand in Buffalo to replace the Garden theatre, its present house. No information as to location could be secured from the New York offices this week.

CHING GOES TO POLI'S.

Notwithstanding any "orders" that may have been issued against big time vaudeville managers engaging Ching Ling Foo, after he concludes the run at Hammerstein's, Poli gets the Chinese magician for the week of Jan. 13 at New Haven.

The Poli people contracted for Ching with Flo Ziegfeld, Jr., who has the act now under agreement commencing with the Poli date, Ching playing his fifth and last week at Hammerstein's starting next Monday.

"The Follies" leave New York Saturday, opening in Boston Jan. 6 for two weeks. It is the Ziegfeld attraction, and may have Ching with it as an extra attraction shortly.

CENTURY PLAY FOR CHICAGO.

"The Daughter of Heaven" will take to the road until Feb. 10, when it opens at the Auditorium, Chicago.

The first stand after New York will be Detroit.

BARNARD-ANGER PRODUCTION.

Sophy Barnard and Lou Anger, and three others, under the direction of the Playlet Producing Co., open at Atlantic City, Jan. 20, in a one act operetta by Edgar Allan Woolf, music by Silvio Hein, to be called "The Song of the Heart."

The Actors' Fund is now quartered in new rooms in the new Longacre Building (Broadway and 42d street).

BURLESQUERS ARRESTED.

Montreal, Jan. 2.

The members of the stock burlesque company holding forth at the Theatre Royal here will have a hearing tomorrow on a charge of giving an immoral performance. The whole organization, consisting of 16 chorus girls and four comedians, were arrested. The offense is alleged to have taken place during the show of last week.

Bail was given and the case was put over for hearing Jan. 3.

FRED IRWIN WAITING.

Fred Irwin came into the city for the holidays from the wilds of Ontario, where he has been filing claims and touching off blasts on his mining property. Mr. Irwin tells glowing stories about his Canadian property, but is not selling any stock.

EMPIRE DECLARES DIVIDENDS.

The Casino and Empire theatres, Brooklyn, operated as separate corporations by the Empire Circuit Co. (Western Burlesque Wheel) have declared a dividend of 10 per cent. for the three months just past.

MURPHY BACK WITH L. & B.

The Leffler & Bratton firm re-engaged this week George P. Murphy, the German comedian. Mr. Murphy will rejoin "The Merry Go Rounders" at Providence, reappearing in the show at Albany.

The old book from the days when the company traveled as "Let George Do It" will be again put on, replacing the present piece.

INVITES MINISTERS TO SHOW.

Toronto, Jan. 2.

For some time the clergymen of this city have been trying hard to purify the local burlesque atmosphere. The attempted reformation of this branch of the show business has given the outside press some spicy items.

Now F. W. Stair, who owns the Star theatre and has his bit in "The Big Review" show, claims there is not an objectionable line, song or action in the entire show and to prove it has invited the Toronto ministers to see the performance at the Star the week of Jan. 13.

WIESBERG RE-ENGAGES.

Frank Wiesberg has re-engaged for his "Star and Garter Show" John J. Collins for next season. It will be Mr. Collins' third. Joe M. Fields will be a member of Mr. Wiesberg's company next season also, and Harry Rose will continue as business manager.

TRIXIE CLARENDON MARRIES.

Bridgeport, Jan. 2.

Emma McLaughlin, of "The Runaway Girls," known among the burlesquers as Trixie Clarendon and Archie Babcock, Jr., a New York architect, the son of a New Jersey minister, were married here last night.

Trixie will finish the season with the troupe.

Francesco Romei, one of the assistant conductors of the Metropolitan Opera House, is seriously ill with neuritis.

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ADVERTISEMENTS.

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Shows still go to Erie.

Vaudeville is having some battle.

Chicago is moving away from "The Loop."

The newspaper men are still doing press work.

Soubrets sometimes blame a fliv upon the comedians.

Bert Kalmar is arranging a single turn for himself.

A funny man in blackface can give almost anyone a race.

John Conway and Basil Brady have formed a partnership.

Being boss of the machine makes the nearly-was enviously green.

A few rehearsals in grammar wouldn't hurt performances in burlesque.

Geo. Tallis, of Australia, left last week from Vancouver for home.

The "single" woman in vaudeville does not always headline the bill.

Jimmy Britt is playing on the Loew Circuit in New York this week.

The chorus girl with the mildest look may have been our very best cook.

S. A. Maguire is now connected with the Joseph A. Tooker Printing Co.

Hanging around Broadway needs a bank account accompaniment.

Some managers really believe they are showmen.

A good advance man is worth his money—and a whole lot more.

Playing one-nighters is tempting in-somnia.

The new "angels" are hiding this season, though some are holding over.

Chorus girls still think well of the small time.

Automobiles for show girls are now loaned, not given away.

"The Blacklist" isn't as dreadful as it sounds. Raising salaries is all it has ever done, up to date.

The college boys are being cheated out of wives since financiers started backing musical comedies.

The ingenue who insists upon remaining in New York "during the season" must have a reason—or something better.

The "neighborhood" small time vaudeville houses are keeping the voters in their districts.

Lydia Barry starts the Orpheum Circuit Sunday, opening at the Orpheum, Omaha.

Charles S. Callahan is doing the advance work for the new "Countess Coquette."

Harry Bulger and company are now playing "The Cabaret Barber Shop" in vaudeville.

R. G. Knowles is confined to his home this week, suffering from a severe cold.

"The New Boarder," a vaudeville act recently produced, has been shelved for the present.

The Hotel Metropole reopened Tuesday night under the management of Eddie Miller, formerly a booking agent.

One of the Dolce sisters contracted a cold last week, necessitating the withdrawal of the act from the Colonial bill Thursday.

Mrs. Ole Bull, widow of Ole Bull, the famous violinist, left \$400,000 when she died. It all goes to her daughter, who contested the will.

Harry Feiber has bought a Packard car. His partner, Marty Shea, has stopped in the office now and then since getting a "machine."

Adolph Theodore Jacobson (Lightning Weston) and Florence M. Dulac, of Lewiston, Me., a non-professional, were married in Lewiston Dec. 3.

Alexander Bernstein, general counsel for Alex. Pantages, is in New York on a visit. He is staying at the Marseilles, 103d street and Broadway.

Elsa Howard, formerly with the Aborn companies; Helen Juliette, of the Jos. Hart forces, and Anita Ryan are the Three Nightingales. They opened yesterday in Brooklyn.

Robert Lee Allen makes his living by being funny on the stage. Right now he's not working because of a pesky jawbone which forced him to have an operation performed Dec. 29.

The Supreme Court last week affirmed a judgment for \$5,000 secured by James K. Hackett against William A. Brady for breach of contract, awarded some time ago in a lower court.

Collins and Hart are reported to the Marinelli agency by cable as having scored in the success of the Xmas pantomime at the Majestic, Melbourne, Australia.

"Between Showers," with Charles Grapewin and Mike Donlin, is on the road. It will go into the Grand Opera House (Stair & Havlin), Philadelphia, Jan. 20, for a week.

"The Honey Girls," the Al Von Tiller vaudeville production, booked through Frank Bohm, are at Hammerstein's next week. Freeman and Durham head the act.

Leonard Hicks, of the Hotel Grant, Chicago, where nearly all the professionals stop while in the city, left New York Monday for home, after a vacation in the big town.

Christmas morning at 7.15 the stork brought to the wife of James B. Carson a nine-pound baby girl. Mother and daughter are doing well, but father has his chest swelled away out.

The Interstate Producing Company, recently incorporated, has signed Alexander Scott, musical director, and his wife, Alice Clark, prima donna, for their initial tabloid production of "The Broken Idol."

Ottile Metzger, of the Royal Opera, Hamburg, is coming all the way from that city to sing twice in New York. She appears here Jan. 23 with the Philharmonic Orchestra and returns to Hamburg the next day.

Bessie Abdullah, the wife of an acrobat, when threatened by E. B. Oberly, crazed, and whom she did not know, pressed the call bell in a room in a Detroit hotel as Oberly sent a bullet through his own brain.

J. A. E. Malone, of George Edwardes' producing staff, Gaiety theatre, London, now in this country, has acquired the producing rights for "The Conspiracy" and will present it in Australia and South Africa.

Clara Butt, English contralto, and her husband, R. Kennealy Rumford, baritone, arrived here Dec. 29 for a concert tour of the United States, lasting from January until April. After that they go to Australia.

Jules Ruby removed his cup from Sully, the barber's shop Monday morning. One report was Ruby demanded a commission for his patronage, while another said that Sully has shaved down Jules' credit.

The performing and publishing rights for "Filmzauber," the Bredschneider-Kollo musical play, and the operetta, "The Girl From Mexico," produced abroad, have been obtained for England and America by Chappell & Co., music publishers.

The moving picture houses in Denver have made a concerted movement to increase their profits. All except one house have put into effect a change in price from 5 to 10 cents and have agreed to only three changes a week, instead of daily changes.

James Thornton notified his agent Saturday he would be unable to appear at the Bronx, owing to an attack of the grippe. He had considerable difficulty in finishing out last week. Raymond and Caverly replaced him at the Bronx the current week.

"What Happened to Mary" is slated for its premiere Feb. 1, the company, under Leigh Morrison's direction, going into rehearsal about Jan. 10. Of the principals, Horace Newman has been signed. A prominent dramatic woman is under consideration for the star part.

The Lambs had a gambol Sunday evening. The hits of the evening were "The Village Blacksmith," with music by Victor Herbert and story by George Hobart, and "The Four Broadway Girls," a "broad" bit of satire that was very funny to the stag assemblage. William Courtleigh was Colie for the occasion.

"The Yankee Doodle Boy," a musical comedy, is going back into the south for the first time in five years. The company playing "The Newlyweds," which has been out for some time, has been down there. "The Pink Mask," a new musical show, is another which Charles A. Burt has booked over his circuit to the Gulf of Mexico. R. R. Roberts, a southerner, is backing the latter show.

Douglas Fairbanks and "Hawthorne U. S. A." leave the Astor Saturday night. The show is booked for the Grand Opera House, New York, next week and the following week at the Montauk, Brooklyn. Then the show goes west, opening at the Grand Opera House, Chicago, for a run.

While the Supreme Court is making ready to hand down a decision in the case of the application for an injunction restraining the police from interfering with the plays of the Stage Society of New York on Sunday, the society will give a show in the Lyceum Jan. 13 (Monday afternoon) for the benefit of the Actors' Fund. If the decision is returned before that date and is favorable to the society, the play will be given the Sunday evening before.

Walter Hast, the American representative for Graham Moffatt and Cosmo Hamilton, the English playwrights, left New York yesterday, first stopping at Washington to look over "The Concealed Bed." He then goes to Chicago to witness "The Blindness of Virtue," at the Studebaker, and after that will take a trip to Milwaukee to see his vaudeville star from the other side, Owen McGivney. Before returning Mr. Hast will visit the several "Buntys" companies on tour. Lennie Hast, his wife, is with her husband on his travels. She opens Jan. 12 at St. Paul, for a tour of the Orpheum Circuit.

WEBER AND FIELDS VACATING NEW MUSIC HALL TEMPORARILY?

Big Inducement for Southern "Jubilee" Tour May Take Comedians Away for a Few Weeks, During Which New Show Will Be Rehearsed. Shuberts Will Place Attraction in Theatre Meanwhile

There is a chance Weber and Fields will leave their new Music Hall on West 44th street next week or within a short time, to take up a southern trip, making the tour in the south a second "Jubilee" trip.

An offer that almost amounts to a guarantee that the Weber & Fields' show can play to \$25,000 weekly on its first visit below the Mason and Dixon line has started the comedian-managers thinking. The trip would last about seven weeks. During that time Weber and Fields might rehearse a new show for the Music Hall. They have the book for it in their office safe.

While the southern proposition is very inviting, Weber and Fields are deterred from a definite acceptance at present by the steadily growing business at the Music Hall. Wednesday the advance sale for next week amounted to \$4,800.

Through Bayes and Norworth and Marie Dressler having left the "Roly Poly" production since it opened Thanksgiving week Messrs. Weber and Fields prefer to place a new show before the New York public, but are confronted with the box office reports. A large house to operate and with an expensive company, the firm has made money since opening. The hotels have been strong purchasers of pasteboards for advance dates.

Saturday May Boley took the part formerly assumed by Miss Dressler and has continued in it. The week previously Helena Collier Garrick, understudy for Miss Dressler, played the role, with several omissions of business Miss Dressler created.

Upon Weber and Fields concluding to temporarily leave New York, the Music Hall will likely be booked by the Shuberts. It is said Sam Bernard in "All for the Ladies" may be removed from the Lyric over there, or that "A Man and Three Wives," a new Shubert production, may have its New York premiere at the vacated theatre.

PLAY WITH STRONG FINISH.

Paul Armstrong has written a new play, entitled "Politics," which will have one of the strongest climaxes ever produced on any stage.

Several managers are said to be fishing for the piece for Broadway presentation. It will not be produced this season.

JACK WELCH'S CALAMITY.

Jack Welch's New Year was full of grief for the Cohan & Harris general manager. Mr. Welch found himself the possessor of one dozen \$6-per tail-less shirts, really unfit to wear.

It was neither the owner's nor the shirtmaker's fault. Mr. Welch upon finding the laundrymen had been wearing down the cuffs of his summer

outing waist coverings, informed the useful sewer for the household to clip off the tails of a couple of shirts, and refit the cuffs of the others. Then he gave an order to the shirtmaker, who asked for a sample to follow Mr. Welch's idea. Jack told the girl at home, and the girl at home selected as a model one of the shirts the tail had been clipped from.

HOWARD SHOW CLOSING.

Chicago, Jan. 2.

Joe Howard's new show, "Frisolous Geraldine," is due to close at the Olympic Saturday night. It may be booked on the one-nighters in the middle west.

WARDE LECTURING.

Frederick Warde, who posed for the pictures of "Richard III.," has gone on tour with them through the south, lecturing on the play during the film exhibition. Only the big cities are being played in southern territory

"SOMEWHERE ELSE" AT B'WAY.

"Somewhere Else," the new Henry W. Savage show, which opens a two weeks' engagement in Philadelphia Monday, comes to the Broadway Jan. 20. The show has received favorable notices on its out of town dates.

Savage's "Merry Widow," which has been playing the one-nighters, has been recalled and the members are back on Broadway. The "big city time" show is registering around the \$8,000 mark weekly, receipts decidedly in contrast with those registered by the "one nighter."

"The Red Petticoat," now at the Broadway, leaves tonight (Saturday).

NEW, UNDER OLD TITLE.

"The Old Firm," the new play with which A. G. Delamater has equipped William Hawtreys as a starring vehicle, opened last week in Rochester under the title "Dear Old Billy," Hawtreys' old piece. After three days in Syracuse the show is at the Princess, Toronto, this week. Delamater plans to send the Hawtreys show into Chicago soon after Easter, if not before. Allison Skipworth, Ethel Wright and Gladys Montague (a western stock star) are Hawtreys' principal feminine support.

"FINE FEATHERS" DID \$12,000.

St. Louis, Jan. 2.

The season's record was taken at the Shubert when "Fine Feathers" got \$12,000 on the week in the house.

"Fine Feathers" is the Harry H. Frazee show that opens at the Astor, New York, Jan. 7. Its management expects to net \$100,000 on the metropolitan run this season.

SAVAGE'S NEW IRISH PLAY.

Rochester, Jan. 2.

Henry W. Savage's "Top O' the Morning," with Gertrude Quinlan doing well as the heroine, had its premiere here at the Shubert Monday night. Sizing up the show as seen here, it will need improvement before making a real success.

The play deals with a newly-arrived Irish girl who takes up residence with her father in New York. Her ups and downs and the trials and tribulations of her young half-brother before everything is satisfactorily righted are threshed out in dramatic form with considerable wit in dialog. The company is of an Irish-American makeup.

ELLIS DESIGNS ONLY.

In its review of the Sam Bernard show "All for the Ladies," the New York Herald stated Melville Ellis designed and made the costumes in that production, which have attracted such generally favorable attention.

The show's program may have read to the misleading detail, but Mr. Ellis only designed the gowns, together with all of the scenery, draperies and properties used in the dressmaking scene. The dresses were made by Josephs.

"MUTT & JEFF" IN BERLIN.

In about a month Frank Tannehill and John H. Springer expect to sail for the other side, to make a production of "Mutt and Jeff" in Berlin. If the Germans take to the style of entertainment the two cartoon characters provide, Messrs. Tannehill (who owns all foreign rights to the piece) and Springer will make further productions of the show on the Continent.

NEAR \$80,000 FOR "BUNTY."

The four companies of "Bunty Pulls the Strings" playing on the road under the direction of the Shuberts are pulling nearly \$30,000 every week to the box offices.

The "No. 2" show with Mollie McIntyre heads the list. It has been doing an average of \$10,000 weekly since starting out early in September. The "No. 1" company gets an average of over \$9,000, with the "No. 3" "Bunty" doing between \$5,000 and \$6,000. The "No. 4" group, playing the one-nighters gathers in between \$3,000 and \$4,000 regularly.

Graham Moffatt, the author of the piece, receives five per cent royalty in America and eight per cent in England. Over here his weekly remittance has not fallen below \$1,300.

LITHOGRAPHING SCOOP.

Cincinnati, Jan. 2.

It is rumored negotiations are on for the purchase by William Donaldson of an interest in the Henderson Lithographing Co., of Norwood, Ky. The Henderson company is an independent concern.

Some time ago the Donaldson Lithographing Co. leased its plants to the United States Lithographing Co. and any taking over by the Donaldson people personally of the Henderson plant would seem to be in the nature of a lithographing war.

TRENTINI BALKY.

It is reported about that Trentini is acting very balky these days. She is starring in "The Firefly" at the Casino under the management of Arthur Hammerstein. Her balkiest moment, according to report, was when Mr. Hammerstein proposed sending out a "No. 2" show with Belle Blanche in the leading role. To get the second company in working order, Mr. Hammerstein suggested to his Casino star she permit Miss Blanche to appear at a couple of performances to get up in the stage work of the part. Trentini refused to allow it, and it is said had a suspicion Mr. Hammerstein was more anxious to have a competent understudy ready than to have a second company.

Last Sunday night Trentini reported "ill" just about as she was to appear at the Hippodrome in a concert with Orville Harrold.

ACTOR'S FUND GETS PROPERTY.

Boston, Jan. 2.

All the property left by Martha Beisze to the Dramatic Fund of America (which never existed) will be turned over to the Actors' Fund, according to a decision by Judge Grant in the Suffolk Probate Court.

At the time of her death she was ninety years old and known in theatrical circles as Mrs. M. A. Pennoyer.

FAIRY TALE AT WALNUT ST.

Philadelphia, Jan. 2.

"A Poor Little Rich Girl," produced by Arthur Hopkins, opens at the Walnut Street Theatre Jan. 6 for two weeks. The piece had its first showing in New England a couple of weeks ago, since when the company has laid off in preference to a one-night tour.

After the local engagement the fairy tale will open at the Hudson, New York, Jan. 20.

SCENIC ARTISTS' ELECTION.

The annual election of officers of the United Scenic Artists' Association at 267 West 34th street, was held Dec. 26, resulting as follows: Frank Cambria, president; James Fox, vice president; Thomas Smythe, corresponding secretary; William Williams, recording secretary; George Withers, financial secretary; George Stimmel, treasurer; George Duffy, sergeant-at-arms; Messrs. Schafter and Stronendorf, board of directors.

BELASCO SIGNS PHOTO PLAYER.

Mary Pickford, who became a favorite in photoplay when she was with the Biograph Co. and later joined the Imp company at increased salary, is no longer in the pictures. Her work before the camera attracted the attention of David Belasco, who engaged her for a part in "A Good Little Devil," which had its premiere in Philadelphia last week.

Miss Pickford was best known as "Little Mary" to picture house devotees.

Richie Wilson Ling, with "A Butterfly on the Wheel," at Newark last week, and Mrs. Rose Beatrice Winter, leading woman with "Over the River," were married at Wilmington, Del., last week.

\$5,000 CHECK TO PRESS MAN IN SUBSTANTIAL APPRECIATION

Geo. M. Cohan Presents It to Eddie Dunne. Press Representatives Overlooked in Present-giving Season. One Publicity Pusher for Big Broadway Show Didn't Receive Even Post-card

The publicity men in New York are incredulous when hearing Geo. M. Cohan presented Eddie Dunne, press representative for Cohan & Harris, with a Christmas present in the form of his personal check for \$5,000.

'Tis a fact nevertheless, and Mr. Dunne seems to be one of the very few fortunate publicity men this holiday. Several press agents who serve their chiefs and companies faithfully in having matter concerning managers, stars and attractions printed free were entirely overlooked at Yuletide. One press man of a big Broadway house with a large company to look after (which he did so well the gratification of the various members was personally expressed to him on several occasions) failed to receive even a post card season's greeting from anyone connected with the show.

The press agents are trusting that with next Christmas the show people they do their work for (and favors besides) will at least give them an expression of recognition if the munificent gift to Mr. Dunne by Mr. Cohan doesn't carry its own reminder that a good press agent might be substantially remembered at the festival time.

FRAZEE SELLS AND LEASES.

H. H. Frazee has sold his new Longacre theatre, now in course of construction, and assumed a lease of the house for 49 years at a fixed annual rental without any revaluation for the entire period.

GOLDKNOPF'S FUNNY NOTION.

Abraham Goldknopf, who recently lost his suit against David Belasco for infringement of his play, "Tainted Philanthropy," is visiting various theatrical managers endeavoring to persuade them to present his piece, alleging that the publicity accorded his composition is very valuable advertising.

Somehow managers do not see it in the author's light.

WRITES "PROF. TATTLE."

Joseph Carl Briel, author of the score of "The Climax," and also responsible for the musical environment of George W. Lederer's new production of "The Seventh Chord," has completed the book, lyrics and score of a musical comedy, entitled "Professor Tattle." It is slated for an early production.

TRYING TO STOP "WIDOW."

New Orleans, Jan. 2.

Steps were taken by Henry W. Savage to prevent the presentation of "The Merry Widow" by the French Opera Co., due to open last night. He wired Henry Greenwall, manager of the Dauphine, where his production

appears shortly, and instructed local attorneys to enjoin the French Opera Co.

Action may be instituted for restitution because of a performance of the "Widow" last Sunday without permission.

The French Opera management holds that Savage's rights only cover the presentation of the opera in English in America. The case is a peculiar one.

The French opera management refrained from again producing "The Merry Widow" last night and substituted "Les Vingthuit jours de Clarette," because of the legal proceedings, and won't attempt to give it again this season. "The Count of Luxembourg," contemplated shortly by the French organization, won't be attempted either through possible intervening by Klaw & Erlanger.

CARUSO KIDDED FRIENDS.

Enrico Caruso, despite his outward dignity, necessary to the maintenance of his position as principal tenor of the Metropolitan, is somewhat of a wag. Returning from the opera house awhile ago, he stopped into the grill room of the Knickerbocker hotel for a bite and there encountered a friend seated at a table with a number of others.

They had a very merry party until time for closing, when Caruso invited all to his apartments, agreeing to sing for them. All were delighted at what they believed would be a rare treat.

Arriving there, Caruso seated himself at the piano and sang "Has Anybody Here Seen Kelly?" Pressed for an encore he repeated the ditty and could not be prevailed upon to sing anything else.

HOFFMANN SHOW TO COAST.

When "Broadway to Paris" closes at the Garden Jan. 11 or 18, the show Gertrude Hoffmann heads will start a road tour that may take it to the Coast and be prolonged over next season.

Miss Hoffmann is under contract to the Shuberts for thirty weeks at \$1,500 weekly, play or pay. It is unlikely she will buy in for any part of the show, though that she had done so was reported. The piece did remarkably well last week at the Garden, the many holiday visitors in New York contributing largely to the receipts.

"The Social Whirl" principals that go in the new "Gaby show" for the Winter Garden are now rehearsing on the road. The Garden may be dark for a week or two after the present attraction leaves, giving an opportunity for the new production to be framed up on its stage.

SHOWS REHEARSING.

"The Glass Blowers," the new John Philip Sousa opera which John Cort has accepted for production, went into rehearsal Monday. George Marion has been engaged to stage the show.

The following principals were signed through the Matt Grau agency: John Parks, George O'Donnell, Polly Prim, Gilbert Gregory, Dorothy Maynard.

"The Master Mind," the new Werba & Luescher show in which Edmund Breese will star, supported by Katharine La Salle, Dorothy Rossmore, William Riley Hatch, Morgan Coman, Elliott Dexter, Walter Allen, Edward Gillespie and J. Archie Curtis, went into rehearsal Monday. Robert Milton is staging the show, which will open somewhere in New England in about three weeks.

"The Purple Road," the new Jos. M. Gaites' show, went into rehearsal at Lyric Hall this week, and the piece is expected to be ready in about four or five weeks. Gus Salzer has been engaged as musical director of the show.

E. M. Bowes started rehearsing for his new play by Thompson Buchanan, which Jos. M. Gaites originally planned to produce. The first title of "A Man's Way" will be discarded and a new one chosen before the show starts a road tour around Jan. 15. Ann Murdock will play the leading feminine role. Conway Tearle, engaged for one of the principal male parts, has gone to Europe, cancelling his contract.

SHOWS IN FRISCO.

San Francisco, Jan. 2.

If advance sale is any standard of judgment, "Ben Hur," which comes next week to the Columbia, and "The Blue Bird," due at the Cort at the same time, should play to capacity. The "Ben Hur" engagement at Los Angeles last week has been reported as immensely successful. It is said the gross receipts were in excess of \$20,000.

This is the farewell week of "The Rose Maid" at the Columbia. Business is reported fair. It appears a stay of three weeks was a trifle too long to make the attraction a draw to its close. "The Typhoon" is closing strong at the Cort. Attendance is encouraging at the Alcazar.

Patronage at the Savoy, American and National is light. The Imperial is doing no large business.

NOT SEPARATED IN 16 YEARS.

Feb. 3 will be the 16th anniversary of the marriage of the Joe Webers. In all of that time Mr. and Mrs. Weber have never been separated, not even for a full twenty-four hours.

To keep the record clean Mrs. Weber once traveled with her husband on a one-night trip when things were not done as well as Weber & Fields did it on the Jubilee tour, another railroad excursion on which Joe's better half chaperoned her husband successfully.

"ROMANCE" ACCEPTED.

"Romance," a play written by Edward Sheldon, author of "The Nigger," is to be produced by the Shuberts.

The Jap wrestlers from the Barnum Bailey Circus are on the Orpheum Circuit.

GOING INTO STORAGE.

The New Year's crop of new productions did not start out very auspiciously, the first week of 1913 developing three failures. They are "The Drone" at Daly's, "Alibi Bill" at Weber's, and "Miss Princess" at the Park. All go to the storehouse this Saturday.

In addition Ziegfeld's "Follies," "The Governor's Lady," "Hawthorne, U. S. A.," and Billie Burke in "The 'Mind the Paint' Girl" take to the road.

Notwithstanding that John Cort has had three failures in "Miss Gypsy," "C. O. D." and "Miss Princess," he has already accepted three new shows for immediate production. The first to be seen on Broadway will be the new John Philip Sousa opera "The Glass Blowers."

A PLAYLAND EPISODE.

(From the Youngstown (O.) Telegram) The Traveling Salesman in The City on The Night Before Christmas, stopped at the Beauty Shop where he asked The Girl Behind the Counter to show him some Green Stockings for The Wife and a Doll's House for The Three Twins.

"She might like a Red Rose from The Garden of Allah, or some Pink Feathers," the Saleslady suggested.

"Little Miss Fix-It," smiled he, "although I've been Paid in Full I am not The Millionaire."

Two Vagrants saw him producing Ready Money, and at The Eleventh Hour stood Waiting at the Church.

The Thief and The Gambler were about to join in The Hold Up and drag The Man From Home into The House Next Door when up drove Officer 666 in The Police Patrol and took them before The Town Marshal, who gave them The Third Degree and sent them Over the River.

Fearing he might be Driven from Home if he returned without The Price, The Man of the Hour appealed to The Heir to the Hoorah.

"Lend Me Five Shillings for Seven Days," he said, "and I will give you A Stronger Claim to The Old Homestead."

"A Woman in the Case," grinned Foxy Grandpa, "who is The Woman?"

"I'm not Putting it Over; I have arrived at Years of Discretion; I can prove it by The Servant in the House!"

From The Yankee Prince he got a Tip on the Derby, and The Fortune Hunter told him a Dark Secret of The Pit. The advice was:

"Get Rich Quick, Wallingford."

Winning a Million he Bought and Paid For clothes and Kinding, boarded the Limited Mail, and was soon Homeward Bound.

The Woman in the Case who was Waiting at the Gate for The Man of the House, Forty-Five Minutes From Broadway cried:

"Look Who's Here!"

"Excuse Me, Baby Mine," he explained, "but I was Called Back to Little Old New York by The Man Higher Up."

"Don't Lie to Your Wife," said The Pink Lady, "You talk like a Country Boy. Was it The Merry Widow that kept you from Coming Home to Roost?"

"Don't be a Goose, Girl, aren't you The Talker. It was The Fight with some Friends of Jimmy Valentine, and if it hadn't been for Passers-By Final Settlement would have made me see The Light Eternal. No Bohemian Girl or Gypsy Love for mine. I couldn't stand The Yoke."

At The Third Floor Back their lips met in The Soul Kiss, and, on The Stroke of Twelve, the Withching Hour, they danced The Love Waltz.

"The Time, the Place and The Girl," said he, and He Fell in Love with His Wife. Kissmet.

KESSLER GOING TO LONDON.

Arrangements have been made between David Kessler, the "Yiddish" actor, and Walter Hast, in furtherance of which the Kessler Co. from the Second Avenue Theatre will shortly go to the West End of London. It is to appear over there in a repertoire including "Bought and Paid For," "Within the Law" and other Broadway successes. The English engagement will be under the direction of Mr. Hast.

LATEST OPENING DATES.

The latest opening dates set for the new Princess (Shuberts) and Ames (Winthrop Ames and Shuberts) theatres are March 1 and 15 respectively.

No attraction has yet been settled upon for either house.

The Princess is on 39th street; the Ames on 44th street.

PRESERVING ONE-NIGHTERS BY CO-OPERATIVE SHOWS

**Scheme for Country Theatre Managements to Supply
Their Houses with Independently Produced
Attractions. Capital Furnished on
Weekly Payment Basis for Stock**

The scheme to furnish attraction for the one-night stands on a co-operative basis was revived this week, when the prospectus sent out in September by The Interstate Theatre Investing & Producing Co. was again mailed to country managers.

The promoters have the Ries and Cort Circuits enlisted in its furtherance. With the advancement of the season leaving the road depleted of a good line of shows that may be depended upon at the box office, the renewed effort to bring the Interstate Company into being is expected to meet with tangible results.

The objects and aims of the company are set forth in the circular issued, which says in part:

It is proposed to organize a corporation under the laws of the State of New York, with an authorized capital of \$1,000,000, for the purpose of organizing, promoting and producing theatrical and musical productions of any and every character.

Stock is to be issued at the par value of \$50 per share.

Subscriptions are to be received from the respective theatres to the capital stock upon the following terms: A weekly subscription of a stated sum to be paid each week of at least thirty weeks, running through the theatrical season.

As the subscription of each theatre by weekly instalments aggregate as much as \$50, stock is to be issued to each subscriber.

If in the succeeding theatrical year additional stock is issued, preference is to be given to the original subscribers in the order of their subscriptions.

Organization is to be immediately effected by the creation of three committees, to be known as the Executive Committee, the Finance Committee, the Producing Committee—the committees to be selected from the subscribers, other things being equal, in the order of their subscription and availability.

Some of the reasons why the proposed corporation has become a necessity are:

The theatrical business as at present constituted in the United States, is the only business where anxious purchasers (theatres throughout the United States) are unable to secure a supply of goods, to wit, theatrical productions.

There is a great dearth of theatrical productions. Theatres throughout the United States are unable to secure sufficient attractions to keep their doors open throughout the theatrical season.

Theatrical producers in the city of New York, the centre of theatrical enterprises, bend their energy towards producing for large cities only and for long runs. The country is at the mercy of the city and has to take what it can get.

Each year what are commonly known

as one-night stands throughout the United States find themselves less able to secure satisfactory productions.

The city producers become less and less interested in the needs of the one-night stand.

The Interstate Theatre Investing and Producing Co. will secure through the proposed plan a capital sufficiently large to command: (a) the best available talent for producing purposes; (b) the best offerings of American and foreign playwrights; (c) the power to produce upon a scale without any limit other than necessities of those that the corporation proposes to serve; (d) by creating a volume of traveling companies we will furnish to the theatre throughout the country sufficient productions to keep each house open throughout the theatrical season.

There are approximately 2,000 theatres located throughout the United States that the plan will appeal to.

Each season the corporation may be increased in financial strength and power, and thereby solve the problem of securing and presenting in sufficient volume throughout the country strong theatrical productions.

The plan in a nutshell is for a co-operative production company, each and every element co-operating in each and every branch of the enterprise.

BILLY WOOD SAYS—

William Wood, proprietor of "Billy the Kid," denies that melodrama is dead. To prove it he states that Christmas week, at the Bijou, Birmingham, Ala., his show played to \$3,680, and the eastern company, in one-night stands in Ontario, got \$2,240 on the week. He adds that "good melodramas are always good."

ONE BRINGS TWO.

"The Third Degree," a road production of the United Play Co. of Chicago, is coming into eastern territory some time in February, bookings being made for New York State and Pennsylvania.

The eastern invasion is made on the strength of the business done in the east by the Play Co.'s "Lion and the Mouse."

ADAPTATION BEFORE ORIGINAL.

The angles of the production field are to be varied, if report is correct. An operetta, the book and lyrics of which were written by an American, and set to music by a prominent Viennese composer, is to receive its premiere in German before it comes to this country, though the contract for the American production was signed months ago. This will give us the first production of an adaptation before the original is seen.

THE LIEBLER SHOWS.

Rehearsals started this week on the Lieblers' forthcoming production of "Joseph and His Brethren," which opens at the Century Jan. 11. In the company will be James O'Neil, Howard Kyle, Frank Woolfe, Harvey Braban, W. T. Carleton, Frank Losee, Brandon Tynan, Pauline Frederick, Dorothy Parker, Lily Cahill, Olive Oliver and Harriet Ross.

"The Garden of Allah" has two more weeks at the Forrest, Philadelphia, before going into Boston for a run. The week before Christmas close to \$20,000 was taken in at the Forrest. Charles A. Stevenson has joined the Allah company, taking Eben Plymton's former role. The latter has gone back to his farm in Connecticut.

May Irwin, who opened last week in Newark, is at the Broadway, Brooklyn, this week. She will play New England territory until the Lieblers arrange for her New York premiere.

Robert Lorraine, who came over for a twenty weeks' engagement and has played about 12 weeks, may have his time extended here as his business has been highly satisfactory on the road. Lorraine goes into Boston as the successor to "Disraeli," bookings for which have not been announced for the present.

\$500 NIGHTLY TO HOTELS.

When Mme. Trentini in "The Firefly" opened in New York the hotels were afraid to take a chance and did not contract for any seats.

Since the first week they have been buying \$500 worth a night.

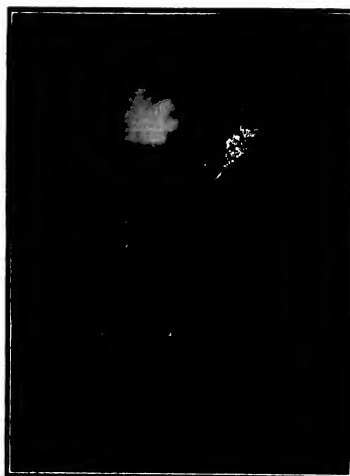
NEW SHOW IN NEW HOUSE.

Rutland, Vt., Jan. 2.

The new Shrine theatre, built by local Masons, a groundfloor playhouse seating 1,200 and managed by Roger Flint, opens Jan. 9 with Henry W. Savage's company, headed by Tim Murphy, in "Top O' Th' Morning."

The house is on the books of the Eastern Managers' Association.

Joe L. Weber, of the L. Lawrence Weber staff, is directing the stock company at the Mohawk, Schenectady, making frequent trips from New York to the up-state town.



LA PETITE Ouvre.

At Hammerstein's this week (Dec. 30), assisted by her company in a bicycle sensation. Permanent address, 104 E. 14th St., New York City, care Paul Tausig.

CHICAGO CHANGES.

Chicago, Jan. 2.

Next week will bring about many changes in the playhouses. "The Divorce Question" will arrive at McVicker's and Elsie Ferguson will come to the Blackstone in "Primrose."

At the Illinois "The Count of Lumembourg" will be offered, and Sothern and Marlowe will bring their company to the Garrick for a fortnight.

Nora Bayes and Jack Norworth and company will be seen at the American Music Hall in "The Sun Dodgers." The week following "Robin Hood" will come to the Colonial, and Jan. 19 "Little Boy Blue," with Gertrude Bryan, will be at the Chicago Opera House.

"The Rainbow," with Henry Miller, reaches the Illinois Feb. 3.

"ELIJAH" DIDN'T.

The "Elijah" troupe kept up its run of hard luck when not appearing at Broadway through the efforts of formances as billed. The musicians wanted \$8 apiece for each performance, alleging it was an oratorio instead of opera, for which the union scale is \$5 a performance. The management upon seeing that the difference to the 24 players was not in the box office for the matinee, called the show off and made a refund to the few patrons.

The "Elijah" affair was promoted for the Broadway through the efforts of Sam Weller, it is said. Mr. Weller has been interested in the often broken up trip of the operatic company since it sailed forth on the road.

REPRODUCING "WILD GOOSE."

"A Wild Goose," book, lyrics and music by Willard Spencer, which F. C. Whitney produced last May in Philadelphia and then shelved, is very likely to be taken out again this season.

It is understood that several men of wealth will frame up with Whitney for the reproduction of "My Little Friend," to be made better in every way.

TO SHOW HOLCOMB'S PLAY.

The Players' Club, a fashionable organization of Washington, have secured one of the capital's principal theatres for their usual post-lenten production. They have chosen "Decatur of Dakota," a new musical comedy with book and lyrics by Willard Holcomb. The music has been arranged by Harry Wheaton Howard.

The production will be made under the direction of Dr. Paul W. Evans, president of the Players' Club, and a well known Lambs' Club member.

The book takes much of its picturesque atmosphere from its setting in the Naval Academy in Annapolis.

GRAND LANDS GOOD WEEK.

The Grand Opera House has landed its first good week in several through having Frances Starr in "The Case of Becky" at the West Side combination theatre.

Miss Starr opened Monday. The returns immediately bespoke large box office takings. The Grand hasn't had very busy times so far this season. The line of attractions of late did not induce the public to respond in any large numbers.

WITH THE PRESS AGENTS

Mrs. Fluke's engagement in "The High Road" at the Hudson will end in two weeks. She commences her road tour Jan. 20.

Annie Russell will bring her season to a close at the 39th Street theatre next week. "The Rivals" will be played for the final week.

For two weeks, commencing Monday night, "Way Down East" will come back to New York, at the Broadway, at popular prices. In the cast several of the original company will be seen.

"Little Women," at the Playhouse, is at the beginning of its fifth month, in itself an achievement in a season when competition is so active as to shorten many runs.

"Years of Discretion," the new comedy produced by David Belasco on Christmas night, is establishing new box office records at the Belasco theatre, with every indication that it will outrival the famous run of "The Concert" at that house.

David Belasco promises jaded New York a new sensation in his new production, "The Good Little Devil," next Wednesday night at the Republic theatre. It will require a cast of forty actors for its interpretation.

"The Governor's Lady" closes its New York engagement at the Republic Jan. 4. The house will be dark for a few days, reopening Jan. 8 with "A Good Little Devil."

In keeping the Robert Hilliard show, "The Argyle Case," before the public the press bureau is playing hard on the detective and dictagraph thing. William J. Burns, who helped make the piece a reality, has come in for much attention, while the latest dictagraph story is that Edward C. Turner, prosecuting attorney of Franklin County, Ohio, has sent Hilliard the word-taking device which was used in convicting Ohio legislators of graft.

Emma Trentini, of "The Firefly," did not appear at the Hip concert Sunday night, neuralgia announced as the cause. Orville Harold and M. Boris Hambourg, cellist, appeared in concert, however, it being the former's first appearance here since he sang in Oscar Hammerstein's London Grand Opera House.

Low Fields got prominent space when Frances Harris and Frederick White, of London, were married in the comedian's home last Sunday afternoon.

It's an off day for Oscar Hammerstein when the New York papers are not using his name one way or another. As O. H. is O. K. is some nifty musical composer and heretofore has made no open bones about it the dailies Monday gave him credit for writing a "Valse Jubilee" which comprises fragments from twenty-four popular songs now being heard in vaudeville and elsewhere. It was played at the Hip Sunday night. The Herald crowned him a "waltz king."

Edwin Wallace Dunn may make some New Year's resolutions that may mean something personally but it's up to Eddie not to swear off boosting the Cohen & Harris plays and stars. Eddie got busy on the last day of the year and had the dailies giving space to a around-the-world race between Douglas Fairbanks and Raymond Hitchcock on a \$10,000 wager. The race starts in May or June, of course, when the actors will have time to rearrange without stopping their present show engagements with C. & H.

William Raymond Sill is said to be responsible for a picture of Gladys Ingram, of the Weber-Fields Music Hall chorus appearing in the Journal Wednesday and an accompanying story that she had wedded a Princeton student in secret who was a millionaire's son etcetera. It always looks good in print, however.

Up to date nothing has come forth that any one of the hiking suffragists who hot-footed it to Albany from Broadway had been signed for vaudeville. Perhaps the "suffrage all week" which Hammerstein's Victoria "frosted" not long ago has put the nothing-doing sign on the pedestrians. The agents let the six-day bicyclists go by without an offer and nothing further has been heard about Jack Rose. There is hope though, if Don Castro gets through the immigration lines and some of the convicted dynamiters have their sentences commuted later on.

"The Red Petticoat," with Helen Lowell, closes Saturday at the Broadway and goes on the road.

Violet Romer, the dancer, on her appearance in "Joseph and His Brethren," will have the first speaking part of her career.

J. Forbes-Robertson announces his farewell engagement in London around Easter time. He and Gertrude Elliott make their farewell tour of America in 1913 in the fall.

The Buffalo "Times" Sunday gave Nellie Revell a page, written by Kate Burr, who dubbed Nellie "The Queen of American Press Agents."

Bill Sill had a busy week this week, and all before New Year's. He pulled the first

"Parcels Post" thing with huge packages and had H. I. Maxim down to a performance of "Alibi Bill" at Weber's to watch a "silencer" work on the revolver. Tuesday Bill went into rehearsal on the "silencer" thing to get it letter-perfect. By midnight New Year's eve he believed it, and stuck until waking up Wednesday morning.

PRESS OPINIONS.

ALL FOR THE LADIES.

It was a happy holiday greeting that Sam Bernard received when he returned to the Lyric theatre last night in a rollicking farce. —Herald.

In this very amusingly adapted farce with music Mr. Bernard is as funny as he ever was (which is decidedly funny, you may be sure), if not funnier. —Times.

CHEER UP.

Though there were not absent good lines, amusing situations and touches of characterization, it was not always clear whether the offering was to be taken as pure farce, or comedy, or the convenient combination for playwrights in doubt that is called farce-comedy. —Times.

Whatever be the virtues of "Cheer Up" as advice at this season of the year a farce by that name produced in the Harris theatre last night proved to be a rather cheerless entertainment. —Herald.

The Drone.

The little play has color, too, of the sort that may generally be found in these studies in a genre which the tremendous success of Bunty seems to have inspired. But it is thin, and there is something too much of it, so that the net result is rather tedious. —The Times.

The Drone lacks charm, action and humor. As for calling it a "companion play" to "Bunty Pulls the Strings," this would indicate that "Bunty" kept very dull company. —Herald.

Eva.

Handsome settings, effective costumes, a good cast and an animated chorus do all in their power to make "Eva" attractive, but they work against odds. —Herald.

The waltz in "Eva" has been played in New York restaurants and cabarets for some time. It has deserved the distinction because it is a very pretty waltz, and it comes near to summing up the charm of this operetta. —Times.

IRISH PLAYERS AGAIN.

Chicago, Jan. 2.

The Irish Players, opening at the Fine Arts theatre Monday night, did so under difficulties. They were to open with "road" scenery, but Chief of Police McWeeny put his foot down hard on this plan, and advised Arthur Bissell that the company had the alternative of using the stationary scenery in the house or of not playing at all. After a hasty consultation it was decided to use the house scenery and let it go at that. Three plays were put on, consisting of "Cathleen Ni Houlihan" by Yeats; "Maurice Harte" by T. C. Murray, and "The Rising of the Moon" by Lady Gregory.

The company has improved since last season, but did not come advertised by riots and other unusual circumstances, hence the attendance was not quite so generous as last year. The house is smaller also, and this means that the receipts will be less than that at the Grand Opera House last season.

NEW ENGLAND CIRCUIT.

Pittsfield, Mass., Jan. 2.

Harold Franklin, of the Franklin-Baggott Company, which has the Empire stock, expects shortly to announce the formation of a New England stock chain by his company. He has made an inspection of stock conditions at Taunton, New Bedford, Concord and Manchester, N. H.

"SKIGIE" SEES FAIRY PLAY AT CHILDREN'S THEATRE

Thinks "Racketty Packetty House" Will Please Youngsters Up To Nine Years Old. No Musicians and Boxes Named After Fairy Tales. Ushers in Character Costume.



SKIGIE.

"The Racketty Packetty House" at the Children's theatre is a show that children up to nine years old would enjoy, but all children over that age may not care so much for it. The show opens with a Kinemacolor picture. It shows how they take honey from the bees. It also shows the bees at work. It is very interesting. Then they show how an otter lives. That is also very good. Then comes a trick picture.

After that the show commences. First there is a prologue by one of the girls of the company. The curtain goes up on the nursery of a rich child who is called Cynthia. This child has an old doll house which is supposed to have been played with by Queen Victoria. This child has not taken care of the house and it is all shabby and very dirty. The dolls in the house are neglected and their clothing is all torn and in rags. That is why it is called the Racketty Packetty House.

There is an old nurse who is supposed to have been a nurse to the Queen when she was a little girl. She prizes this doll house very much, but Cynthia doesn't think so much of it. Queen Crosspatch, who is a good fairy, takes care of the family in the old doll house, as she likes them very much. Cynthia gets a new doll house, and she is going to burn the old one up, but the fairy whispers in her ear that she could use it for a hospital or a poorhouse. And so they don't burn it up. They can't see the fairies. Then they all go off, and that is the end of the prologue.

Act 1 is a scene in one of the rooms in Racketty Packetty House. And all the dolls are supposed to come to life. There are six of them. Peter Piper (Master Gabriel), Dr. Gustibus (William Pratt), Peg (Ynez Seabury), Meg (Maxine Sickle), Killmanskeg (Leila Cautna), and Ridikilis. Master Gabriel as Peter Piper was very good.

As the scene opens, somebody is supposed to have dropped the house and everything is upset. They talk a long time, and then a big hand is supposed to hand in a big box, and Lady Patricia Vere de Vere steps out. She is from the new doll house that Cynthia has. She is supposed to be very stylish. Peter Piper immediately falls in love with her and she falls in love with him. Her mother comes and calls to see if her daughter is in this terrible old house, and she is shocked to find her there. They go out, and that is the end of the first act.

As the curtain falls on act one, Peter

Piper goes out and serenades Lady Patricia, and you see them clope in the Shadograph. It is their shadow thrown on a screen.

Act 2 opens the same as act one, and all the Racketty Packetties go over to the other doll house to help the other dolls along. They are supposed to have scarlet fever. The dolls that belong to the castle are dukes and lords and all like that. Then one of the dolls that lives in the castle tells the Racketty Packetties that they are going to have their house burnt up. There is much distress shown by the Racketty Packetties. They all go out, and that is the end of the second act.

The third act setting is like the first act, in the nursery again. The Princess comes, and Cynthia shows her her new doll house, and she also shows her the old one. The Princess likes the old shabby one much better than the new one. Cynthia therefore makes a present of it to her. She then goes out, and the curtain comes down on the first scene.

The second scene is outside the toy church just after Peter Piper and the Lady Patricia are married. Peter Piper proposes that they give three cheers for Queen Crosspatch, and they are given; and the curtain comes down on "The Racketty Packetty House."

There is no orchestra, but the music comes from an organ on the side. You can't see the organ. The Children's theatre is very small, and all the boxes are named after some fairy tale. All the ushers are dressed in some character of some fairy tale.

LYKENS OFFERED HILL \$300.

Gus Hill conducted an end-of-the-year desk cleaning early this week. Out of a forgotten corner of his files he extracted a document which he has since been exhibiting about Broadway.

It is a letter signed by William Lykens, offering him (Hill) \$300 to play a week at the Standard theatre. New York. The date is June 4, 1896, when Lykens and Willie Sells ran the Standard, on the site now occupied by Gimbel's department store.

Fred Irwin was present during Hill's housecleaning, and to match the Lykens exhibit produced from his wallet a program dated 1883, on which appeared the Russell Brothers, in a burlesque of "The Two Orphans," and the Irwin Brothers in their "Sensational Performance on the Horizontal Bars."

"BRIGHT LIGHTS" NEXT SEASON.

"The Bright Lights of Broadway" is the title of a new musical revue which Leffler-Bratton will produce next season for a tour of the Stair & Havlin houses.

ORGANIZING FOR PORTO RICO.

John L. Gay, amusement promoter, is putting together an open air show for San Juan, Porto Rico, beginning Feb. 22 and closing March 2. He is canvassing the booking agents for features in all departments of the carnival business.

Josephine Williams has closed with "Little Miss Brown" on the road and has returned to New York, being replaced by M. A. C. Brooks.

PARIS

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

Paris, Dec. 24.

J. Tiller's pretty ballet, "Lively Lucerne" (as it is now amplified outside of Blackpool), written by Wal Pink, music arranged by H. Finck, did not meet with the success anticipated when presented at the Paris Alhambra Dec. 16. It was far too long, running one hour and 20 minutes. The French audience found there was too much talking and singing in English. However, this defect was easy to curtail, and the show is now running nicely, although it is to be feared it will not remain the big attraction of the season, until the middle of February as intended. The dancing is good, the girls prepossessing and well trained; there is pretty scenery and very gorgeous costumes. The troupe consists of 120 people, brought from England. The Mexican cowboy dance, similar to that given by the 8 Saxones for the past three years, is well introduced, but would clash with J. W. Jackson's troupe (which happens to be on the same program) if it continued to dance its original act after the ballet. Jackson protested and will probably play in the first part. The disapproval expressed to the long English dialog was relieved the first night by the appearance of Yvonne Neighbour, the six-year-old daughter of the resident manager. Gigi (as we call her) was delicious as an 1830 belle, and the whole house, which was getting impatient, immediately became silent when the little child began to sing, and warmly applauded at the end. With the necessary cuts, and curtailed to 50 minutes, the ballet will be a draw for Christmas and New Year fete.

The managers of the Theatre Moliere, Paris (Clot & Dublay) will mount this season a play in five acts, "Une Adventure de Capitaine Lebrun," by Irene Osgood, a Virginian woman, who lives at Northampton, Eng. Mrs. Osgood has laid her scene in Algiers at the time of Napoleon I.

The Renaissance theatre, Nantes, France, was destroyed by fire Dec. 19.

The new operetta, entitled "La Reine S'Amuse" (the Queen amuses herself) by Barde and Carre, music by Cu villier, will be produced at the Olympia early in February. The principal roles will be held by Morton, Derville, Miles, Regine Flory, Gril. Max Dearly is listed for a role in the "Arcadians," to follow in March or April. Jacques Charles, the manager, has recovered from his attack of pneumonia.

Ida Rubinstein recently had her effects, stored at the Chatelet theatre in Paris, seized for payment of a debt. She protested, alleging her costumes, scenery, etc., were tools of trade and necessary for her work. The Paris courts have consequently ordered the seizure to be raised.

Wilhelm Karczag, of the Vienna Imperial theatre, is again negotiating to take his operetta troupe to Paris

next spring, when he will present two works by Franz Lehar and probably Emmerich Kalman's "The Little King," which has just been given successfully in Vienna. This operetta tells the sad tale of the King of Portugal's overthrow by the Republic. Kalman's "Autumn Manoeuvres" is due in Paris this season, prior to the visit of Karczag's troupe.

The new Chinese troupe brought to Europe by Lt.-Col. Ma-Tze-Yung, of the Republican army, after getting seriously to work, has shown itself to be in excellent form. After playing at Gaumont's Hippodrome the troupe has been booked for the French provinces, and is then due in England in February.

Henri Lavedan, the author of the "Duel" and many other well known plays, has withdrawn all his works, including his new piece, "Servir," from the Comedie Francaise. He is disappointed at the reception given by the Reading Committee to "Servir," which was accepted by only three votes on account of the political views expressed in the play. After an interview with the Minister of Fine Arts and the Secretary of State, Lavedan wrote to Jules Claretie, manager, severing his connection with the House of Moliere. This rupture, following that of Le Bargy, is much criticised, and deplored by those who have at heart the best interests of the French stage. "Servir" will be mounted later in the season at an independent theatre.

Henri Bernstein's new work, "Le Secret," will be produced at the Bouffes Parisiens next March, with Yvonne de Bray, Cecile Caron, Victor Boucher and Henry Roussell in the chief roles. Quinson, the enterprising half-price ticket organizer and director of the Palais Royal, has acquired the lease of the Bouffes. He has also sub-leased the Renaissance. Quinson is the most energetic theatrical Frenchman today, and is securing interests in several Paris establishments through the Theatre Controlling Company, of Paris. Very little is known of this corporation, which is working silently but swiftly in cornering Parisian places of amusement, much to the concern of the Society of Authors. It is not generally known that the Olympia and Marigny are also in the group.

Huguette Dany will replace Mistinguett in the Folies Bergere revue early in January.

Alice O'Brien is going for a month to the Berlin Wintergarten, where she is to give a singing number. When she returns to Paris she will open at the Theatre Michel with Henri Leonl in a new operetta sketch. Cleo de Merode is playing for three months in Germany, opening at Dresden.

LONDON

JESSE FREEMAN
18 Charing Cross Road

London, Dec. 24.

Bransby Williams had differences with the management of the London Hippodrome and gave up his part in the Revue. Just what the row was all about has been kept quiet. Mr. Williams has issued a little notification in which he said that owing to certain circumstances and conditions he did not feel he could proceed with his part. Bonita is now in big type.

Ragtime has evidently caught on in the pantomimes here. According to reports from the chief cities, the biggest hits have been scored by those who have featured Ragtime. "Alexander's Ragtime Band" is the melody which has hit them hardest and close up are "Dixie" and "Hitchy Koo."

The English writers have now got an idea of the value of Ragtime and four of the chief comedians in vaudeville are delivering themselves of burlesque Ragtime songs. Wilkie Bard's "Wriggley Wag," which is intended to be a burlesque of Gaby and Pilcer, is one of the best things he has done. Jack Pleasants, who calls himself "The Bashful Limit," has a cleverly conceived number in which he tells of the different things his wife makes him do in Ragtime. George Bastow, a yoke! comedian, or, as you know the type, the "Rube," has a song which he called "The Ragtime Yokel." Billy Merson, another prominent comedian, is also indulging in burlesque ragtime.

The **Vander Koores** opened successfully at the London Hippodrome. At the opening performance they were third in the bill, but afterwards they were moved down to the second half of the program to what was probably the best spot on the bill. The burlesque duck is hailed as a welcome novelty.

Marcus and Gartelle, the comedy skaters, did pretty well at the Hippodrome, but the act would have been greatly improved had they cut out the rather wasteful opening. Their comedy skating was good enough.

Bosco, the comedian, long associated with Le Roy and Talma, is going out on his own. A new Bosco has been found by the other two.

David Devant was to have been in the Christmas program of the Palace. The negotiations fell through and instead the English Illusionist will do four weeks for the London Theatres of Varieties, each week in a different house.

The run of **The Follies** in pantomime at the Empire was cut short. It had lasted just two weeks when Walter Dickson, the managing director, decided to bring the Revue back and finish with the Follies. This was not a surprising event. The Follies were immediately engaged to do their regular performance of burlesques at the Coliseum and later at the Palladium.

The successor to Sir Edward Moss in the chief position of the Moss Empires, Ltd., is Frank Allen. Mr. Allen was first associated with Richard Thornton at the South Shields Empire. He was associated with Sir Edward Moss from the time that gentleman began to build a circuit of theatres. He is admitted by everybody who has come in contact with him to be the most gentlemanly mannered man in the business. He has very pronounced views on clean entertainment and has insisted all along that vaudeville should be fit for women and children to see. The position of chairman of the company will in future be occupied by William Houlding, who has been a director for some time.

Happy Fanny Fields was sued by the Variety Theatres Controlling Co. in respect of the non-fulfillment of an engagement at Portsmouth where her salary was \$262. She claimed that she was physically unfit to keep the engagement and had to go to America for a rest cure. It transpired that for her engagements with Mr. Stoll her salary was \$500 a week. The judge held that there must be judgment for the company with costs.

"**Fanny's First Play**" has come to a close. It will be immediately followed by another of Shaw's plays, "John Bull's Other Island."

Paul Rubens and **Lionel Monckton**, the composers of "The Sunshine Girl" at the Gaiety, took proceedings against Messrs. Pathe Freres Pathephone, Ltd., to restrain them from hiring or selling gramophone records reproducing their work. It was held by defendants that records made prior to July 1, 1912, when the new copyright law came into force, were not liable to royalties. The judge held that the defendants were entitled to make records up to July 1, 1912, and records so made could be sold after the act came into force, although after the commencement of the act no further records could be made without consent. He gave judgment in both actions for the defendant company but made it clear that in the case of Mr. Rubens the company had got to pay for all records which they made or sold of the four songs in question just as if these four songs had been published after July 1.

Moss Jay, who said he had carried on business in partnership as Jack de Frece & Co., music hall agents and theatrical managers, came before the registrar in bankruptcy. The reported provable claims amounted to \$84,180. The assets were \$66. It was expected that another \$750 might be recovered. The debtor asked for his discharge from bankruptcy, but the registrar said that having regard to the magnitude of the liabilities and the allegation of rash and hazardous speculation contained in the official receiver's report, the discharge would be suspended for three years from November 28 last.

STOCK

"GINGERBREAD MAN'S" FIRST.

Boston, Jan. 2.

For the first time in Boston "The Gingerbread Man," now the property of Matt Grau, New York, was played here last week by the John Craig Stock Company.

This is also the first stock performance ever made of the musical piece.

STAGE DIRECTORS RESIGN.

Providence, Jan. 2.

John Preston, stage director of the Empire Players, has handed in his notice and leaves the company next week.

He is the second member to quit within the past fortnight, Roy Phillips severing connections unexpectedly after a performance last week.

Philadelphia, Jan. 2.

Horace Mitchell has closed as stage director of the American theatre stock operated by Charles E. Blaney.

FIRST "WALLINGFORD" SHOW.

Salt Lake, Jan. 2.

The first stock production of "Get Rich Quick Wallingford" will be made here by William J. Kelly & Co. at the Colonial, week of Jan. 13.

Harry Andrews, who has just closed with the Poli stock, Bridgeport, has been engaged by Kelly and will direct the performance of Wallingford.

MORTON CO. GOING.

Trenton, N. J., Jan. 2.

The Lew Morton musical stock opened big last week at the Trenton in "Little Johnny Jones." The second week brings "The Tenderfoot."

With the Morton company this year are Arthur Conrad, Harry Gribben, Lorraine Lester, Mary Kilcoyne, Matt Hanley, May Bouton, Roy Cutter, Robert Thurston, Dan Marble, Shirley Lawrence, Wilma Albers and Cliff Meach, musical director.

CORSE PAYTON'S "WHEEL."

Chicago, Jan. 2.

Corse Payton has been in the city looking for a theatre in which to open a stock company.

While here he announced that it was his intention to form a string or wheel of stock companies throughout the country. In conjunction with M. S. Schlesinger, he is now operating the Lee Avenue stock in Brooklyn, and he is seeking to establish like houses in other large centers.

Corse Payton is back from his holiday trip to Centerville, Ia., and is getting things in readiness for the resumption of stock at the Lee Avenue, Brooklyn.

Mr. Payton, Morris Schlesinger and others have formed a big stock corporation that intends to give the Lee Avenue patrons the newest brand of stock.

It is understood that Claude Payton and Louis Leon Hall are slated to be a permanent fixture of the new Brooklyn stock.

"SPRING MAID" RELEASED.

With the closing of the tour of Christie MacDonald in "The Spring Maid" at the Broadway, Brooklyn, next week, the musical piece will be released for stock productions. Miss MacDonald and Tom MacNaughton (who has firmly established himself as one of the leading comedians of America through this Viennese operetta) have continuously appeared in the show since first produced.

There will still be two "Spring Maid" companies on the road.

MARY GREY LEADING.

Cambridge, Mass., Jan. 2.

The Cambridge theatre, dark the week before Christmas, thereby enabling the installation of a new heating plant, has reopened with Mary Grey as the new leading woman.

DURKIN-FEALY CO.

Wilmington, Del., Jan. 2.

James Durkin and Maude Fealy opened Monday with the Luke Conness Co. at the Avenue in "St. Elmo."

LEAVES AFTER 59 WEEKS.

Providence, Jan. 2.

Roy Phillips, with the Empire stock here for the past fifty-nine weeks, closed last week and returned to New York.

BOOKED THROUGH THE SUMMER.

Chicago, Jan. 2.

The Alvarado Stock Company at Elkhart, Ind., has been playing for 18 weeks and is booked to play until June and then will go to Crystal Lake for the summer months.

Ed Wynn, formerly at the Bush and College, is playing the leads and Arthur Blackaller is the principal comedian. Henry Blackaller is manager.

ENGAGED FOR LYRIC.

Bridgeport, Conn., Jan. 2.

Clifford Bruce, with several Broadway legitimate productions which have gone to the storehouse, has been engaged to head the Lyric stock company in this place. His wife, Mary Grayber, is here for the ingenue roles.

BENDER OPENS WELL.

Utica, Jan. 2.

The new Bender stock company, headed by Florenz Kolb and Adelaide Harland, under W. D. Fitzgerald's management, has made a big hit locally with good business as a result. The new Bender opened Christmas.

DOING WELL WITH MELLERS.

Jersey City, Jan. 2.

Jay Packard is rounding out his 20th week of stock at the Academy of Music, and with a series of melodrama is playing nightly to capacity. All this in face of the disastrous finish predicted by those who tried stock at the Academy before.

This week "Tony the Bootblack" is being offered with William Wagner in the title role.

MUNICIPAL PICTURE HOUSE.

Chico, Cal., Jan. 2.

A municipally controlled and owned motion picture show is what Biggs, a small town south of here, boasts of today. Financed by the town trustees and run by a staff of appointed officials it is proving a success at 10 and 20c.

Its progress has been such that this town and Oroville may adopt the same policy in a more elaborate form, running vaudeville with the pictures.

\$1,000 TO PRODUCE MOVIES.

Lawrence Griffith, director of the American Biograph Co.'s studios, and who has done so much for its product, has been offered \$1,000 a week to take charge of the stage management of the Famous Players Co. Griffith is said to be the highest paid producer in the "movies." Report has it that his salary with the Biograph Co. is \$750 a week.

He declined the Players Co. offer, preferring to go to the Coast for the Biograph concern.

BUNTING CO. CLOSED ANYWAY.

Atlanta, Ga., Jan. 2.

Despite a recent announcement that the Emma Bunting stock company would not close at the Forsythe, Miss Bunting got into a controversy here which resulted in the immediate closing of her organization.

The New York members of Miss Bunting's company returned to Broadway this week and confirmed the reported squabble of the star which put the house dark Saturday night. Miss Bunting's plans for the future have not been determined.

DISBANDED IN BUTLER.

Butler, Pa., Jan. 2.

The Majestic theatre stock is no more. The company has disbanded and left for various places, while road attractions are being booked in by the local management.

LEADING MAN MARRIES.

Lima, O., Jan. 2.

Edward Larenz, leading man in the Lyceum theatre stock here, and Mrs. George C. Ridenour, a wealthy widow, were married by Rev. I. J. Miller.

LOST PATRONAGE AND LEAD.

Cleveland, Jan. 2.

Lack of patronage and the call of the leading man to another company resulted in the Richard Gordon stock closing at the Grand.

Gordon opens at the Prospect, New York, next Monday as lead in "A Gentleman of Leisure."

ARVINE'S OWN.

Philadelphia, Jan. 2.

George Arvine, heading his own company, opened a season of stock at the Standard last week.

Beatrice Moreland and company (five) are rehearsing a new playlet by Edgar Allan Woolf.

FACTS FROM THE WOOLY.

Wm. Farnum played "The Little Rebel" at the Grand Opera House, Kansas City, to \$7,000 a few weeks after Dustin played the Willis Wood to the usual Wills Wood business.

"Gypsy Love" played to more money Christmas matinee and night in Indianapolis than "Robin Hood" did at the Olympic, St. Louis, Christmas eve and Christmas day.

The Delmar theatre, a 10-cent house in St. Louis, is playing condensed sessions of "The Pink Lady," "Chocolate Soldier" and every other two-dollar opera.

Matt Smith, the manager of the Garrick, St. Louis, is the most popular showman in that city and gets more stuff in the newspapers than all the other theatres combined. It must be so, as Matt says so himself.

The Century theatre, St. Louis, will be no more in another year. It will be counted into a big dry goods store.

Elizabeth Murray carries on all her conversations with Carter De Haven at the Grand Opera House, Chicago, with a stage brace in her right hand. Besides being manager of the house, Harry Ridings is the referee.

Ad. Miller is raising a beard since he became one of the owners of the Valentine circuit.

B. C. Whitney and Harry Parent, of the Detroit Opera House, pride themselves on having the only real two-dollar Form in America.

"Pomander Walk" has been called home from Kansas City because the people neglected to buy tickets.

Walter Sanford is the champion golf player of Olive street, St. Louis.

Robert Mantell played "Macbeth," New Year's Eve at the Shubert theatre, St. Louis, and the audience hollored murder.

The Empire, at East London, Ont., remodeled and redecorated, reopened Dec. 23 with a six act vaudeville show.

The wife of Buster Bartelli, of Murphy and Bartelli, is critically ill in Chicago, and requests VARIETY to locate her husband, from whom she has not heard in three months. Any information of his whereabouts sent to Miss Florence Pearson, Polyclinic Hospital, Chicago, will be received by Mrs. Bartelli.

A new play by Allan Davis, of Pittsburgh, has been accepted by John Cort, who promises to bring it out this season.

A new tenor has been introduced into the Alhambra Revue "Kill That Fly." His name is Chisti Solari. He is 22 years of age and has the Italian type of voice and delivery.

NEW ACTS NEXT WEEK

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

Burley and Burley, Fifth Avenue.
Clara Inge, Fifth Avenue.
Frank Tinney (reappearance), Hammerstein's.
"The Honey Girls," Hammerstein's.
Ben Linn, Hammerstein's.
Gregoria-Elmina Co., Hammerstein's.
Al Edwards, Hammerstein's.
Sweeney and McMillan, Union Sq.
Mary Ambrose and Louise Brehany, Union Sq.
Romano and Brigilio, Colonial.
Kelly and Pollock, Colonial.
Sutton, McIntyre and Sutton, Bronx.
Harry Woodruff and Co., Orpheum.

"Court by Girls" Co. (12).
Tabloid Farce (Musical).
28 Mins.; Three (Interior; Special).
Union Square.

"Court by Girls," which the program states was suggested by Gilbert and Sullivan's "Trial by Jury," is a stage production of the Max Witt (Inc.) firm. The music is by Witt and the book and lyrics by Thomas J. Gray. At the Union Square Monday night the act was very well received, although there was a taint of suspicion as to "plants," caused by unwonted applause vigor in a certain section of the house. "Court by Girls" is one of those vaudeville things that some will insist is, and others that it isn't. Nevertheless, the act has many things in its favor. It's away from the beaten path of vaudeville conventionality, and presents ten women and two men in a court travesty wherein one cissified defendant (Tom Ward) is tried by a female jury (six members) before the feminine judge (Daisy Belmore) for having fallen in love with the plaintiff (Estelle Theband). The act is adequately staged, the judge's elevated place of repose, the jury box and court tables being decorated with an unmistakable feminine touch. It has special music and several interpolated numbers. The piece starts out like a regular musical comedy, and the voices show up well. A quartet from the jury box scored the hit with "Mississippi" and "When the Chu Chu Leaves for Alabama." There were individual solos and several "trot" bits introduced with Miss Theband displaying the best voice and Helen Violette (the district attorney) the most active stepper. Daisy Belmore is the biggest woman of the lot, using a pronounced Irish brogue as the judge. She causes laughter when she sways in the judge's seat when the "Jury Rag" is being sung. The number that stood out most prominently was "Won't You Come and Take Me Out of Lonely Land?" which leaves a pleasant memory. It was sung well by Miss Theband. The jury sings better than it looks. The color scheme was pink, carried from dressing to the inanimate decorations. The act can undergo beneficial changes with some timely injection of current court gossip that would no doubt help in the New York houses. The men have little to do, but Leo Whealen gets all he can out of the Irish court officer character.

Mark.

Mr. and Mrs. Gardner Crane and Co. (2).
"The Other One" (Comedy).
22 Mins.; Full Stage (Special Interior).
Colonial.

Mr. and Mrs. Gardner Crane's greatest worry just now, when putting on a new sketch, is that they have two excellent vehicles of their own to follow. It is not going to be an easy matter to equal the sleeping car and the picturesque country home sketches. "The Other One" is built on a conventional idea, in fact upon the same idea as "No. 11 Prospect Street," played in this country by Caryl Wilbur (and still played by him in England). It is a dual role affair in which Gardner Crane gets the "gravy," while Mrs. Crane (the star of the two former acts) is merely one of the company. Mr. and Mrs. Crane are newly married in the piece. He promises her to stop speculating, but becomes mixed in May wheat and must leave his wife at the home of his brother in the country, while he goes to town. Brother, who is unknown to wifey, returns and is mistaken for husband through family resemblance. Husband misses train and also returns to the house to be mistaken for brother by another woman (Claire Vincent). Several complications, more or less amusing, occur before the farce ends. The sketch lacks newness and novelty. It will hardly do for the couple to have that tacked on after their former successes. The comparisons will creep in. The Colonial audience gave strict attention to the playlet, which signifies nothing, for Mrs. Crane's playing alone would do that no matter what the vehicle. Mr. Crane does well in the double role. Miss Vincent and Frank Gardner give good support, although Miss Vincent was surely overdressed for a morning jaunt into the suburbs. The act may pass the couple for one trip around, but it is not weighty, and contains none of the spontaneous laughs of their former pieces.

Dash.

Ward and Curran.
"The Stage Door Tender" (Comedy).
27 Mins.; Two (Special Drop).
Hammerstein's.

It doesn't make much difference just exactly what "Pop" Ward and John Curran do, because they will do something the audience likes. Now they have a new act called "The Stage Door Tender" with a special drop of the outside of a theatre. "Pop" is the stage doorman. Curran is first a Dutchman with a funny dog, then a girl who sings "What a Beautiful Dream," and lastly, just John Curran, who, as "Pop" remarked, sings as well as he did twenty-five years ago. Mr. Ward is there as strongly as ever with his comedy, of the kidding kind and other sorts. Between them they carried the audience away after 27 minutes on the stage (too long), and the same audience held up the show until they returned for another bow. Ward and Curran have a well fitting act to hang their individual work upon, and to back this up own a corner in vaudeville that will make anything they do or say stand up anytime or anywhere.

Stine.

Josephine Davis, assisted by Billy Geller.
Songs.
13 Min.; One.
American.

Josephine Davis with her piano assistant, Billy Geller, have but lately returned from a successful European tour. Since last seen in Metropolitan vaudeville Miss Davis has discarded the character work and is now sticking to straight numbers. Her present repertoire is composed of a new semi-ballad, a selection from "Gypsy Love" and a song that sounds very English with a snapper in the last line. The idea is not entirely different from that used in "Billy," but it is there, and as Miss Davis puts it over is not offensive in any way. Wednesday night on the roof the singer was in exceptionally good voice and each number was received with acclaim. This may also be set down to the fact that she pays especial attention to her enunciation. She gets more out of lyrics than most of the vaudeville singing singles through that. In dressing also Miss Davis has something to show. She wears two beautiful gowns of the latest fashion (probably secured on the other side) and the dresses alone should make the pop audiences sit up in wonderment. Good looks, personality, good material and stunning gowns sound good enough for big time. Mr. Geller at the piano also introduces a little song to good effect. At the American, where Miss Davis is playing a full week, the audience liked her immensely.

Dash.

George Rolland and Co. (2).
"Fixing the Furnace" (Comedy).
16 Mins.; Four (Special Set).
Hammerstein's.

Billie Burke put this latest act of his own on the vaudeville stage. It's a good laughing turn in sketch form, carrying three people, with George Rolland in the lead. Still someone will have to take the blame for lifting the Ed. Hayes piano mover and idea 'n make up, also some of the work, and the "choosing" of that original line from Al. Jolson, "I don't know whether to kiss him or kill him." It's a good line, that's why Mr. Jolson isn't left alone with it. The plot of "Fixing the Furnace" is told in the title. Incidental comedy business, with some dialog made humorous through the slang employed by Mr. Rolland and the English talk of Billy Kelly, the assistant, put the act over. Mae Gerald is the woman who leads the plumber and his helper down stairs to fix the coal heater. The plumber is roughly made up, while his helper has a fur overcoat on, looks wholly dependent and has little to say while the boss and mistress of the house converse. She leaves and the two men finish the turn between them. The setting is a cellar, with a well made prop furnace. The finish doesn't close the act as well as it should, but in numbers of this sort a good finish is difficult to obtain. You may remember the trouble Mr. Hayes had in securing a suitable ending to his piece, and a furnace is harder to handle than a piano.

Stine.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"Blackbirds" (Laura Hope Crews and H. B. Warner)—Lyceum (Jan. 6).
"Fine Feathers"—Astor (Jan. 7).
"A Good Little Devil"—Republic (Jan. 8).
"Joseph and His Brethren"—Century (Jan. 11).

Maurice and Florence Walton.
Rag Dances.
9 Mins.; Five (Parlor).
Hammerstein's.

Maurice and Florence Walton are well known to New Yorkers, in and out of the theatre. When the Winter Garden management told Maurice he would either have to leave the Gertrude Hoffmann show there or resign as the principal Cabaret feature of Martin's restaurant, Maurice (pretty wise little boy on profitable bookings) chose the restaurant. Then vaudeville as represented by Hammerstein's came along with an offer of \$750 for the couple for a week. Now they are playing at "The Corner" twice daily, with the Cabaret (and perhaps other engagements) after the night performance. Maurice and his partner are doing four dances in vaudeville per show. They close with a "Tango," but all the dances are rags, and the biggest hit is the "Trot." Maurice has a certain grace that gives him class as a trotter or glider. Miss Walton is hard to excel in these days of the Cabaret dancing floors while at this style of work. They are a feature at Hammerstein's and make good, but Maurice had better close his turn with the "Tommy" work.

Stine.

Brent Hayes.
Banjoist.
14 Mins.; One.
Hammerstein's.

Brent Hayes is a banjoist. He prefers to give a "double tone" as "though two instruments were being played," through accompanying himself on the single banjo. This is somewhat complex, but Mr. Hayes among the many announcement made by him said that he wished to prove that the banjo was as musically inclined as any other musical instrument. The first number played by Mr. Hayes was a rag. The audience enjoyed that, but when the banjoist started on the academic course the house kind of turned him down, mainly because they didn't care much about the technical side of his vocation, and also because New Yorkers nowadays rather hear a good rag on a single string than the "Miserere" duplicated. Mr. Hayes was "No. 2." He would have to remain about the house quite a while to hear Mr. Bailey (Morgan, Bailey and Morgan) play the banjo near the closing of the performance, but Mr. Hayes should do it. He would get the proper notion of what vaudeville wants. As a banjoist Mr. Hayes is in the "A Class," but his selections are not.

Stine.

Bogert and Nelson.
"A Day With a Minstrel Show."
 18 Mins.; One (5); Two (11); One (2) (Special Drops).
 Fifth Avenue.

Jay Bogert is a good blackfaced comedian, and Georgia Nelson a pretty woman with a fair singing voice and ability to "feed" her burnt-cork partner. In addition to these natural qualifications there are two special drops and one original joke. Barring these, the act is somewhat old-fashioned in conception and treatment. With another vehicle there would seem to be no valid reason why this pair of apparently competent performers could not shine in the best vaudeville has to offer. *Jolo.*

New Acts in "Pop" Houses

Chappel, Milano and Converse.
 Songs.
 15 Mins.; One (Special Drop).
 American.

Chappel, Milano and Converse are a high-class singing trio (two women and a man) who, for some unknown reason, carry a special drop, showing a volcano in action. It may have something to do with one or two of the songs which are sung in a foreign tongue, at any rate, it is only excess. After the first number in which the two women sing from an opening in the drop (with the man on the stage) the trio get together in modern clothes and put over a couple of numbers. The man is the strength of the act although the ensembles are alright. The singing is of a good sort and should be enjoyed. In their present surroundings the act will stand up without question. *Dash.*

Herbert and Dennis.
 Songs and Talk.
 10 Mins.; One.

Herbert and Dennis fizzled out on the song thing at their Riverside show, got an occasional giggle with their patter but ended up strong with their few acrobatic tricks. Herbert is quite a fat boy and the way he turns handsprings would make Arthur Deagon run to cover. The "straight" should change his style of dress. The act needs new talk and a serio-comic song or two that will fit. *Mark.*

Three Mitchells.
"Sister Act."
 8 Mins.; One.

Three young women, each attired in a different colored gown, with parasols to match, sing five numbers, with a little swaying and carefully rehearsed simultaneous steps. Small voices and about as amateurish an offering as has been shown on a vaudeville stage in many a day. *Jolo.*

Walling Bros.
 Songs and Talk.
 15 Mins.; Interior (10) One (5).

Straight and eccentric man—the comedian playing piano, both vocalizing; straight a good baritone, though apparently suffering from a cold, eccentric doing a number of funny stunts at the piano. Very funny finish in "one." Good big small time turn. *Jolo.*

Aurelia Ellenbeck and Co. (2).
"Within His Grasp" (Dramatic).
 24 Mins.; Full Stage (Interior).

"Within His Grasp" is a very crude adaptation of the worst style of family story paper drama. There is the tall, handsome villain who pursues the heroine relentlessly, the sobbing girl and the husband. Desperate Desmond in this case wears patent leather shoes with pearl gray uppers, which would mark him as the very worst sort of a man, even if he did not have a wicked smile. He comes to the home of the Italian flower girl (Miss Ellenbeck) and offers to take her away from "this poverty to a palace of magnificence," if she will only love him. She refuses indignantly, for there is her husband Pietro. Desmond goes away from there laughing coldly, but says he will be back shortly for an answer. Meanwhile Pietro comes home. He is very low in spirit for he has just lost his job on the street cleaning gang. He is at first much inclined to let the tall, handsome man take away the pretty flower girl, of course on strictly cash terms, but when the check is made out, his better nature asserts itself and, tearing the check in two, sinks into the flower girl's arms and the deal is off. The whole thing is very sloppy sentiment and astonishingly poor dramatic work. Even at the City, the audience kidded it. *Rush.*

Raymond Bros.
 Rings and Tossing.
 6 Mins.; Full Stage.

Straight man and clown. Open with a bit of ring work, after which some intricate and partially original "tossing." Clown is a funny pantomimist. Good opening act for any two-a-day bill, but hardly fast enough for a closing turn in that grade of house. *Jolo.*

Tom Sidello and Co.
 Black Art.
 10 Mins.; Full Stage.

A regulation black art turn, Sidello attired in "Slivers" get-up, doing a bunch of slapstick, knockabout comedy. Is assisted by a pretty woman as a "mechanical" doll. *Jolo.*

McComer and Thompson.
 Piano, Songs and Dances.
 10 Mins.; One.

McComer and Thompson are a very young couple, and amateurish. They have plenty of time to improve. Their work consists of singing, attempted dancing and piano playing. *Dash.*

Lewis and Norton.
 Songs and Talk.
 18 Mins.; One.

Lewis and Norton are young man and young woman. They sit on a bench and exchange crossfire talk, nicely gauged to catch the quick laughs of such an audience, most of it having to do with the husband-and-wife style of gagging. They sing three numbers and close with a sprightly bit of dancing. Good appearance and smooth, easy methods carry the pair along nicely. They were next to closing on the eight-act bill and held the position satisfactorily. *Rush.*

Hibbert and Kennedy.
 Songs, Talk and Dance.
 11 Mins.; One.
 American.

Hibbert and Kennedy appear to be a lately assembled black face cross-fire combination of the old Hibbert and Warren style. In the present frame-up the dancing alone is up to the mark. Hibbert in a Bert Williams make-up turns off a corking eccentric dance, and Kennedy does well along the George Primrose style. Together they have a good dance with comedy in it for the finish. The talk at the opening and Kennedy's song will need doing over. A new line of material could be used. Three or four minutes of good talk would make a big difference in the offering. In its present shape the dancing will carry it on the pop time without mishap. The turn will double its value with the proper comedy insert. *Dash.*

Four Everetts.
 Acrobats.
 8 Mins.; Full Stage.

The Everetts, two men and two women, attired in bright Mexican outfits, closed and were one of the best enjoyed turns of the bill. The women do most of the "understanding," one in particular showing unusual strength. Some of the tricks in the Everetts' routine are out of the ordinary while the others have been often done on the American stage. For the pop time, the act is a very good one.

Longstreet, Harker and Johnson.
 Rathskeller Act.
 12 Mins.; One.

Three men in Tuxedos, one doing blackface comedy, another (pianist) Italian, the third sounding suspiciously like an Irish brogue. Good singers, effective, harmonizing, but fall down on the comedy. Their vocalization would carry them over on a small two-a-day program. *Jolo.*

Cullum Bros.
 Dancing.
 8 Mins.; Full Stage.

Could readily work in "one," and probably do in most instances. Open with ballad and eccentric dance, following it with the ever-prevalent "scarecrow" dance, and finish with wooden shoe stepping. Very good in their line, which is a limited one. *Jolo.*

Connery and Legault.
 Songs and Dances.
 10 Mins.; One.

Connery and Legault look like newcomers in the New York pop houses, but neither is new to the business. They dress well enough to hold their own on the small time, but they should quit after the song and dance. Their singing is not sufficient to carry them. *Mark.*

Stevens and Howard.
 Dances.
 10 Mins.; Full Stage.

The dancing act of Stevens and Howard starts out stronger than it ends. The man has the best item in the sailor's hornpipe. The act can fill in acceptably in the pop houses. *Mark.*

Savage and De Crotean.
 Songs and Talk.
 13 Min.; One.
 Academy.

Savage and De Crotean offer a conglomeration of things, with the Academy audience liking the man's singing the best. The woman is too corpulent to be wearing short dresses throughout the act. The man wears a German make-up and first works at the piano. He does an Eddie Leonard imitation that goes big on the announcement thing. Savage and De Crotean need better material. *Mark.*

Bovis and Darley.
 Songs and Talk.
 11 Mins.; One.
 Academy.

The female member made a good impression at the start. She talks, sings and looks well, particularly so on her last number when she appeared in fresh, girlish attire. Both work hard and the man has a laughing song that scored. They have dialog about women's rights which went over. The best asset is the singing. A good pop act. *Mark.*

UNAPPRECIATED GENIUS BY DARL MacBOYLE.

Not a laugh was heard. Not a rippling note
 As through scene after scene we hurried.
 The silence had our collective goat
 And the author was looking worried.

It was our opening-closing night,
 We had spent weeks in rehearsing,
 But it wasn't there; 'twas a losing fight,
 And each to himself was cursing.

We were in debt to the blooming neck;
 All we could beg or borrow,
 And our hopes dimmed down to a speck
 As we bitterly thought of tomorrow.

We half of the sad affair was done
 The audience started retiring,
 Near the finish they left as one.
 The ushers got us exiling.

We started out, the angel to find,
 But nary a one of us found him.
 He'd folded his tents and left us behind.
 Had he heard our remarks, 'twould astound him.

We knew that the manager hadn't a cent.
 It wouldn't help none to upbraid him,
 But on the poor author, our vengeance was spent,
 And each, with a look, we frapped him.

We framed up a trick for the following night.
 Each cut up some sort of a caper.
 They lent us the house. Though business was light,
 We got quite a boost in the paper.

We pulled it again and were packed to the dome.
 We divvied; thus ended my story.
 All but the author then beat it for home.
 We left him alone with his glory.

The Ford girls did not open with the Sam Bernard show at the Lyric Monday, although having appeared with the show the week before in Detroit. The young women are said to have accomplished what is known as "holding up the show" through applause, which the management deemed interfered with the running of the performance.

M. S. Bentham returned to his office Tuesday, after a siege of accidents and grippe that kept him confined to a hotel for nearly two months. When Mr. Bentham has fully recovered, Arthur Goldsmith, his first lieutenant, will either get a vacation or go on the sick circuit himself.

Chester Hallan was born Dec. 28 at Denver, Colo. 479 South Jackson street, weighs 175 pounds and in fine condition.

ALL FOR THE LADIES.

Sam Bernard and "All for the Ladies" ought to be a fine runner-up for the first money stakes, coupled in the betting with "Oh! Oh! Delphine." If the New York theatre-going public happen just at this time to be in a mood for the French style of delicate double entendre—and the box office blue print of the Knickerbocker theatre has been demonstrating just about that simple statement of incontrovertible fact these several months—Mr. Bernard's offering at the Lyric has been serving exactly that sort of diversion since Monday night of the year 1912, A. D.

There are manifold points of similarity between the two musical comedies. Perhaps the first in order of mention is that both handle the subject of intermarital intrigue with a good deal of the same sort of cheerful daring and daring cheerfulness. If we can laugh at no other subject in our advanced condition of sophistication, than the spectacle of an old man (or, if you prefer it a fat man) in idiotic love with a young woman (always, of course, of slim speedy figure lines and mental disposition), by all means let's do our laughing when Mr. Bernard handles the situation.

The same being a round-about way of saying that Mr. Bernard does indeed handle the subject with a fine discrimination and a splendid unconsciousness which is apparent in very few of our laughmakers. His "key speech," which is also the title of his only solo number, is "s'permissible" (the typewriter rendition is exceedingly pale and meaningless as compared with the tortured English that emanates from the comedian's lips).

"All for the Ladies" is (the program, for which one is charged 10 cents by a very determined young man in the lobby, says so) "A New Comedy with Music." The line goes two ways. The book and lyrics are by Henry Blossom and the music by Alfred C. Robyn. Both have done exceedingly well in constructing a highly amusing evening of entertainment, which is no small trick in these days of musical comedy competition on Broadway.

The element of clever fun is, of course, uppermost, but there are other factors in the piece that will advance it toward notable success. Besides the immense support it gets from the presence of Mr. Bernard, it introduces in most thrilling form that most thrilling subject, women's clothes. The second act is almost entirely devoted to the exposition of the absolutely latest delirium from the French modists. The producers have done themselves proud in showing Broadway the ultimate limits in women's costumes.

Of the numbers Louise Meyers has the pick. She is the typewriter in the Paris establishment where the orgy of clothes is held, and also the point in the plot around which pivots a bewildering tangle of love-making and intrigue. "If You Love Me, Marry Me" was a capital item of the score, even if it was too early to achieve prominence. Adele Ritchie exhibited skill in handling a part which called for a larger amount of humor than is ordinarily allotted to a person of her personal attractiveness.

Alice Gentle came very much to the fore in a number during the final act called "In Dreams Alone" and Stewart Baird played the polite lover in fairly satisfactory manner. *Rush.*

EVA

Eva has started Heavenward many a time in the "U. T. C." shows. She's going toward a quick finish at the Amsterdam now, but won't land in the ether regions. "Eva" from Vienna reached New York Monday night. In transit the girl must have been bumped around until her own family wouldn't recognize her.

Programmed as a musical play, "Eva" sounds like a grand opera parody, with only the score to be admired. And even then it's hard if not almost impossible to believe music delivered through strained and flat sopranos, supported by dancing tenors, all of them obliged to wade through trifling if not inane lyrics written into a story that has heavily orchestrated a Laura Jean Libbey tale.

"Eva" (says the bill of the play) is based upon the original by Willner and Bodansky. Glen MacDonough wrote the book (perhaps he rewrote it, although that is a remote possibility). The music is by Franz Lehar. Herbert Gresham staged the show, Julian Mitchell arranged the ensembles and Klaw & Erlanger produced it—first in Philadelphia, where they agreed it was bad. Give it to Philadelphia for knowing a bad one on sight.

"Eva" starts in plot where Geo. M. Cohan's "Broadway Jones" leaves off. A Parisian youth falls heir to a glass factory. He takes charge by ordering a banquet and falling in love with Eva, daughter of the foreman of the shop. Eva has been dreaming of Paris by night and working in the daytime. The new factory owner invites her to the hop that evening, but the shop is working overtime and Popper misses her. He goes to the fete, is fired out and returns with his gang. One of the most likely mob scenes of the season was ruined through the factory owner telling Popper daughter is to be his wife. Then Eva turns him down, also Paris, and walks away with a brand new dress she had borrowed for the occasion. That wasn't quite the proper thing to do, but she may have returned the gown in the third act. Other incidents could have been in the third act as well, but you would have to want to see a show very badly to sit through all of "Eva" with its mushy story, mushy dialog, and poorly sung songs.

"Love is a Pilgrim" is the waltz measure, pretty and fitted to the voice of Sallie Fisher. It's the single number in the performance Miss Fisher handles well. She sings it often or a strain of it. "Joy and Glass" is made a quartet melody with "business" of a more or less humorous nature, supplied by John Daly Murphy in a grouch comedy role. "Cinderella" is a duet by Walter Percival and Miss Fisher. In the heavyweight division much of its musical beauty is spoiled through Mr. Percival having to stretch out the words to keep pace with the orchestra. The Lehar product might have shone brilliantly in any other garb. "The Up-to-date Troubadour" is the first duet of the evening, sung by Walter Lawrence (who replaced Tom Waters) and Alma Francis. The lyric is a delight. A part of it runs "Pipsi, Pipsi, My Ipsy Wipsi Pipsi, wouldn't you like to take a tripsi?"

The production part has nothing to

rave over. The first set might be the main office of the glass factory or the vestry room of a Methodist church (if it weren't for the booze in sight). The second set (garden) has an undraped statue that wobbles and which might have been at the head of a fountain during its career.

"Eva" won't do; it hasn't a chance. *Sime.*

CHEER UP

Mary Roberts Rinehart, authoress of "Cheer Up," and Rupert Hughes, author of "What Ails You?" have very much the same situation in their respective plays. It seems as if the bounds of coincidence are being stretched a trifle when within the brief space of a few weeks two farces, so similar in plot, should be presented in New York without one management being familiar with the story of the other.

"What Ails You?" proved a dire failure, going down into history as one of the most disastrous "flivvers" of the season. "Cheer Up" may not suffer a similar fate, but will probably compete for kindred distinction.

The only original thing about the presentation of "Cheer Up" was the introduction of the comedy with a "foreword" in verse, delivered before the curtain—not a prolog, but a "foreword"—with a rare and unique understanding of the words uttered by a major member of the cast.

Sybilla Pope, the leading lady, is one of the very few members of the cast, deserving of special mention. She gave a completely amateurish performance. Another actress worthy of individual mention, but in an entirely different way, was Frances Nordstrom, in a semi-character part that was altogether human and sympathetic as portrayed by its interpreter.

Of the male players, Alan Brooks scored very strongly with a genuinely humorous characterization of a young man on the verge of delirium tremens. He put over the only real laughs of what was designed to be a play replete with farcical and comedy lines and situations.

It was in the "situations" that the piece failed. The authoress seemed bent on sacrificing everything to a continual attempt to create a play on words or a "merry quip."

"Cheer Up" distinctly won't. *Jolo.*

COLONIAL.

(Estimated Cost of Show \$4,500.)

The Colonial Monday night took on the appearance of a real vaudeville house again. There was a regular audience on hand, and it very nearly filled the lower floor and balcony to capacity with a thickly populated gallery and very snug attendance in the boxes.

The holiday audience was the most enthusiastic that has been seen at the Colonial this season, actually seeming to enjoy the show and there were many genuine hits. There were numerous early leavetakers, however.

It is an all around good vaudeville entertainment which might have been helped by a little judicious switching. Geiger, on after intermission, should have been "No. 2" or "3," and Crouch and Welch changed to open after the intermission.

Rosa Crouch and George Welch,

"No. 3," were a hit. The acrobatic dancing couple after a term abroad came home with a full supply of ginger and go. They keep things moving all the time. Mr. Welch is developing rapidly along comedy lines. Down where they belonged on the bill it is doubtful if anything could have stopped them. Ward and Weber were "No. 2," a dancing act also, and were another reason for moving Crouch and Welch along. The boys have tried to get away from the usual two men dancing act, but have only partially succeeded. There is too much self-satisfaction in their bearing.

Laura Guerite with Jack Jarrot as her assistant (in place of Arthur Conrad) fared well. There is not very much to the turn. Miss Guerite wears several fetching costumes, but doesn't show to advantage as a singing and dancing soubret. Jarrot can dance, but gets little opportunity. He makes a capital assistant for the star. Sprague and McNeece, a clean-cut skating turn that does more skating than dancing, opened the program very nicely.

Emerson and Baldwin and Mr. and Mrs. Gardner Crane (in a New Act) rounded out a very fast first half. Emerson and Baldwin, "No. 4," went over surprisingly well. Emerson is getting along as a comedian and Baldwin follows closely as the straight. The act should end with the three club routine where the applause is always strongest.

Joe Bogannys' "Lunatic Bakers" were on second after intermission and did a sure enough clean up. For fast comedy acrobatics the Bogannys lead all others by a big margin. The house never missed a trick. Several encores were demanded and the troupe exhausted themselves before the house was pacified. Olga Petrova gave her mixed hit in "one." She did well, but among the galaxy of hits it seemed but fairly. Far be it from us to cry down the artistic temperament of our own American audiences, but it must be admitted the house liked Miss Petrova's imitation of a parrot better than they did her raving of Sappho.

George Beban & Co., in the third or fourth time around with "The Sign of the Rose," still hold their grip. The playlet stacks alongside of Julius Steger's "Fifth Commandment" as a sentimental appeal to which vaudeville audiences never fail to respond. Mack and Orth followed the big bill, and after hits had been scattered to all parts of the house picked out a brand new place and put a neat one right there. Mme. Bartholdi's Cockatoos closed the show catching the running at 11:10 and played to many backs. The act looks good, and under ordinary conditions should hold attention in the closing spot. *Dinah.*

MME. SCALAR MARRYING.

Norway, Me., Jan. 4.

Mme. Scalar, for many years a leading opera soprano in France, and who at times has sung in seasons of French opera at New Orleans, Montreal, and other American cities, filed a notice of intention to marry Dr. Charles Asbury Stephens, of Norway.

RUNAWAY GIRLS

Clark's "Runaway Girls" at the Music Hall appeared all shot to pieces. Whether this is to be the case for the rest of the season or just temporarily could not be ascertained.

Charles and John Burke have been featured with the show, but John was not present, and Charles may also have been missing.

Besides the changing about of the principal comedians there appeared to be a couple of new women breaking in and also a few of the choristers.

It is easily seen why the show is very poor with all these internal upheavals, but if the troupe is playing the same show as when the Burke Bros. were in command then the original could not have been much better.

The wardrobe is the same surely for that is one thing that is very seldom changed. Economy, perhaps, is not a bad little idea upon which to build a burlesque show but there must be cleanliness with it and Clark's chorus looks anything but clean. There is one costume in the burlesque, a western arrangement, that is worth while; the rest are all wrong.

The girls keep up with the dressing, not altogether their fault for they have been shown very little to do. There isn't an idea in any of the numbers. The best was "Italy" because Tony Cortelli, the leader, made it so. Cortelli easily did the best work of the evening in an Italian character.

Carrie Bastedo did an Irish reel in front of another number that got over and this also was the only time that Carrie made good. A good-looking girl who can sing and dance, she is just sliding along doing herself more harm than good with the show.

Joe Opp and Joe Mack were probably in the Burke Bros. roles. Opp was certainly, but it's a guess on Mack. The pair have the same idea to work out that Jos. K. Watson and Willie Cohn have in a Western Wheel show. Watson and Cohen have nothing to fear.

The show's comedy is away off, most of it thread bare. The type, the style, the manner of presenting and everything connected with it is of the old burlesque school. There is a funny scene in "one" between the Italian and Opp. This is the only real laughing period. Cortelli is again responsible here for the good results.

There is a chance in the burlesque in the moving picture bit, but through the working very little is accomplished.

It's going to take a whole lot of tinkering around to get the "Runaway Girls" back in harness for smooth going.

There will have to be some improvements made on George Totten Smith's book and H. Fletcher Rivers and Peter S. Clark's numbers besides a brightening up and a cleaning up by the comedians. Two or three lines now used are nasty.

Margaret Clemons, leading lady, has most to do among the women, which is saying little. She sings a couple of songs and that's about all there is to remember about her. Harriet Carter does less, and less is remembered of her.

Dash.

HOWE'S LOVEMAKERS

Sam Howe is going to have trouble this season convincing anyone who may see "Howe's Lovemakers" that it is a good show. One could hardly state that it is even a fair show. The reason is simple; there is too much Sam Howe in it.

Depending upon himself Mr. Howe has gathered an extremely incompetent company, excepting Florence Bennett, the leading woman. Miss Bennett is a very good-looking girl, with little opportunity in this troupe, besides being casted in a role that, while it is made the principal part of a poorly written and silly book, never gains anything from the audience. Miss Bennett is a Frenchwoman, wife of Mr. Howe, a Hebrew. She has not kissed him, up to two weeks after her marriage, and has three admirers of as many different nationalities running after her.

This sort of a story runs through the two acts, with some slapstick comedy when Howe pushes the foreigners into an "ice house" getting a few laughs, although the same "ice house" (set on the lawn of a French chateau) is made the scene of some suggestive business.

Twenty-four girls in the chorus display neither looks nor voice. A couple of "ponies" have some spirit, but the others fall down, though the choristers start the riot of the evening in their "business" with Howe during the "Mellow Melody" number. This is stretched to many encores, and made funny in spots. Besse Rosa and Billie Arrington lead it; Howe grabs off the comedy portion. Miss Rosa is the soubret, of the conventional sort this season in burlesque, doing little and that not overwell, but given the best songs to lead and having the chorus to carry her along in them. Another led by her was "Robert E. Lee," as the finale of the first scene. A scene in "one" immediately following that was for "stalling" purposes. It had some "living pictures." The third scene of the first act was the background for a very sad ballet affair, and also an "Arabian Dance" that may once have been a "cooch."

A burlesque show coming into New York nowadays has no excuse for not keeping up with the popular rags as they come out. Howe's show has none of the latest ones. Little work seems to have been expended to make it current. Hardly anything got an encore in the first part, excepting those kind of "encores" only a trained orchestra conductor can detect. The principals indulged in the "Lovemakers' Sextet" in the opener. They are some singers collectively. Miss Bennett is the only person in the show with a voice. She delivered "Good-bye, Rose," in a fashion that told of herself being wasted.

The settings will pass easily, while the costuming is all right here and there. The dressing for Howe's song, "Becky Has a Job in a Burlesque Show," is a terrible tangle of colors, red, white and blue, with pink tights. Another exhibit of poor taste in clothes is a yellow and rose (almost red) combination for the chorus girls. There are a couple of very brightly costumed numbers, however.

WINTER GARDEN.

The Shuberts are having a time of it lately, gathering a good show at the Winter Garden for Sunday night unless some "surprise" is introduced. Last Sunday evening was devoid of any sensationalism in entertainment. As a result the program ran wearily along, with the second half much brighter than the first part, principally because the last end of the bill was shorter.

The third act of "The Merry Countess" (closing the first half) slowed down and put a damper on the show. The introduction of whole acts of productions into a vaudeville bill does not appear to meet public approval. Last week the first act of the "Countess" did no better in the same position. The audience either loses or has not the story, with the dialog and singing merely appealing as a disconnected mass.

The second act after intermission was Arthur Astill, the English whistler with the Lauder show. He would have gotten through in an earlier position. The spot was too important for him, and this lagged over the brief closing part. Astill passed along, however, which fate befell several others. There were few hits among the sixteen turns. Of those few Doyle and Dixon and Jimmy Britt were the leaders. The team with their really different dancing, good appearance and fast work, are popular favorites for Sunday night, though the Garden is being forced to overwork all of its best material. Mr. Britt, for his first showing before a "\$2 house," went over very big, coming back for three bows on the recitation. Jimmy does handle this recitative bit of illustrative pugilism very well.

When the Skatelles appeared next to last, the audience thought the show was over, the curtain having gone down on the dandy dancing roller skaters a couple of weeks ago, closing the performance abruptly. Half the remainder of those present walked out on the Skatelles, who have been on nearly every Sunday bill since the Hoffmann show opened at the Garden. The "Tommy" skaters though held the balcony pretty solidly. Immediately after came the Ahearn Troupe with its headline list of comedy on wheels to close the show. Charlie Ahearn tried a gentle drunk for the occasion, leaving off the tramp makeup.

One of the complete failures was Martin Brown in a pianolog with songs of his own making. Mr. Brown has established his reputation through his feet, and his few moments on the piano stool singing emphasized that his feet are still his best food providers. George Armstrong also did a turn-over in a singing monolog. Mr. Armstrong must have something besides his smile for the Winter Gardeners. A couple of the stories were pretty old boys as well. Louise Dresser, accompanied on the piano, did very nicely with two numbers, not chancing any more. Sam Mann gave "The New Leader" to mild returns, more so because nearly every one there knew the act than for lack of appreciation of the good work in it. Burt Earl and his "picks" gave a lively opening to the show, getting

ACADEMY.

When the Academy is jammed from pit to dome it's some audience. New Year's day found the vaudevillians doing extra duty, but their hours were not any longer than the faithful box office and house attaches who handled one of the biggest rushes the Academy has experienced since William Fox inaugurated pop vaudeville down there.

The bill started out slowly with Savage and De Croteau (New Acts), who were followed by the Three Troubadors. This singing combination made a hit, their voices being one of the best things on the bill. The trio has its program in excellent shape now.

The Rossner-Hillman Co., with its rural atmosphere and touch of pathos, impressed, and the company worked hard to please. Bovis and Darley (New Acts) were followed by Tilford, a ventriloquist, who has a musical voice to fall back upon were his dummy figure ever to fall back on him. Tilford has a very good ventriloquist act, and he's a big favorite in the pop houses. Maurice Samuels & Co. found a ripe neighborhood for their "dago" act. (It seems sacrilegious for anyone to poke ridicule or fun at such a sacred and solemn thing as marriage). The act is drawn out considerably and there is little variation to the course of action. The boy who plays Tony gives promise of making a good character actor.

Gladys Vance didn't do as well with her opening numbers, but the audience capitulated when she pulled the mirror dress. The flashing mirror lights throughout the audience is effective and always good for an encore or two. It's proving some novelty in the New York pop houses.

Miss Vance might get a better rube song. The Uncle Tom number has little meat. After the Creighton Brothers had found the next to closing spot too much for them even at the Academy, they got away quietly with the Seven Belfords following. This was the first "big time" flash of the evening. The acrobats went like a house afire. Pictures were conspicuous by their absence.

Mark.

loud laughs on his "talking banjo" finish. Perle Frank Merian, a soprano, was "No. 2," and the "Chicken" number from "Broadway to Paris" followed. A number from the show was led by George Austin Moore in the last half, going so well it could have stood another encore. Very few of the singing juveniles in New York make the appearance Mr. Moore does, and besides, he is some strong support as a "straight man."

The "poker game" stories were again put over by Barney Bernard as a monolog. It's peculiar how everyone seems to "get" the points of this matter as well delivered by Bernard, although for the greater part it is local to Hebrews. Pietro and his accordion opened the second half. The Italian lad is also being worked too often on Sunday nights.

But after all the Winter Garden, without advertising or billing, plays to capacity every Sunday. Until that consideration changes no one will worry greatly over the shows Jule Delmar makes so much out of with the material at hand.

Rime.

FIFTH AVENUE.

(Estimated Cost of Show, \$2,750.)

A pretty short show at the Fifth Avenue this week. Monday night the closing act was on the stage by 10:15, the ninth turn of a show that commenced at 8:20, with an overture longer than usual. The Fifth Avenue is a notoriously "early" house, the audience being inclined to depart by or before eleven o'clock—preferably earlier. The regulars, therefore, will probably be satisfied this week, being regaled with a diversified bill and no dragging acts.

Four Rianos made a fast opening number, after the slow, talky start. Bogert and Nelson (New Acts) were second. Roehm's Athletic Girls scored a genuine hit with their exhibition of fencing, boxing, wrestling and bag punching.

Olive Briscoe has improved materially since her first attempt at an important place on the "big time." She uses more patter now, which, with her pleasing personality and smooth contralto voice, makes for a neat, clean turn in "one."

Florence Roberts & Co. in "The Woman Intervenes," is the class of the program. It isn't often one sees such good acting and fine stage direction in vaudeville—and no better by the best of them—if indeed there are any better. Miss Roberts' leading man, Chas. Wyngate, appeared to be suffering from a severe cold.

Little Lord Robert was given sixth place instead of next to closing, as originally programed, due to the non-arrival of his wardrobe, which necessitated his doing a singing, dancing and talking single in "one," and probable also contributed to the brevity of the program.

Ed. F. Reynard, with his unique mechanical effects at the opening and big scenic production, found an appreciative gathering for this cross-fire comedy ventriloquism. His applause was probably the strongest of the evening.

Gertrude Vanderbilt and George Moore also did well. Their work, however, is more a demonstration of violence than fineness, more especially in the comedy. Nevertheless, the acrobatic hoofing put them over.

Techow's Cats, a particularly well trained lot of felines, made an acceptable closer. *Jolo.*

UNION SQUARE.

(Estimated Cost of Show, \$2,225.)

It was a light, airy bill which the Union Square placed on parade Monday with the entertainment running chiefly to comedy. As the Union Square seldom turns them away on a Monday night nothing was thought unusual when the curtain rang up with the house about half filled. For a "big time" bill the program was a few karats shy.

Kichi Asaki, the skating Jap, who juggles the sticks and spins the top on the rollers, started the show. At first he seemed off-color, but finished up strong with the Stars and Stripes. Alfredo, a graduate of the "pop" houses, fiddled his way into popularity with the rag numbers going big. Alfredo has a rather slouchy way of wielding the resined bow, but he knows how to play.

The Langdons were in third position, playing "A Night on the Boulevards," and the first comedy act to show, had easy sailing.

May West, growing taller and stouter and with more frizzles in her top knot, was well received. Miss West isn't tearing loose the theatre foundations any more and has toned down her work considerably. Her "Good Night Nurse" song got over nicely, while the closing number, "Everybody's Ragging It Now," was enjoyed.

After "Court by Girls" (New Acts) came Phina & Co., and Picks for the first big clearup of the night. Phina has some new wardrobe since she tacked on the Hammerstein date. It helps immensely.

"Dinkelpiel's Christmas," the Geo. V. Hobart act which has weathered several seasons, proved as entertaining as of yore. The cast is one of the best ever assembled for the little Christmas story of Looie's homecoming.

Laddie Cliff was next to closing and with no conflict with any of the previous acts scored solidly. He's using "I Was There With My Camera" now and it goes big. His dancing as usual brought the desired results. Lydia and Albino closed with few walking out on them. This act gets better results in an early position.

As pictures have always been part of the battle at the Square it doesn't seem like the old place without them. *Mark.*

HAMMERSTEIN'S.

(Estimated Cost of Show, \$5,900.)

As Ching Ling Foo is playing on percentage at Hammerstein's there are no positive figures to be guided by in the estimate of the cost of the show there this week. It's a good bill, and plays nicely. There is a bad wait just before Lillian Lorraine's turn and several worse waits in it.

Miss Lorraine is held over, as Ching has been, but Ching gives an act. Miss Lorraine draws down \$1,000 weekly for showing her clothes and singing songs, a couple of which are so good it's a pity some regular "single" could not have secured them. As a turn Miss Lorraine is the best two-handed singer with a "cooch" movement who ever appeared in vaudeville.

The Chinamen in the Ching turn have discarded their hideous make ups. There are some fine acrobats in this act, although they work without any finish whatsoever, nor do they seem to strive for any. Instead of showmen they are skilled acrobatic mechanics, but manage to get their stuff over the footlights through superiority. Ching himself is the same shifty illusionist, now working his best tricks for more mystification than ever by going through the act without the big flowing robes. The kidlets, mostly girls, in the troupe aid to the picture and effect. The act is well liked and is a drawing card.

A couple of the acts held risky positions on the program, but each got over. McKay and Cantwell, way down, did very big Wednesday night before the holiday crowd. They have a new act practically for around there, and were ably assisted by "Baldy" (Crawford Pine). Their opening number,

"Everybody is Acting on Broadway," is new and nice, in lyric and melody. A bit of travesty on Ching, whom they followed, was a young riot.

Bailey, Morgan and Bailey were next to closing, but kept the house in very well with their rags, vocally and musically. Miss Morgan is still allowed to sing three songs, closing the act with one, and while this is an error of judgment, the change made in her numbers to current successes have immeasurably helped the boys, who are individual hits in the banjo, piano and violin playing.

The Exposition Four opened after intermission with their rapid changes, songs and comedy to a real success. Martinetti and Sylvester were on early with comedy acrobatics, but got laughs aplenty. La Petite Onre, a girl in a red union suit, is the centre of a starlight bicycle turn with a new trick for the finish. The act seemed important enough for a better spot. The Rolandow Brothers, a strong act, closed the show. Brent Hayes, "Fixing the Furnace," Ward and Curran, and Maurice and Florence Walton are under New Acts. *Stms.*

AMERICAN

With the bells of New Year's Eve still ringing in one's ears and the glare of the bright lights dazzling the eyes, not to mention a hundred other things to be considered, the American show the first half appeared normal. The usual lack of a big comedy number was felt in the first half appeared normal. The usual lack of strength with the after-intermission portion. The audience must have been affected by the New Year's Eve thing, for they did not grow enthusiastic over anyone and were about divided over three or four of the leaders. The roof caught a big over flow from the down stairs theatre, and a very good sized audience was on hand.

The Van Dykes, man and woman, started the show with some cartoon work that is amusing and interesting to a degree. The act should be cut from three to five minutes at the jump. The man using Bud Fisher's idea of drawing someone in the audience gets a little comedy for the turn. The finished work of the couple from the rear of the house appears to be much better than is usually shown by rapid sketch artists. Brown shoes to match the woman's gown would carry out the dressing scheme a bit better.

Hibbert and Kennedy, New Acts, "No. 2" finished strongly on their dancing.

Jenkins and Covert have a hodge podge sort of sketch with very little sense. For the most part it consists of both trying to talk at the same time. The man appears to be a good light comedian and every now and then sends over a real telling laugh. The couple are capable and should look around for a vehicle of some kind that would advance them. The present routine (or sketch, as the program is pleased to call it) carries the "good for small time only" label. Chappel, Milano and Converse, (New Acts) offered a high class singing specialty "No. 4" and were successful.

"Big Jim" (he's a bear) closed the first half and was right at home. This is a corking animal offering. "Big Jim" goes about his business as though he knew

what he was doing and performs his stunts with an evident enjoyment that is a pleasure to watch. The trainer is a good showman and sells the stuff for all that it is worth. The house had a lot of fun with the wrestling finish, which, with a little working up, should become as big a laugh as Berzac's unriddable mule bit.

Anderson and Goines playing a return did very well, catching applause and laughs all through the running. The act remains without change.

"The Trainer" is the sketch which played the big time under the title of "The Little Stranger." It is being played with just as good a cast as when in the larger houses and is a very good little bit of entertainment. A couple of the principals are from last season's cast. Josephine Davise assisted by Billy Geller (New Acts). Three Friels closed the show with some neat work on the trampoline and also the floor. *Dash.*

8-COLOR PHOTOGRAPHY.

Paris, Dec. 23.

The three-color process of photography has been applied to moving picture films by the firm of L. Gaumont, and at a private demonstration given to which VARIETY's representative was invited, the method was explained.

Three pictures of the same subject are taken at the same time, being photographed through different colored screens, and the three films are then super-imposed.

Thus, when the light is shown through the combined films the actual tints of the natural picture are faithfully reproduced. The size of the cinematographic pictures is one-quarter that of the ordinary film, and the rolls are therefore shorter.

At the private view flowers and landscape photography were principally shown, and such perfection in reproducing the colors of nature has never previously been seen.

It is possible that the new invention may be sent out as a vaudeville act, and inquiries have already been received for two large halls in London. It is understood \$625 is asked.

The pictures have a stereoscopic effect not yet obtained in the ordinary cinema films.

It's pretty tough when even a manager's son gets wise to him.

Somebody asked Doc Steiner for the table of sterling exchange. Doc repeated it correctly and said he knew all the tables in the school arithmetic. "I'll bet you can't repeat the table of liquid measures," offered one. "Sure, I can," protested Doc. "Two ponies make a drink. Two drinks make a nip. Two nips make a split. Two splits make a pint. Two pints make a quart and a quart and \$1.50 make a magnum."

R. R. VICTIM, LEW WILSON?

Perth Amboy, N. J., Jan. 2.

The mangled body picked up near here beside the Pennsylvania Railroad track is believed to be that of Lew Wilson, a wire-walker from Zanesville, O.

Letters were found in his possession apparently from his wife in the Ohio city. It is supposed that the victim fell from a west-bound train.

BILLS NEXT WEEK (January 6)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

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

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Leew." Leeward Low Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Barn." Freeman Bernstein (New York)—"Glan." James Glaney (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodgins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." C. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Cea." Consolidated Booking Office (Milwaukee, Shady, Moss & Brill, Cunningham & Fitzgerald Circuits).

New York.
HAMMERSTEIN'S (ubo)
Frank Tinney
"The System"
Ching Ling Foo
"Honey Girls"
"Visions of Art"
Andy Rice
Benn Linn
Gregoria-Milma Co
Al Edwards
UNION SQ (ubo)
Belle Blanchard
Mr. & Mrs. G. Crane
Grant & Hoag
Crouch & Welch
Chas. Drew Co
De Koe Trio
Dare Bros
Sweeney & McMullen
Adeleide Herman
Ambrose & Frehan
COLONIAL (ubo)
Eva Tanguay
May Tully Co
Kelly & Pollock
Nina Morris Co
Losano Trio
Romana & Briglio
Correll & Gillette
Marlo 8
ALHAMBRA (ubo)
Bertha Kalisch Co
Hunt & Simpson
Mack & Orth
Bixley & Lerner
Cartmell & Harris
3 Dolce Sis
4 Athletes
Sully Family
Madge Matland
H. T. McConnell
3 Gladdenbacks
BRONX (ubo)
Olga Petrova
Kathryn Kipper Co
Vanderbilt & Moore
Conroy & LeMaire
Mack & Walker
Adolph Zink
Bradna & Derrick
Rae Fenton & Lads
S. Miller Kent
Mr. & Mrs. Murphy
Cunningham & Marion
Sutton Mc & Sutton
FIFTH AVE (ubo)
Maurice & Walton
Mayhew & Taylor
Zelda Sears Co
McKay & Cantwell
Frosini
Burley & Burley
Harry DeCoe
Redford & Winchester
Clara Inge
Les Gougats
PLAZA (loew)
Leighner & Jordan
Dane Bros
(3 to fill)
2d half
Robln
Gertrude Dunlop
Whitely & Plicks
Chas R Sweet
(1 to fill)
YORKVILLE (loew)
Brown & Small
Shirley & Kessler
Bessie Burt Co
Bell Boy 3
Van Cleve D & Pets
2d half
Richards & Montrose
Weber & Wilson
"Passenger Wreck"
Telegraph 4
7 Belfords
GREILEY (loew)
Harry Cutler
"Village Choir"
Fiddler & Shelton
Frank Mills Players
Broughton & Turner
Williams & Williams
(2 to fill)
2d half
Gilden Sis
Carey & Elliott
Howard & Linder
Hal Merritt
Elita Proc Otis Co
Guy Bartlett 3
Clark 3
(1 to fill)
NATIONAL (loew)
Roltaire
Lawrence & Turner
"Models De Luxe"
Carey & Elliott
"Passenger Wreck"
Sansone & Della
Newell & Most
"Big Jim"
Uno Bradley
Hornor Bros Co
Pringle & Allen
Romano Bros
(1 to fill)
LINCOLN (loew)
Tom Hackett
Hilbert & Kennedy
Jenkins & Covert
Barnes & Robinson
"Big Jim"
(1 to fill)
2d half
Brent Hayes
Burns & Una
Boston Comedy 4
Hanson & Clifton
(2 to fill)
DELANEY (loew)
Newell & Most
Seymour & Robinson
Lee Tong Foo
Hornor Bros Co
Jimmy Britt
Hanson & Clifton
(2 to fill)
2d half
Roltaire
"Village Choir"
McClaud & Roberts
Mina Brisson Co
Jimmy Britt
Sansone & Della
(2 to fill)
GRAND (loew)
Jules Levy Fam
Manny & Roberts
De Lisle & Vernon
Yamamoto Bros
(2 to fill)
2d half
Claude Rauf
Van & Rinehart
Leighner & Jordan
Brown & Small
W. E. Brownlag
8 Tommy Dances
SEVENTH (loew)
Geo Murphy
Harry Mayo
Harlan Knight Co
Uno Bradley
Clark Trio
(1 to fill)
2d half
Golden & West
"Day at Circus"
Cadets De Gascoyne
Jenkins & Covert
Hurst & Hurst
(1 to fill)
AMERICAN (loew)
Claude Rauf
"Day at Circus"
Richards & Montrose
Leap Year Girls
Broughton & Turner
Dane Bros
(1 to fill)
Brooklyn.
BUSHWICK (ubo)
Virginia Harned Co
Lillian Shaw
"Dinkelspiel's Xmas"
Brenner & Radcliffe
Ward & Curran
Laddie Cliff
Lamb's Mannikins
Palace 4
Techow's Cats
ORPHEUM (ubo)
Grace La Rue Co
Harry Woodruff Co
Morton & Glass
Travilla Bros
Hoey & Lee
Leonard & Russell
Joe Jackson
Bliss City 4
Kirksmith Sis
Bird Millman 3
Bartholdi's Birds
BIJOU (loew)
Gilden Sis
Guy Bartlett 3
Willie & Jon Barrows
Sa-Midgely Co
Chas R. Sweet
Romano Bros
(1 to fill)
2d half
Hilbert & Kennedy
Rhodes & Crampton
Jim Reynolds
Harlan Knight Co
Lee Tong Foo
Seymour & Robinson
(1 to fill)
SHUBERT (loew)
Jim Reynolds
Carter & Bluford
McClaud & Roberts
Elita Proc Otis Co
Klein B & Shall
3 Friels
(1 to fill)
2d half
Lawrence & Fanner
"Models De Luxe"
Willie & Joe Barrows
Harry English Co
Deltorel & Gilsand
(2 to fill)
FULTON (loew)
Golden & West
Pringle & Allen
Hall Merritt
Mina Harrison Co
Hurst & Hurst
Duffin-Redcap Tr
2d half
Geo Murphy
Carter & Bluford
Van Cleve D & Pete
"Son of Solomon"
Harry Mayo
3 Friels
COLUMBIA (loew)
Walter James
"Redemption"
Carson & Farnum
(3 to fill)
2d half
Jules Levy Fam
2 Clarks
Shriner & Pearl
(2 to fill)
JONES (loew)
Robin
Dorothy Meuthier
Friedland & Clark
Van & Rinehart
2d half
Harry Thriller
(3 to fill)
LIBERTY (loew)
Mr. & Mrs. Thorne
Deltorel & Gilsand
(3 to fill)
2d half
Jack Allman
Fiddler & Shelton
"The Way Out"
Harry Leander Co
(1 to fill)
Bayonne, N. J.
LYCEUM (loew)
Herbert Mann
Bob Archer Co
Rhodes & Crampton
Whiteside & Plicks
2d half
Friedland & Clark
Barnes & Robinson
Force & Williams
(1 to fill)
Atlantic City.
SAVOY (ubo)
Grace Haas
Bita Bryan Co
Fred Dupres
Smith V & Klunen
Richards & Kyle
Sprague & McNeece
Inza & Lorrella
Billings, Mont.
ACME (sc)
(Jan 8-9)
Jack Ark
Beale LeCount
"Night in Park"
Borden & Shannon
Rud Snyder
Heuman 3
Boston.
ORPHEUM (loew)
Raymonde
Chappelle, Mel & Con
Wm Flamen Co
Marie LeVarr
"Vacation Days"
Brady & Mahoney
Em Francis & Arabs
(1 to fill)
2d half
Derkin's Animals
Loew & Edwards
"Vacation Days"
Jerge & Hamilton
James F O'Reilly
Em Francis & Arabs
Guy Bros
Buffalo.
SHEA'S (ubo)
Moore & Littlefield
The Helma
Cooper & Robinson
Lambert
Tommy Dancers
(3 to fill)
Brooklyn, Mass.
DELANEY (loew)
Richard Millroy Co
Brooks & Harris
2d half
Raymonde
Telegraph 4
"Trap Santa Claus"
Butte.
EMPRESS (sc)
Reuben Simms
Floyd Mack
Hobson & Mabelle
Bobby Pandur & Bro
"Suburban Winner"
Calgary, Can.
EMPIRE
(Opens Thurs. Mat)
7 Trisling Violets
Moore's Rab Boys
Golding & Keating
Craig & Williams
Marr & Evans
Chicago.
MAJESTIC
Nance O'Neill Co
Tempest & Ten
Ellmore & Williams
Gautier's Toyshop
Franklyn Ardell Co
McIntyre & Hart
Georgette 3
Davine & Williams
Doc O'Neill
PALACE
Harry Bulger Co
"Indian Romance"
Cliff Gordon
Grace Cameron
5 Girls
Kimberly & Mohr
Wonder Kettle
Van Hoven
Great Bertische
EMPRESS (sc)
(Open Sun Mat)
Stith & Garner
Ward Sis
Mr. & Mrs. Caulfield
Nell McKinley
"Rose of Mexico"
LINDEN
Frees Bros
Wolf & Zabella
Lewingwell & Myers
Gross & Jackson
Kelso Bros
2d half
Kirk & Fogarty
Harry Bestry
Wanser & Palmer
Grace Darnley
Spaghettil & Joke
Cincinnati, O.
KEITH'S (ubo)
(Open Sun Mat)
Jessie Busley Co
Gould & Ashlyn
J C Nugent
8 Berlin Madcaps
Ella Ruegger
Kaufman Bros
Tom Davis 3
Bouncing Pattersons
ORPHEUM
(Opens Sun Mat)
Lasky's Hoboes
Maggie & Kerry
Chas Loder Co
Karl
Scanlon & Press
John De Mat
Berry & Nelson
Cleveland.
HIPODROME (ubo)
"In Barracks"
Scott & Keane
Conroy & Divers
Rube Dickinson
Ioleen Sis
(3 to fill)
Dallas.
MAJESTIC (inter)
3 Escardos
John T. Murry
Uroane & De'osta
Tom & Stac More
Lewis & Dody
Ed Elondell Co
Konerly Bros
Percy Waram Co
Davenport, Ia.
AMERICAN
(Opens Mon Mat)
Warren & Francis
Ching Ling Foo
Beth La Mar
Al Leonhardt
Denver.
ORPHEUM
Jas J Morton
"California"
Nonette
D Young & Sis
Delmar & Dwyer
Meridith & Snozer
Feltz & Barry
EMPRESS (sc)
(Open Sun Mat)
Marselles
Fred Morton
McClain & Mack
Cathryn Challoner Co
McGinnis Bros
Prince Florio
Des Moines.
ORPHEUM
Mason Keeler Co
Howard
George Watt
Nellie Nichols
Claudius & Scarlet
Great Tornado
Edwin George
Detroit.
TEMPLE (ubo)
Irene Franklin
Sammy Watson
Patsy Doyle
Paul Kleist
Davis & Walker
Ed Wynn
3 Jostety Bros
John P Wade
Fall River, Mass.
PURITAN (loew)
Jerg & Hamilton
Derkin's Animals
Chappelle Mel & Con
(One to fill)
ACADEMY (loew)
Loew & Edwards
W E Browning
"Trapping Santa Claus"
(One to fill)
(2d half)
Delaphone
Richard Millroy Co
Brady & Mahoney
(One to fill)
Harford, Conn.
POLI'S (ubo)
Bell Family
Applo 3
Madden & Fitzpatrick
McKette & Claire
Georgette 3
Davine & Williams
Doc O'Neill
Heboken, N. J.
LYRIC (loew)
Harry Leander Co
Corey & Riley
Gertrude Dunlop
Colonel Fred
(One to fill)
(2d half)
Caron & Farnum
Harry Cutler
"Redemption"
Lawrence Sis
4 Mus Kleisses
NEW AMSTERDAM
Cabaret Review
Moore & Davey
Jane Madison Co
Alma Fern
Don & O'Neal
Holman Bros
Philadelphia.
KEITH'S (ubo)
"Drums of Oude"
McMahon & Chapelle
Morgan, Bailey & M
Four Cliftons
Merlin
Empire Comedy 4
Cassell's Dogs
Thomas & Hall
Aerial Weavers
BIJOU (ubo)
Cooley McBride & Milo
Grat State Fair
Devitt & Duval
Harry Tauda
(Two to fill)
PALACE
Mile Onri Co
Mile Du Croix
"Dance of the Viols"
Howling Derivshas
Fraily & Putnam
Washburn's Leopards
(Two to fill)
Pittsburgh.
GRAND (ubo)
"In the Barracks"
Wm H Thompson Co
Jee Welch
Lloyd & Whitehouse
Conlin S & Carr
3 Dixon Sis
Boudin Bros
(2 to fill)
HARRIS
Bobker Arabs
Bruce Duffet Co
Bigelow Cam & Ray
4 Sixteen Girls
James & Francis
Young Bro's
Valentine Vox Jr
Portland, Me.
PORTLAND (ubo)
Hylda Collins Co
Locket & Shears
Chas Bartholomew
Kalma Co
Ward & Melody Maids
Portland, Ore.
EMPRESS (sc)
The Embos
"Quaker Girls"
Ed & M Foster
The Mozarts
John Neff
"Fun at Sea"
PANTAGES
Surfbathers
Libonati
Sherburn & Montgomery
Killian & Moore
Bailey's Dogs
Providence.
KEITH'S (ubo)
Hazel Weston Co
Roehma Ath Girls
La Tosca
Raymond & Caverly
Maxim's Models
Moller Stanley
Paision & Goldie
J & E Dooley
Minneapolis.
UNIQUE (sc)
Knapp & Cornalla
Hilda Gylder
Nat Carr Co
Wallace Calvin
Romany Opera Co
Montreal.
ORPHEUM (ubo)
"Happy Ever After"
Johnson & Kerr
Lyons & Yocco
Klutiungs Animals
Earl & Curtis
Marie Fenton
New Orleans.
PURITAN (loew)
Sydney Drew Co
W C Fields
Landore Circus
Lew Sully
Rac Ball
Sharp & Turek
Ryan Bros
HIPODROME
Clarks Animals
Gen Gomez
Black & Black
Raymond & Hess
Hayes & Hayes
Will Cushman
(1 to fill)
New Rochelle.
LOEW (loew)
Lucciana Luc
"Son of Solomon"
(One to fill)
(2d half)
Ralph Connors
Kiel B & Shall
Sa Midgely Co
Oakland.
ORPHEUM
Nip & Tuck
Horton & Blanchard
Galloway-Kaufman Co
Clark & Hamilton
Heath & Raymond
Cressey & Dayne
Standish Sis
3 Hassans
PANTAGES
(Open Sun Mat)
Cabaret Review
Moore & Davey
Jane Madison Co
Alma Fern
Don & O'Neal
Holman Bros
Philadelphia.
KEITH'S (ubo)
"Drums of Oude"
McMahon & Chapelle
Morgan, Bailey & M
Four Cliftons
Merlin
Empire Comedy 4
Cassell's Dogs
Thomas & Hall
Aerial Weavers
BIJOU (ubo)
Cooley McBride & Milo
Grat State Fair
Devitt & Duval
Harry Tauda
(Two to fill)
PALACE
Mile Onri Co
Mile Du Croix
"Dance of the Viols"
Howling Derivshas
Fraily & Putnam
Washburn's Leopards
(Two to fill)
Pittsburgh.
GRAND (ubo)
"In the Barracks"
Wm H Thompson Co
Jee Welch
Lloyd & Whitehouse
Conlin S & Carr
3 Dixon Sis
Boudin Bros
(2 to fill)
HARRIS
Bobker Arabs
Bruce Duffet Co
Bigelow Cam & Ray
4 Sixteen Girls
James & Francis
Young Bro's
Valentine Vox Jr
Portland, Me.
PORTLAND (ubo)
Hylda Collins Co
Locket & Shears
Chas Bartholomew
Kalma Co
Ward & Melody Maids
Portland, Ore.
EMPRESS (sc)
The Embos
"Quaker Girls"
Ed & M Foster
The Mozarts
John Neff
"Fun at Sea"
PANTAGES
Surfbathers
Libonati
Sherburn & Montgomery
Killian & Moore
Bailey's Dogs
Providence.
KEITH'S (ubo)
Hazel Weston Co
Roehma Ath Girls
La Tosca
Raymond & Caverly
Maxim's Models
Moller Stanley
Paision & Goldie
J & E Dooley

Terre Haute, Ind.
VARIETIES (wva)
"In Old N Y"
Great Libby
Barret & Earl
3 Troubadours
Kuma Jape
2d half
Weston Sis
Patterson & West
4 Roaders
Whittier Ince Co
"Doctor's Dilemma"
Vancouver, B. C.
ORPHEUM (sc)
Lee Jardy
Pierce & Malzee
Moore & Elliott
Campbell & McDonald
Grant Gardin
Nick's Skating Girls
PANTAGES
6 Abdallahs
4 Burns Sis
Josh Dale
Melnotte La Noi Tr
Dugan & Raymond
Alice Teddy
Victoria, B. C.
EMPRESS (sc)
Lola Paulach
Gilbert Loee
Leonard & Meredith
Marie Stoddard
Les Adlers
Winnipeg.
EMPRESS (sc)
(Open Sun Mat)
The Cliers
Morrison & Hanlon
J K Emmett Co
Mamie Fleming
San Francisco.
EMPRESS (sc)
(Open Sun Mat)
Jacobs' Dogs
Virginia Grant
Pauline Fletcher Co
Don Carney
"Fun in Cabaret"
PANTAGES
(Open Sun Mat)
Tas Van Diemanns
5 Dalys
Nevins & Gordon
Ponts & Christopher
Tibbers Seals.
St. Paul.
EMPRESS (sc)
(Open Sun Mat)
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Loja Troupe
Seattle.
EMPRESS (sc)
Manning Sisters
Great Western Co
DeLand Carr Co
Lucille Savoy
James J Corbett
Patty Bros
PANTAGES
Dr Cook
Golden Russian Tr
Cameron & O'Connor
Blina Gardner
Cliff Dean Co
Mardo 8
Spokane.
EMPRESS (sc)
Nelson & Floye
Lawrence & Edwards
Frances Clare Co
De Michelle Bros
Four Lukens
PANTAGES
(Open Sun Mat)
Hipp & Napoleon
Daley Harcourt
J C Walker Co
Beck & Henny
Del Baily & Jap
Paris.
ALHAMBRA
(Jan 1-15)
Keeley Brothers
Footitt & 3 Sons
Werner-Amoros Tr
Rich Havemann's
Lions
Rebia
6 Colbergs
Pichel & Scale
Racko & Partner
Tillers Ballet
San Francisco.
ORPHEUM
Constance Crawley Co
Harvey Family
Chris Richards
Merrill & Otto
Hopkins & Artell
Winona Winter
Walter O Kelly
Schmidt
Mr & Mrs Barry
San Francisco.
GRAND (ubo)
"Apple of Paris"
Rosen & Beal
Brown H & Brown
Barley's Dogs
Phina & Plicks
Gypsy Queen
John Higgins
Sullivan & Bartling
Tacoma, Wash.
EMPRESS (sc)
3 Alex
Harry Sauber
"I Died"
Hiele & Gerard
Loe Lawson
Karno Comedy Co
PANTAGES
English Ballet
Murray K Hill
Janet Loudon Co
T & Edith Almond
Rice, Bel & Baldwin
Portland, Ore.
EMPRESS (sc)
The Embos
"Quaker Girls"
Ed & M Foster
The Mozarts
John Neff
"Fun at Sea"
PANTAGES
Surfbathers
Libonati
Sherburn & Montgomery
Killian & Moore
Bailey's Dogs
Providence.
KEITH'S (ubo)
Hazel Weston Co
Roehma Ath Girls
La Tosca
Raymond & Caverly
Maxim's Models
Moller Stanley
Paision & Goldie
J & E Dooley

SHOWS NEXT WEEK.

NEW YORK.

"A GOOD LITTLE DEVIL"—Republic (Jan 8).
"ALBI BILL"—Weber's (2d week).
ALL FOR THE LADIES (Sam Bernard)—
Lyric (2d week).
"BELLA DONNA" (Nasimova)—Wallack's
(9th week).
"BLACKBIRDS" (Laura Hope Crews and H.
B. Warner)—Lyceum (Jan. 6).
"BROADWAY JONES" (Geo. M. Cohan)—Co-
han's (16th week).
"BROADWAY TO PARIS" (Gertrude Hoff-
mann)—Winter Garden (8th week).
"CHEER UP"—Harris (2d week).
"EVA"—New Amsterdam (2d week).
"FANNY'S FIRST PLAY"—Comedy (17th
week).
"FINE FEATHERS"—Astor (Jan. 7).
"HAWTHORNE, U. S. A." (Douglas Fair-
banks)—Grand O. H.
"JOSEPH AND HIS BROTHERN"—Century
(Jan. 11).
"LITTLE WOMEN"—Playhouse (13th week).
"MILESTONES"—Liberty (17th week).

OBITUARY

New Orleans, Jan. 2.

Adolph Gotch, brother of the wrestling champion, fell out of a bath tub in a local apartment house, breaking his neck and dying almost immediately. Adolph was a wrestler also, and had appeared in southern small time vaudeville theatres.

New Orleans, Jan. 2.

Alexis Scafar, of Scafar's Dogs and Monkeys, dropped dead on the stage of the Capital theatre, Baton Rouge, Sunday evening, while going through his performance. He was fifty years old and a native of Tampa, Fla.

Mrs. Charlotte Adler, wife of Bernie Adler, the song writer, died Dec. 15 in Chicago.

William Green, 100 years old, at one time a theatrical manager, died Dec. 24 in Vincennes, Ind. He was that city's oldest inhabitant at the time of his demise.

George H. Mattison, aged 76 years, father of Mabel Robinson (Barnes and Robinson), died Dec. 23 in San Bernardino, Cal.

Ernest Louis Buckley, father of Louise Buckley, died Dec. 26 in Detroit. Miss Buckley lost her mother Aug. 31 last.

Mrs. Clara Pemberton Wylie, wife of William Allen Wylie, who for 35 years played vaudeville under the name of Wylie and Sanford, died in Milford, Mass., Dec. 13. Both the deceased and her husband retired from stage work five years ago. Mrs. Wylie was known as "Aunt Doshy," which character she played many years ago in "Way Down East." She was 55 years old and was married Aug. 7, 1877.

James McDonough, formerly with Guy Bros. Minstrels, died Dec. 27 of tuberculosis, at his home in Wallingford, Conn. The deceased was 27 years of age.

Billy Carter, the old-time minstrel, died Dec. 27 at his home, 1902 Pacific street, Brooklyn. He was 82 years of age and left a widow in destitute circumstances.

San Francisco, Jan. 2.

William Thomas, aged forty-three years, and well known in the vaudeville profession, died Dec. 26 at the City and County Hospital of dropsy, from which he had been a sufferer for nearly a year. At one time he was a member of the variety team of Thomas and Quinn, and later on was the team mate of Hart Fuller, brother of the late George Fuller Golden. Thomas is reported to be survived by relatives in Philadelphia.

John E. Brady, father of Joseph Brady (Brady and Mahoney) died Dec. 26 at his home in Brooklyn, aged fifty-five. Deceased is survived by a wife and six children.

Circus Man Shot.

New Orleans, Jan. 2.

J. F. Calkins, president of the Comet Amusement Co., which operates several small circuses, was shot and seriously wounded at Winnfield, La., by A. D. Carter, an advertising agent with the company.

Carter had been drinking and Calkins reprimanded him. He became incensed and opened fire on Calkins.

FIXING "SUN DODGERS."

Boston, Jan. 2.

Gus Sohlke will fix up "The Sun Dodgers," starting where Ned Wayburn left off, before the latter "walked out" last week, as the opening day for the reorganized company with Northworth and Bayes at the Shubert was close by.

The show is doing big business here, and could remain longer, but must leave Saturday. It opens at the American Music Hall, Chicago, next Tuesday night.

The "Automat" scene has been taken out. Boston and the country do not know the slide-the-food place. Miss Bayes and Mr. Northworth are singing "Normandy" with Geo. Monroe and Harry Fisher doing the same bit during the number as Weber and Fields did when the couple sang it at the Music Hall, New York.

SPOILING MUSICAL DIRECTOR.

If the orchestra at the Winter Garden isn't careful, it will spoil Max Hoffmann's value to a musical comedy. Mr. Hoffman is leading the large body of musicians nightly. Christmas Day they presented him with a silvered umbrella.

Musical directors who receive presents from the men under them are very rare. The Hoffmann token of regard is the first reported from an orchestra to a leader in ever so long—and Max isn't the easiest wielder of the baton in the world either, but away from his stand, he's human.



PERUGINI AS CHORUS

In "THE YELLOW JACKET"
 Sketched by Willard Holcombe's boy, Wynne, receipts.

SHOWS NEXT WEEK

(Continued from page 31.)

"NEVER SAY DIE" (Wm. Collier)—48th St. (9th week).
 "OH, OH! DELPHINE"—Knickerbocker (15th week).
 "PEG O' MY HEART"—Cort (4th week).
 "PETER PAN" (Maude Adams)—Empire (3d week).
 "RACKETTY PACKETTY HOUSE"—Century (3d week).
 "RUTHERFORD AND SON" (Norman McClann)—Little (3d week).
 REPERTOIRE (Annie Russell)—39th Street (9th week).
 SPOONER STOCK—Metropolis (72d week).
 "STOP! THIEF"—Gaiety (3d week).
 "THE ARGYLE CASE" (Robert Hilliard)—Criterion (3d week).
 "THE BIRD OF PARADISE"—West End.
 "THE CONSPIRACY"—Garrick (3d week).
 "THE FIREFLY" (Emma Trentini)—Casino (8th week).
 "THE HIGH ROAD" (Mrs. Fiske)—Hudson (8th week).
 "THE LADY OF THE SLIPPER"—Globe (11th week).
 "THE WHIP"—Manhattan (7th week).
 "THE YELLOW JACKET"—Fulton (10th week).
 "TURANDOT"—Elliott (1st week).
 "UNDER MANY FLAGS"—Hippodrome (19th week).
 "WAY DOWN EAST"—Broadway.
 WEBER AND FIELDS—Music Hall (8th week).
 "WITHIN THE LAW"—Eltinge (18th week).
 "YEARS OF DISCRETION"—Belasco (3d week).
 ZIEGFELD'S "FOLLIES"—Moulin Rouge (12th week).

CHICAGO.

"PINAFLORE" (Sothern-Marlowe)—Garrick (1st week).
 "THE PINK LADY"—Colonial (3d week).
 "FRIVOLOUS GERALDINE"—Olympic (3d week).
 "BOUGHT AND PAID FOR"—Princess (11th week).
 "EXCEEDING THE SPEED LIMIT" (Carter De Haven)—Cohan's G. O. H. (3d week).
 "THE GIRL AT THE GATE"—La Salle (18th week).
 "THE COUNT OF LUXEMBURG"—Illinois (3d week).
 "THE SUN DODGERS"—American M. H. (2d week).
 "OUR WIVES" (Henry Kolker)—Cort (3d week).
 "PRIMROSE"—Blackstone (1st week).
 "ELEVATING A HUSBAND" (Louis Mann)—C. O. H. (3d week).
 "BLINDNESS OF VIRTUE"—Studebaker (3d week).
 "THE ATTACK"—Power's (1st week).
 "THE DIV-ACE"—(Maclyn Arbuckle)—McVicker's (1st week).

PHILADELPHIA.

"MIND THE PAINT GIRL" (Billie Burke)—Broad.
 "GARDEN OF ALLAH"—Forrest.
 "THE RAINBOW" (Henry Miller)—Garrick.
 "THE QUAKER GIRL"—Chestnut St. Opera House.
 "BOUGHT AND PAID FOR"—Adelphi.
 "SOMEWHERE ELSE"—Lyric.
 "THE POOR LITTLE RICH GIRL"—Walnut.
 "ALMA, WHERE DO YOU LIVE?"—Grand Opera House.
 "WHY SMITH LEFT HOME"—Chestnut St. Stock.
 "WHEN KNIGHTHOOD WAS IN FLOWER"—American Stock.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum).—Black face has the call this week at this theatre where McIntyre and Heath are offering three of their best sketches, assisted by Otto T. Johnstone. They have drawn big crowds to the Monroe street playhouse. Daisy Jerome, who has some neat character songs, and does them well, is another point of interest in the bill and Carl McCullough, who last week was at the Willard, gave his monolog with excellent results and got away with a sound hit. Bird songs as whistled by Charles Kellogg, the California naturalist, offered a contrast and a novelty and what with the unique stage settings and all the act scored distinctly. Maskelyne & Devant's "The Window of Apparitions" was another novelty in the bill which excited some little interest and won applause. Newbold & Cribbin, who had their third place, offered diverting songs and impersonations, and the Curzon Sisters, closed the bill with their well known specialty. Al Von Tilzer sang some of his best songs and had the audiences whistling some of the better known ones, as he played the choruses. McIntyre & Groves opened the bill with "On Father's Train." Tuesday night there was a special midnight performance where the regular bill was augmented by a glee club from the University of Chicago. A big electric sign, draped in flags, flashed the season's greeting as the audience, which filled the theatre from top to bottom, arose and stood on its feet in honor of the national anthem. Wynn.

PALACE MUSIC HALL (Mort H. Singer, mgr.; Orpheum Circuit).—When Irene Franklin comes to town there is always a rush to hear her, for she brings new songs and has new characterizations each time, and she always is worth while. By many she is considered the most finished and charming actress of the two-a-day sort on the American stage. Her presence in the bill in this house this week makes it notable. She offers several very good new songs, but she is not allowed to get away without offering some of her old ones, and on Monday afternoon she was called back for several of the old favorites. She did the wistful girl who wanted to be a janitor's child and also the Child's waitress, after she had been applauded vociferously. Bert Green, at the piano, did his share to make the entertainment worth while. The act went big, as it always does. Two recruits from musical comedy held the spot light for a time and offered good singing stunts. Alma Youlin is known in Chicago and she sings well. She offered a repertoire of interesting ballads and popular songs and was rewarded with generous applause. Arthur Deagon, the other musical comedy recruit gave his songs with vim and vigor and had his audience with him all the way through. William H. Thompson, who is always standard and staple, gave his sketch, "An Object Lesson," and won close attention. John E. Henshaw and Grace Avery found favor in "Strangers in a Strange Flat" and the Reiss Brothers, dapper and quick in songs and dances, were received with enthusiasm. Richard Wally, the juggler and billiardist, opened the bill and Howard's Shetland ponies brought it to a close. Next week Harry Bulger and his company will be the chief attraction in this house. The week has been marked by large audiences and the New Year holiday with its three performances added materially to the Reed.

WILLARD (Jones Linick & Schaefer, mgrs.; W. M. V. A.).—Carl McCullough headlined for the last half of last week and went very well. He has a suave and smooth manner and he ingratiates himself with his audiences in a short time. O'Rilla Harbee and her company presented a riotous sketch called "A Stronuous Daisy," in which she sharpened a knife on her arm and did other such artistic stunts. Miss Harbee has talent and energy, and it is a pity she should use it to so little advantage to herself and her audiences. She got many laughs, though. Van Alstyne and his company of singers gave pleasure with new songs and old, and they were received with much warmth. When Mr. Van Alstyne sat at the piano and played the choruses of some of his old successes, he hit the heart of the audience at once. He has three singers with him, and they acquit themselves with some little credit. The Paulham team, playing basketball on bicycles, had the people on the edges of their seats for some little time. They have a clean and diverting act, in which skill counts, and they made good. The La Tell brothers, who do hand balancing, opened the bill. The picture shown was by Pathe and one of those trick affairs in which motion picture magic was demonstrated. It was clearly photographed and mildly diverting. This theater has an orchestra under the direction of P. Swenningson which adds to the effectiveness of the show.

CASINO (M. B. Schlesinger, mgr.; W. M. V. A.).—The bill for the last half week Dec. 23 contained several good acts. Murray Bennett was topdrier and deserved the place. His was the only act that really had the rather cold audience in any sort of humor. He told some of his old yarns and a few of the new. Dena Cooper and Co. were seen in a sketch which was melodramatic, piled on melodrama, and the death fall at the close elicited a roar of laughter, far from what the players desired. Roger's Troublesome Kids, who appear in a schoolroom act, revealed a number of old jokes, but interlarded them with some that are new, and the act went well. Clark and Devereaux, who sing and dance, have a neat act, received politely, and De Velda and Zelds have a turn in which acrobatic feats are numerous and in which several good points are reached. Pictures for this house were furnished by Spoor and "A Girl's Bravery" (Lubin) was full of interest. The picture is melodramatic, but well acted. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Saubert's).—Last week of the Kellerman-De Angelis vaudeville bill. Moderate business.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera Company in repertoire.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—Last week of "The Convent."

CHICAGO OPERA HOUSE (George A. Kingsbury, mgr.; K. & E.).—Louis Mann meeting with some little success in "Elevating a Husband."

GRAND (Harry Riddings, mgr.; K. & E.).—

"Exceeding the Speed Limit," lively farce with music, doing good business. Carter De Haven and Elizabeth Murray featured.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"The Pink Lady" playing return en-

Miss ADA REEVE

IN AMERICA

New York Address, care MARTIN BECK, Esq.
PUTNAM BUILDING N. Y.

London Address, care WILL COLLINS, Esq.
BROADMEAD HOUSE
PANTON STREET LONDON, S. W.

Harry Glyn

London's Refined Versatile Entertainer

Playing Indefinitely at
PORTOLA-LOUVRE, SAN FRANCISCO

engagement with the original company. Opened Sunday night to good house.

CORT (U. J. Hermann, mgr.; ind.).—"Our Wives," new play with Henry Kolker as the star, jogging along fairly well.

FINE ARTS (Arthur Bissell, mgr.; ind.).—Irish Players in repertoire.

GARRICK (Asher Levy, mgr.; Shubert's).—Gilbert & Sullivan Festival company in "The Mikado." Engagement unusually successful.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—Kitty Gordon in "The Enchantress" playing to good business. The show has pleased.

LA SALLE (Harry Askin, mgr.; ind.).—"The Girl at the Gate" still proving of interest to the public. Nearing 200th performance.

McVICKER'S (George Warren, mgr.; K. & E.).—"The Round Up," with Maclyn Arbuckle, holiday magnet.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—Joe Howard's "Frisolous Geraldine" undergoing process of transformation. Jury is still out on this production.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—Mme. Simone in "The Return from Jerusalem." Interesting play that has caused much discussion.

PRINCESS (Will Singer, mgr.; Brady & Shubert's).—"Bought and Paid For" playing along at a good rate.

STUDEBAKER—"The Blindness of Virtue" steadily growing in favor and financial returns.

CROWN (Arthur Spink, mgr.; S. & H.).—"A Grain of Dust" with Vaughan Glaser.

GREAT NORTHERN HIPPODROME (A. H. Talbot, mgr.; ind.).—Big bill of vaudeville and circus acts.

IMPERIAL (Joseph Pilgrim, mgr.; Klimt & Gazzolo).—Traveling company in "The Rosary."

NATIONAL (John Barrett, mgr.; S. & H.).—Traveling company playing in "Happy Holligan."

VICTORIA (Alfred Spink, mgr.; S. & H.).—"The White Slave" is the offering of the week.

WHITNEY (Frank O. Peers, mgr.; ind.).—Society vaudeville New Year's eve and night. Special matinees Saturdays.

M. B. Schlesinger, manager of the Casino, has word that his brother, Gus S. Schlesinger, has been made manager of the St. James theater, Boston.

Harry E. Billings has gone out in advance of Primrose & Dockstad's Minstrels.

Harry Bulger, Jr., who is following in the comic footsteps of his father, has signed with Menlo Moore and will appear in one of Moore's acts as a comedian.

Tom Hern and Helen Wilson are once more in the cast of the Tabloid "Merry Merry." Hern created the role of Captain Cherry in the piece when it was first produced.

The latest announcement is that "The Passing Show of 1912" will come to the Garrick at the close of the Sothern and Marlowe engagement.

"The Man with Three Wives" will probably be brought to the American Music Hall for a summer run.

Joy Yet Lo has opened a Chinese cafe in the old building in Clark street, which housed the College Inn while the Hotel Sherman was in course of construction. The new place was opened New Year's eve, and 300 diners were

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present. It promises to be popular with the professional people.

Receivership proceedings have been begun in the Circuit Court against Sans Souci Park, one of the oldest amusement parks in Chicago. Jacob Kandlik, owner of two bonds valued at \$1,000, instigated the suit. His bonds are a part of a \$100,000 issue. The suit is brought on the ground that the park has defaulted in the July interest payment on the bonds, and now the principal is also due. The bonds are 200 in number, having a face value of \$500, issued Jan. 2, 1902, maturing in fifteen years. Kandlik asks that a receiver be appointed and empowered to operate the park and sell the property by foreclosure proceedings.

Frank L. Frish has purchased John Green's share in the American Theatrical agency and is now a partner with Ernette Bigelow. Green has opened an office of his own. Mr. Frish was formerly top tenor with the Variety Four.

Alfred Pyke, touring the the tabloid "The Soul Kiss," in the South, has closed with that attraction.

Eunice Halo has signed with "An All Night Session."

Emma Abbott, formerly prima donna with Frank Wade's tabloid "The Girl Who Dared," has signed with Wallie Brooks and will be the prima donna in one of the tabloids that will play over Pantages' time.

Lew Fields will offer "The Delicatessen Shop" at the Willard Jan. 6, and "The Barber Shop" Jan. 20. These two tabloids have

not as yet been seen in Chicago. Belle Baker will also be seen in this house soon.

George W. Lederer has arrived in the city to transact business in connection with some of his enterprises.

Lillian Steele, daughter of Edward W. Steele of the Colonial, is rehearsing in a musical act and will soon be a full fledged vaudevillienne.

"When Dreams Come True," a musical comedy by Phillip Bartholomae, will be produced at the Garrick Easter Sunday. Joseph Santley will be one of the players.

"Bought and Paid For" has reached its 100th performance at the Princess and is still doing a good business.

Another family theater is projected. It will be erected at 7215 Wentworth avenue and will cost \$24,000.

A "Spanish Carnival" is being held at the Savoy cafe in place of the usual cabaret.

A new hippodrome is being planned for Sixty-third street and Ashland avenue. It will cost \$40,000.

Sydney Jarvis has left "The Little Millionaire."

John Mason will come to Power's in "The Attack," following the engagement of Mme. Simone.

"The Firefly" ("No. 2") will be seen in Chicago some time in the near future. Belle Blanche will be the prima donna.

The Alhambra is now a ten-cent house under new management.

The openings of the week include "The Pink Lady" at the Colonial and the Irish Players at the Fine Arts theater. "The Mikado" was received by the Gilbert & Sullivan Festival company at the Garrick.

"The Sun Dodgers" will come to the American Music Hall next week.

The R. A. G. Trio have split, owing to the fact that they could not get enough money for the act to continue.

Charles R. Hagedorn, manager of the National theatre, Detroit, buried his mother here Christmas Day.

Two new songs have been injected into the new musical comedy "Frisolous Geraldine" at the Olympic.

SAN FRANCISCO

By HARRY BONNELL

EMPRESS (Sid Grauman, mgr.; agent, S. C.) The Macy Models, a pretentious "girl" number, headed by Juan Villassana, makes an imposing scenic display. Its "sight" aspect is its principal feature. It is billed as "A Musical Extravaganza of the Gay White Way." The Seven Picchiani Troupe of comedy acrobats made a highly interesting closing feature. Milt Arnsman, songs and patter, was well received. The Three Lorettas, musical entertainers, were a strong number at the opening. Bonnie Gaylord and Bertie Herron in "On and Off" have a thoroughly amusing series of songs and dances, but could be shortened somewhat and knit more closely together. Gertrude Gebest, mimic and monologist, pleased. Charles Colby, who filled, scored with his ventriloquist offering.

PANTAGES (Alex Pantages, gen. mgr.; agent, direct.).—Minnie Palmer's "Cabaret Review," featuring Stanton and May and Harry Walman, introducing a series of specialties arranged as a cabaret entertainment, makes a strong bid for favor on the strength of its scenic investiture, as well as by reason of its fast, entertaining specialty material. Pony Moore and Davey, a nicely handled singing and dancing offering, well received. Mattie Keene has a neat sketch in "Sub Rosa." It scored substantially, thanks to its satisfactory interpretation. Holman Bros., billed as European comedy bar experts, did nicely at the opening. Don and O'Neal in "The Captain and the Kidder" went over well. Edna Madison, a female baritone, was fair. Buckner's Bicycle number was a mild sensation.

SAVOY (Charles Muehlman, mgr.; ind.).—Kob & Dill are in their third week of "The Motor Girl." They will probably offer a new bill shortly.

COLUMBIA (Gottlob Marx & Co., mgrs.; K. & E.).—"The Rose Maid" is in its third and final week.

CORT (Homer P. Curran, mgr.; Shubert's).—Walker Whiteside in "The Typhoon" second and final week.

ALCAZAR (Belasco & Mayer, mgrs.).—Evelyn Vaughan and Bert Lytell in dramatic stock; second week.

NATIONAL (Charles Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

IMPERIAL (D. J. Grauman, mgr.).—Tabloid opera and pictures.

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Playing the Loew Circuit

Sam Blair, representing the Honolulu Consolidated Amusement Co., is associated with Jules Simpson, the Brennan-Fuller Australian circuit representative, in the booking agency that has just been opened in Pantages' theater building. The Pacific Vaudeville Managers' Association is the late offspring of this alliance.

A goodly portion of the acts coming through here on Pantages' circuit are closing on this time at San Diego and, after negotiating a split week of independent book-

ing between San Bernardino and Riverside, are returning to this city, where they are given contracts for several weeks' work either out of the W. S. V. A. or the Bert Lovey office.

The city council of Oakland has passed an ordinance giving the mayor and the chief of police the power necessary to order the elimination of any objectionable feature or lines from an act or production, while permitting the remainder of the show to continue. The rights of the theater managers have been recognized, in that they are ac-

corded the privilege of demanding a hearing within thirty-six hours after the official censors have exercised their authority of suppression.

Florence Young and Ethlyndal McMullin closed recently with the Newman-Foltz stock company at Modesta, Cal.

Viola Leach, formerly second woman here at the Alcazar and later with the Bailey stock company in Seattle, will shortly be married to Edward B. Lada, musical director at the Alcazar.

The latest recruit to the acting forces at the Alcazar is Rhea Mitchell, who is playing ingenue parts. Miss Mitchell is a native of Portland and is very well known as a coast stock actress.

Tabloid opera, it is said, is merely an experiment at Grauman's new Imperial, and it is prophesied pretty generally that it will be succeeded shortly by stock drama.

"The Third Degree" is announced as next week's change of bill at the Alcazar.

Frank Thompson, known about town here as a champagne agent and a raconteur at club affairs, has gone to New York City, where it is understood that he has the assurance of a tour of the Orpheum circuit. Thompson is a bass singer of considerable ability, and appeared three years ago with the Ferris-Hartman company at Idora Park in Oakland.

One of the principal amusement features at the Panama-Pacific Exposition in 1915 will be the "Forty-Nine Camp," a concession that is to cost approximately \$100,000, and which will be depictive of the "Days of '40," when all roads travelled by gold seekers led to California.

Harry Glyn, an English singer, and recently a cabaret entertainer at the Multnomah Hotel, Portland, is negotiating a six weeks' engagement here at the Portland-Louvre.

Charles King and Virginia Thornton and company of four people in all have been booked by Representative Jules Simpson of the Brennan-Fuller circuit for a tour of Australia. The act will sail from here Jan. 14.

The city of Oakland is planning for a public auditorium that is to be built during the next year on Twelfth street, on a site that overlooks Lake Merritt. It is claimed by the promoters that the structure will be as large as the Coliseum in Chicago. It is proposed to give the main auditorium a seating capacity of 10,000, with an extra concert hall that is to accommodate 3,000 persons.

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"The Rose Maid" will be followed at the Columbia by "Ben Hur." At the Cort will be "The Blue Bird."

The current engagement of Evelyn Vaughan and Bertram Lytell at the Alcazar theatre, which commenced last week, is limited to ten weeks.

Dorothy Davis Allen, after a brief absence from the acting forces of the National, is back there again playing "heavies."

The Victor picture theatre on Sutter, between Steiner and Fillmore streets, is being remodelled for an early reopening.

Bert Levey made a flying trip to Los Angeles this week to visit his Southern California enterprise, the Republic theatre (formerly Belasco), which reopened very auspiciously. His general representative, William R. Dalley, will remain there in charge for another week until relieved by Bob Cunningham, who is expected on from the east. Levey's impresari activities are to be further increased next spring, when he will again operate the Tabor Grand, Denver, with the Levey brand of "pop" vaudeville as the attraction.

The Northern and Central California bookings of "The Blue Bird" are to be limited by the Shuberts to San Francisco, according to an announcement from the Cort theatre.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Walter C. Kelly, a hit. Louise Galoway and Joseph Kaufman and Co. in "Little Mother," quiet sketch, effectively handled, with reception rather mild. Winona Winter, well liked. Mr. and Mrs. Jimmy Barry, pleased. Ruby Raymond and Bobbie Heath received moderate applause. The Schmeltans, equilibrist, pleased in the closing position. The Hassans, wire walkers, opened the show and held down their difficult position most satisfactorily. Clark and Hamilton, in their second week at the Orpheum, duplicated last week's big success.

PHILADELPHIA.

By GEORGE H. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. L. O.).—Cecilia Loftus headlined the bill which split the old and the new year and on Monday the house held almost its utmost capacity. Probably more standing room could have been sold but for the recent order from the police authorities regarding fire regulations. But it was a tremendous audience, the largest afternoon crowd in a long time and the little English impersonator and actress received a warm welcome with probably the poorest selection of numbers she could have offered. Those which she did of the artists known here were not up to past performances, but she won her audience by the clever manner in which she acted and received liberal plaudits for the impersonations of "bits" which have never been seen here. Her impersonation of Elsie Janis impersonating Frank Tinney was better than Miss Janis did here in "The Lady of the Slipper." She also did Nora Bayes, Maud Allan and Ada Reeve, each of which was well received, but her best effort was the "English lady and her boy taking a 'dram' ride." This was long, but very well done. Miss Loftus may be going back in her work as an imitator, but until she selects familiar characters to impersonate, her work must be judged on the merit of individual performance and this will always bring her liberal reward. The show pleased generally, though two sketches and a weakening at the finish slowed it up. There was some special interest shown for the "Detective Keen" sketch as Percival Knight who wrote it is playing here in "The Quaker Girl." The sketch holds a double surprise and this is its strong point of merit, though it is a nicely woven story and well played with the exception of the "crook" by Walter D. Nealand, which suffers through the over-playing usual with police officials of the stage. The second surprise, however, is so well hidden that it gives the sketch a fine twist. Placed next to closing and following the "Keen" sketch killed any chance Sully and Hussy had with their singing and talking sketch. The Bowman Brothers with their blackface comedy singing turn followed Una Clayton and Co.

OMEGA TRIO

Back on the Loew Time in

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in "A Child Shall Lead Them" and got away in good shape through the comedy getting over right at the start, but the Sully and Hussy act simply served to start the audience for the doors and the parade continued pretty steadily through the Kremka Brothers act, which closed the show. The presence of the two sketches on the bill made it a heavy show, and while the company employed secured good results from the somewhat mawkish "slang classic," which Miss Clayton presented, the audience appeared pretty well tired after "Detective Keen" finished. Following Miss Loftus was Charles F. Semon with his funny legs and

some new instruments. There were plenty of laughs for the "Narrow Feller" and he left them in good humor for the sketch. Al and Fanny Steadman did fairly well in second position. A bit more of the "straight" work seems to be needed to give the young people the right grip. The piano-clowning thing is being worked to death. They can do both kinds and should try to hit a more even average. The nicely handled shooting act of the Shillings filled the opening position very well.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.).—Show below the average, but with a packed house to work to the acts went

over in good shape for the first trip Monday evening. Fields and La Adella opened the bill with some dancing and comedy, the latter being the weakest point in the act. The girl makes a nice appearance and is a fair dancer. Herman Selts drew down a liberal share of applause with his songs which he put over in good shape. His kidding stuff got nothing, though he did use some of Harry Fox's stuff and drew attention to it once. But Fox has no need to worry. A little bit more of the music and less attempt at comedy would have brought better results for Grojean and Maurer. The contrast in build of the two men suggests many possibilities for comedy, but that which they use now is not enough to place the act to advantage. Their instrumental music will pass nicely as it did here. The sketch "Nerve" proved a hit here. It is a little slow in starting, but with the appearance of the old man, who is a dandy character for comedy and well played, the sketch hit the top speed and held the laughs steadily to the finish. Davis and Walker, a colored team, was the big applause winner. The woman put over a song number to warm recognition and the man worked very hard but with splendid results. It is a neatly dressed and well handled act which deserved to go and it went with a big hit here. Black and McCone had the closing spot. The boys are very familiar around here and had no trouble getting started and holding themselves in favor throughout their comedy acrobatic turn.

ALHAMBRA (Frank Migone, mgr.; M. W. Taylor Agency).—A trip downtown Monday night resulted in proof enough that the "pop" vaudeville game is in a flourishing condition in the Southward District. Before the end of the first show the house held a capacity audience, overflowing the standing room privilege, and there was a double row of standees on the outside waiting for admission. It was a corking good show for the second holiday week and every act scored its own little hit. "The Star Bout" was a regular riot. Changed from fourth to the closing position Monday night, the act was placed just right, for nothing else could have followed the burrah finish of the Taylor Granville sketch, with its exciting boxing bout and comedy. There were enough laughs for the "local color" added by the bunch of "fight fans" from downtown to satisfy anyone and the boxing bout with the funny headlines taken by the two contestants had the house in a riot of laughter. Just ahead of this act were Moore and Moore, playing a return date with their classy singing act and the boys landed solidly. They need a substitute for "Rosary," which is about due for the shelf by quartets and others. They have the right idea for something different along the second-class route. The International Polo Players aroused some enthusiasm with their game of polo on wheels. They did as well as could be expected, but the act belongs in a big hall where the ball will not free. "Called From the Streets," a melodramatic sketch, just suited this house. It

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was a cinch when Grace St. Claire "called" the weak-hearted lover of the girl she was working to save. Grace is some blonde article, herself. She looked good to that audience and they were for her, even if she did pose as one from the underworld. It's a pain story well told, well played, and should get over in the small time houses where that \$100 bet looks like a million. Billy Davis in blackface told some gags and sang a couple of parodies which went over with a bang and Princess Indita and her snakes gave the show a big boost right at the start. The little Indian girl knows how to handle the reptiles so that her act don't look like many of the big "bunk" acts vaudeville has been plastered with. With six acts on the bill and everyone going over great before a jammed house is some credit mark for Manager Migone.

VICTORIA (Jay Mastbaum, mgr.; booked direct). With "Big Foot Wallace" and "Patsy Palmer" on one bill and both going over with good results, it looks as if stock burlesque would be a riot on Market street. Both acts had good spots and did a lot to boost the strength of the bill. The "Big Foot Wallace" sketch was done by Davenport, Leonard and Co. and brought plenty of laughs. A pleasant-looking girl added something with her song and the comedians got a lot out of their bit. The Irishman is the nearest thing to Pat White in this skit that has been seen of the many using it, and Pat makes the old sketch a real act. The "school act" looks like a "local." A couple of former small time acts make up the bulk of the bill. The McCarthy Sisters are there with their close harmony and get in with it when another girl sings "Good-bye Rose." The comedy could be built up and one way would be to get the alto singer of the McCarthy Sisters to make up for a comedy part. She's pretty funny now, but could do a lot more. Hong Fong, the Chinaman who sings in several languages and dances in one or two, proved a well-liked act. He's a novelty and they are always welcome. Cotton and his donkeys made a nice showy little number and drew down their share of the honors. The Marshalls, a colored team, won favor with their music and singing turn. Lexey and Mellon, a couple of dancing boys who work in some acrobatics, got over nicely. Morrell and Jackson started off like a classy singing number and got away with one song and then started backward when the fellow went after some comedy which he did not act away with. "Castles in the Air" and one of George M. Cohan's recitations helped to lower the average. They started right and should stick to the singing. Van Lear and Rome offered a burlesque magic act, which was liked, and the dancing of Le Roy and Eloise pleased.

PALACE (E. L. Perry, mgr.; booked direct). Good bill this week with the honors divided among several acts which added a lot of show to the bill. The act of Orville and Frank stood out for a big share. Following some barrel spinning and a bit of Rubeley work, a ladder trick with the bearer lying on a "run" over the orchestra caught the fancy of the house in great shape. The foot work with the boy could be cut out. The ladder-balancing trick can hold up the act and there is too much for the veteran bearer doing four shows. The finish is good enough without anything else to make this a good small time act. The Scheffer Sisters put over a nicely dressed and well-handled singing turn, the smallest of the three girls adding a big share to its success. It is away from the ordinary run of girl acts and won favor. Magneto, with his handling of electricity, attracted attention. Dave Wellington juggled cleverly and worked in some comedy. Wellington is a better juggler than he is a comedian and he can build up a very good act if he will try to think out some new tricks. The Pepper Twins played bugles for an opening and then sang some songs which were well liked. Ruby's Circus was a troupe of trained goats. The animals are well cared for, making a nice appearance, and are well trained. Lord Davis did some balancing on skates and some showy figure riding on wheels which pleased. Lew Payton offered a comedy singing turn which did nicely. He was formerly one of a four act and yet work out a pleasing single along the lines now being tried. Mallumby and Musette were also on the bill.

BOSTON.

BY J. GOOLTZ.

80 Summer Street. KEITH'S (Harry E. Gustin, mgr.; agent). U. B. O. Stella Mayhew & Billie Taylor, Joe Welch, Homer Lind & Co., Ralph Smalley, Klutznick's Animals, Caron & Herbert, Franker Wood & Bunce Wyde, Fred Warren & Edna Conley, Lena Pantzer, Pictures.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.). "The Attack," with John Mason. Closing week. "Biting Good." "The Perplexed Husband," with John Drew, to follow.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.). "The Girl from Montmartre," with Richard Carle and Hattie Williams, doing well. Ziegfeld "Follies" next week.

PARK (Charles J. Rich, res. mgr.; K. & E.). "The Woman," Big returns.

SHUBERT (E. D. Smith, mgr.; Shubert). Harry Lander, playing big for this week only. Daily matinees. "The Merry Countess" next week.

MAJESTIC (E. D. Smith, mgr.; Shubert). "The Sun Dodgers" with Bayes and Norworth. Business fine. Could stay longer. Engagement ends this week. "Hanky Panky" follows.

TREMONT (John B. Schoffel, mgr.; K. & E.). "The Red Widow," with Raymond Hitchcock and Flora Zabelle. Doing big business.

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PLYMOUTH (Fred Wright, mgr.; Lieblers). "Disraeli," with George Arliss. Business bigger than ever. Third month, ends Jan. 10. An attempt was made to extend the time but without success. "Man and Superman," with Robert Lorraine, opens Jan. 11. This will be his first Boston appearance in six years.

CASTLE SQUARE (John Craig, mgr.; Stock). "The Gingerbread Man."

ST. JAMES (M. H. Gulesian, mgr.; Stock). "The Isle of Splee."

BOSTON OPERA HOUSE (Henry Russell, managing director). Grand Opera.

CASINO (Charles Waldron, mgr.; Burlesque). "American Beauties."

GAIETY (George T. Bacheller, mgr.; Burlesque). "The Midnight Matrons."

GRAND OPERA HOUSE (C. C. Lothrop, mgr.; Burlesque). "Yankee Doodle."

HOWARD (C. Lothrop, mgr.; Burlesque). "Daddy's Burlesque."

The ninth annual band concert of the Musicians' Mutual Relief Society will be held at Mechanics Building Sunday evening, Feb. 2. Frederick N. Innes, the Chicago conductor will have command of the band. There will be 100 instrumentalists. Andre Caplet will direct.

Diamond Donner, who made her debut with the original "Prince of Pilsen" at the Tremont theatre about ten years ago, as a show girl, made her first appearance as Mimi in "La Boheme" Saturday night, at the Boston Opera House. She has been studying abroad with foreign masters for a number of years.

Mayor Fitzgerald has again petitioned the state legislature for a bill to aid the Tremont Opera House. He wants all the money collected in taxes returned to that house. The same bill was presented last year.

Don Ramsay, local manager for Watterson, Perlman and Snyder, put over a beauty. Boston had a real New Year celebration on the Boston Common that rivaled the one in San Francisco. A musical program of 20 num-

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bers had been chosen by the mayor, and aside from three or four like "Home, Sweet Home" and the like, the rest were from the office that Don Ramsay represents.

The advisability of a civic theatre for Boston was discussed this week by members of the American Drama Society.

The crown must be handed to Harry Lauder for getting press stuff over. Monday night Governor Foss was giving a dinner to his counsel at the Algonquin Club. Lauder was invited to attend. The invitation was extended by Councillor Alexander McGregor. Lauder went to the club with his band of pipers. When they got to the club all were invited inside, and Lauder without pay—entertained the governor and his guests. The governor asked him to sing certain songs. Tuesday, Lauder went to the state house and posed for a picture with Governor Foss. Lauder said he wanted it to place in his Scotch castle. Then Friday night was set aside as Governor's night at the Schubert. All this was good for a front page story in the papers.

ATLANTIC CITY.

By I. B. PULASKI.
SAVOY (Grant Lafferty, mgr.; agent, U. B. O.).—Belasco's "The Drums of Oude," most wonderful of all one-act dramatic plays; Three Keatons, riot; Darrell & Conway, unique offering, opening with bare stage and finishing in classy costumes, were hit; Three Mori Brothers, liked immensely; Dave Ferguson, clever monologist who scored; Carlton & Kay, singers, who went well.

APOLLON (Fred E. Moore, mgr.; agent, K. & E.).—Laura Hope Crews and H. B. Warner, co-stars in "Blackbirds," revised after appearing here a few weeks ago, (30-1) "The Light," by the Marquis of Queensbury (premiers) (2-4).

MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Grootkett, bus. mgr.).—M. P. CRITERION (I. Jones, mgr.).—M. P. STEEL PIER (J. Bothwell, mgr.).—Vesella and band.

CITY SQUARE (E. O'Keefe, mgr.).—M. P. CENTRAL (Karr & Short, mgrs.).—M. P. ROYAL (W. R. Brown, mgr.).—M. P.

The first half of next week at the Apollo "The Trail of the Lonesome Pine" will be the attraction for the first three days. The last three R. G. Knowles appears with his trapezes.

As has been the case in the past the town is full of visitors down for recreation and for New Year's jollification. This year, however, there appears to be more people than ever before. There should be plenty of cafe entertainment for the New Year's Eve celebrants. At the Old Vienna Victor Freisinger has put over a new one in Dainty Diana a little French coquettish. Diana is a beauty. She is a brunet. At Old Vienna also are the Four Singing Beaux. At the Jackson Cafe the Versatile Four are doing the singing. At Young's Hotel there is a clever orchestra. At the Islesworth Blanche English and Freida Clem are still on the job. The girls are to appear in vaudeville in a few weeks; their's is to be a three-act, the third member joining next week.

James Creighton, a brother of Walter Creighton, who is the press agent at the Million Dollar Pier, is supposed to have been lost at sea in a motor boat. Young Creighton with several other boys started out to the stranded Turrilba, the United Fruit liner that went ashore some miles above here (and which by the way could be seen from the Boardwalk), several days ago. Since then nothing has been heard of the little boat or its crew. An over-turned row boat leads to the conclusion that it was swamped.

Schubert & Lamb presented "The Light," a new play by the Marquis of Queensbury, at the Apollo Thursday night. It is a society play of English life a quarter of a century ago. The scenes of the play are laid in the Windsor Barracks. There is a court and military atmosphere pervading the story. An American girl also makes a picturesque character.

NEW ORLEANS

By O. M. SAMUEL.
CRESCENT (T. C. Campbell, mgr.).—"In Old Kentucky."
FRENCH O. H. (Jules Layolle, impresario).—French Opera Co. in repertoire.
GREENWALL (J. J. Holland, mgr.).—Dinkins & Stair Burlesques.
LYRIC (C. D. Peruch, mgr.).—"The Singing Girl."
MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.
LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.
ALAMO (Wm Guerlinger, mgr.).—Vaudeville.

Herman Fichtenberg has leased the Bertrand building, Dauphine and Canal streets, and will convert it into a "pop" vaudeville and picture theatre. "It will be labelled the 'Gem'."

Eugene Walter spent the Yuletide with his wife, Charlotte Walker, who appeared here in "The Trail of the Lonesome Pine."

William Howard, the vaudeville actor, who fell from a moving train while en route from New Orleans to Gulfport, has recovered.

The Central Amusement Co. will operate a chain of movies in and about New Orleans. Charles Carroll is the chap with the check-book.

The Rathskeller is offering Cabaret entertainment. The Temple Quartet is the feature of the initial program.

Sol Myers has engaged the Aris Mystery to feature the entertainment at the Greenwall week Jan. 5. The same week Doris Carter debuts with the Dinkins & Stair Burlesques.

Clark's Animals headline next week's bill at the Hippodrome. That house made a little money during its opening week.

ST. LOUIS

By JOHN S. ERNEST.
COLUMBIA (H. D. Buckley, mgr.).—Owen McGivney, scored; Edmond Hayes & Co., excellent; Bell Baker, heartily received; Julius Tannen, went big; Ishikawa Bros., remarkable; Margaret Ashton, many encores; the Takines, very entertaining; Johnson's Travelogues, interesting. A varied bill to good business.

HIPPODROME (Frank L. Talbot, mgr.).—Ruby Lusby & Co., headlined; John and Mazie Fogarty, successful; The Dixie Girls, did nicely; Wilson Franklyn & Co., honors; Emil Subers, fine; French Bi-Plan Girls, very good; Allegro, much applause; Barnes & King, very amusing; Lohrmann's Circus, many laughs; Haraboo George, unique. Good bill to crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess Mads closed a very successful year scoring a triumph in "New Year's Callers." Jones & Harclay, decided hit; Toosie Marks, went big; Norella Sisters, hearty applause.

OLYMPIC (Walter Sanford, mgr.).—"Gypsy Love," good business.

CENTURY (Wm. Kaye, mgr.).—"Officer 666" made its initial appearance here, delighting a crowded house.

SHUBERT (Melville Stolz, mgr.).—Robert Mantel in Shakespearean repertoire opened to well-filled house.

AMERICAN (H. R. Wallace, mgr.).—"Where the Trail Divides," with Earl Ross & Edith Mae Hamilton heading the cast, gave an enjoyable performance to packed house.

GARRICK (Mat Smith, mgr.).—Primrose & Dockstad opened their second week scoring a success.

LA SALLE (Oppenheimer Bros., mgrs.).—"Uncle Tom's Cabin."

GAYETY (Charles L. Walters, mgr.).—"The Jolly Follies," with a large, well-costumed chorus, received many encores.

STANDARD (Leo Reichenbach, mgr.).—"Whirl of Society," featuring Eddie B. Collins, Flossie McCloud and Mayo & Vernon, delighted a large gathering.

CINCINNATI

By HARRY HESS.
GRAND (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—"Primrose" is a translation from the French. The story is well told in places, but it will require many changes before the piece can be said to be a success. It is pathetic and contains considerable comedy. Arthur Lewis as the cardinal was natural. George Backus also did wonderfully well. Harriet Otis Dellenbaugh, excellent. Fred Truesdale as Pierre was faulty. Elsie Ferguson, strong and specially fitted to the character. Capacity business.

LYRIC (James E. Pennessy, mgr.; Shuberts).—"Bought and Paid For." Second week. Capacity business.

WALNUT (W. W. Jackson, mgr.; S. & H.). Billy Van and Beaumont Sisters in "A Lucky Hoodoo." Fine business.

KEITH'S (J. J. Murdoch, mgr.; agent, U. B. O.). rehearsal Sunday 10.—Bradshaw Brothers, opened, Edna Ross, fine; Burns & Fulton, excellent; Joe Tinker, another crime perpetrated on vaudeville audiences as a feature act; Mr. and Mrs. Perkins Fisher, fair; Charles Leonard Fletcher, hit; Providence Players, excellent; Chung Hwa Chinese Comedy Four, good; Wilson Troupe, closed.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Smith & Garner, opened; Ernest Rackett, hit; Ward Sisters, fine; Mr. & Mrs. Caulfield, excellent; Nell McKinley, hit; Mario Molasso & Co. in "The Rose of Mexico," featured. Business very big.

AUDITORIUM (R. J. Gomes, agent). Lealle & Lillian Howard; The Great Weber; Savvilla Family; Leonard & Stone; Esther Horn; Washer Brothers; Charlie Camm.

LYCEUM (Harry Hart, mgr.; agent, Gus Sun). The Tuncys; Tony Bonera; Gibson Bros. and Kanaroz; Scott & Wallace; The Mischief Makers; Harry Fischer & Co.; Lonnie Follett; Three Grey Sisters; Dick Ferguson; 4 Cronins.

PEOPLES (J. E. Fennessy, mgr.). Dante's Daughters; Business, good; George Toby, house agent; Mollie Williams and Co. in "The Queen of Bohemia," miniature Broadway production.

ALLENTOWN, PA.

ORPHEUM (Geo. Carr, mgr.; U. B. O.).—Leasdale, Mon. 10; Thurs. 10; Harry Brooks Co., good; Georgette, clever; Wartenberg Bros., fine; Romulo & Delano, very good; Donahue & Stewart, good.

LYRIC (N. Worman, mgr.). 30. Monte Carlo Girls, 31. The Light; 1. Aborn Opera Company.

BLOOMINGTON, ILL.

MAJESTIC (Thos. A. G. Schade, mgr.).—23-5. Nickel. Hunt & Miller, good; Thomas

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Patter Dunn, comedian; Joe Barnard & Co., good; H. T. McConell & Co., hit; Roberts Rata and Cats, feature; 26-28, Lawson & Namon, fair; Tom Mahoney, good; "Hello Bally," good; Edith Merless Trio, exceptionally well cultured voices; Waterbury Bros. & Tenny, hit.

OPERA HOUSE (O. A. Aakaks, mgr.).—29. "Officer 666"; 30. "The Gamblers."

"WAG."

BUFFALO.
TECK (John R. O'Shea, mgr.; Shuberts).—"Somewhere Else" proved one of the notable Savake productions.

STAR (P. C. Cornell, mgr.; K. & E.).—"The Rose Maid," goodly audience; 6. Otis Skinner in Kismet.

SHEA'S (Henry J. Carr, mgr.; U. B. O.). rehearsal, Mon. 10. Frank Hartley, captain; Eva Taylor & Co. in "Just Married," lively; Juliet in character studies, versatile; "The Little Parisienne," featuring Valerie Serice and Ward de Wolf, a decidedly attractive offering; Bert Fitzgibbon, good; Kitamara Japs, agile.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Travelling Salesman," pleased a big audience.

GARDEN (M. T. Middleton, mgr.; Colum big Circuit).—Edna Welch.

ACADEMY (Henry M. Marcus, mgr.; Low, rehearsal, Mon. 10). Sully & Horton starring; Lizzie Wilson, popular; Healy & Adams in "The Billion Man," good; Grayville & Mack, scored; The Tuncys, novelty; Four Musical Cats, enjoyable; Goff Phil lips, encores; Gordon & Warren, best interest; Kenny & Healy, excepted; 10-12 & 13, above average.

FAMILY (A. L. Short, mgr.).—1. rehearsal, Mon. 10. Top T. & S. & S.

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The hit of the bill at Hammerstein's this week (Dec. 30)

Field, Barnes, creditable; Taylor & Howard, pleased; Fowler & Flake, entertaining; Alford & Harrington, passed; Stone Wahl Jackson, great.

CHAMBERSBURG, PA.

FRANKLIN (Chas. Oelslager, owner; N. K. Elton, head house mgr.; Ind.).—30-4, Peyton's dogs & birds, good; Kennedy & Burt, clever; Rita Marchau, pleased; Mlle. De Lores & Co., novelty.

C. W. Boyer, Hagerstown, retains lease on Rosedale theatre here, and will complete seasons booking there.

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CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; U. B. O.; rehearsal, Mon. 10).—Flying Weavers, aerial novelty; A. Seymour Brown, good; John P. Wade & Co., delightful Southern comedy; The Primrose Four, scored; Robbie Gardone, very good; Billy Gould & Belle Ashlyn, well received; Jessie Busley & Co., splendid comedy in "Miss 318"; Ray Cox, feature; Ergott & Lilliputians, clever.

GRAND (J. H. Michels, mgr.; rehearsal, Mon. & Thurs 10).—First half, Harvey Dunn, Roy Roccoford, English comedian; Gradner & Holland, "On the Outside"; Bebon Duo; Powers & Wilson, novelty S. & D.; Whirling Gelsa Girls; Howell & Howell; Last half, Musical Seeley; Clark & Waldron; McKey & Ward, sketch, "King Minnie"; Fry & Frases, S. & D.; Paul & Paul, exponents of black art; Hardy Sisters; Aerial Silvers.

PRISCILLA (Proctor E. Seas, mgr.; Gus Sun; rehearsal, Mon. 10).—The Five Melody Kings, feature; "His Last Offense," Jean Wier & Co.; Vardaman, female impersonator; Weston's Models De Luxe; Shaw & Le Mar; Roberta & Verara; Burt & Malverne.

COLONIAL (R. H. McLaughlin, mgr.; Shubert; rehearsal, 10).—"Bunty Pulls the Strings," 2d week.

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.; rehearsal, Mon. 10).—William Farnum, "The Littlest Rebel," good business.

PROSPECT (Geo. Todd, mgr.; Stair; rehearsal, Mon. 10).—"The Country Boy."

CLEVELAND—Stock.

DALLAS, TEXAS.

MAJESTIC (O. F. Gould, mgr.; Inter.; Monday, 10).—23, Jura, Reed & St. John, in "Colonial Pastimes," pleased; Joe Cook, very good; W. E. Whittle, "Teddy in Vaudeville," excellent; Bobbe & Dale, entertaining; Frederick Ireland & Casino Girls, very good; Foster Ball & Ford West in "Since the Days of '61," hit of bill; Burt Shepherd & Co., out of ordinary and very interesting.

GARDEN THEATRE (Stinnett & Brown, mgrs.; T. B. C.; Sun. 12).—Harry Bounton & Co., pleased; Marie Krdlicka, very good; Brown & Foster, entertaining; El Cota, excellent; Gordon & Perry, very good; Four Jauowskys, hit of bill.

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DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pantages; rehearsal, Mon. 12.30).—Week 23, American Girls, headline, big, musically, and in looks; Bertie Beaumont, assisted by Jack Arnold, riot with songs and dances from "Modern Eve"; Joe Roland, good; Helen Pingree & Co., sketch to good results; Budd & Wayne, open.

LYRIC (J. H. Blanchard, mgr.; W. V. A.; rehearsal, Mon. 10.30).—23-25, Melbourne McDowell & Co. Inc.; Kauffmann Sisters, hit; Arthur, Richards & Arthur, excellent results; Hanvey & Dunleavy, good; Three Melvina, acrobats.

BURTIS (Cort. Shubert & Kindt).—25, "Mrs. Wiggs"; 27, Billy Clifford; 28, "Gamblers."

SHARON.

DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal, Tues. 10).—23, Jack Wilson & Co., scored; Musical Art Trio, good; Claude & Fannie Usher, scored; Anah, very clever; Juggling Mowatts, pleased; Owen Clark, liked; Flasher Sisters, encored.

BERCHEL (Elbert & Getchell, mgrs.).—28, "The Only Son," big business.

PRINCESS (Elbert & Getchell, mgrs.).—Stock.

MAJESTIC (Elbert & Getchell, mgrs.).—Split week, S-C.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; U. B. O.; rehearsal, Mon. 10).—The Rexos, good; Kimberly & Halsey, good; The Willis Family, excellent; Frank North, very good; The Jonleys, hit; Wright & Dietrich, very good; Clark & Bergman, big hit.

MILES (C. W. Porter, mgr.; T. B. C.; rehearsal, Mon. 10).—The Olmsteads, good;

COLUMBIA (M. W. Schoenherr, mgr.; Sun).—Willard Price & Co., pleased; Pierce & Knoll, good; Three Troupers, good; Jack Winkler Trio, pleased; DeRay Quartette, hit; Buchanan & DeValn, fair; Hunter & Ross, pleased; Tinkham & Co., pleased.

DETROIT (Harry Parent, mgr.).—Office 666.

GARRICK (Richard H. Lawrence, mgr.).—Excuse Me.

LYCEUM (A. R. Warner, mgr.).—Eugenia Blair in Madam X.

JACOB SMITH.

& Willard, hit; Madden & Fitzpatrick, excellent.

LARK—Salomy Jane.

M. H. MIZENER

EVANSVILLE, IND.

THE NEW GRAND (Wm. McGowan, mgr.).—26-29, Three Leightons, very good; Four Rooders, acrobatic, high order; Clipper Quartette, pleased; Frawley & Hunt, good; E. J. Moore, fair; 30-2, Menlo Moores Mother Goose Girls, Milton & Dolly Nobles, Marconi Bros., Geo. W. Moore, Ed Vinton & Dog, Jane Courthouse & Co. in Lucky Jim; business excellent.

WELLS' BIJOU (Chas. Sweeton, mgr.).—28, Final Settlement, maine and night; 5, The Little Millionaire; 8, The Pink Lady; 11-12, The Heart Breakers.

THE NEW MAJESTIC (Chas. Sweeton).—Vere De Vera Stock Co. Indefinite, business good.

ORPHEUM (Chas. Sweeton).—Vaudeville and pictures, to capacity.

EDW. SCHUELER.

FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley Denison Stock Co. Good business.

ACADEMY OF MUSIC (L. M. Boas, mgr.; Loew; rehearsal, Mon. 10).—30-1, Shriner & Pearl, very good; Ragtime Trio, good; Wm. Flomen, very good; Lee Tong Foo, a hit; 2-4, Raymonds, Mr. and Mrs. Reynolds, Telegraph Four, Stamin All's 10 Arabian Hulus.

BIJOU (L. H. Goodhue, mgr.; Quigley; rehearsal, Mon. 10).—30-1, George N. Brown, good; Miss Edith Woodward, very good; Ed Gough & Co., good; The Goddess of the Sea, illusion, excellent; Antonio Romanina, very good; Estella & Clarke, good; 2-4, Al Barlow, Frank Dwyer & Bill Gamble, Alberto, The Goddess of the Sea, Edith Woodward, Pauline Fielding & Co.

PURITAN (L. M. Boas, mgr.; Loew; rehearsal, Mon. 10).—30-1, Claude & Marion Cleveland, very good; Torrell's Circus, a hit; 2-4, Inez Clough, Foy & Clark.

EDW. F. RAFFERTY.

HAMILTON, OHIO.

SMITH'S (Tom A. Smith, mgr.).—25, "Louisiana Lou," good show, capacity; 1, "Tempest & Sunshine," to satisfactory returns; 1, "The Divorce Question"; 2, "The Smart Set."

GRAND (J. E. McCarthy, mgr.; Gus Sun; rehearsal, Sun. & Thurs 11.30).—30-1, Gibson Bros. novel; Tony Rogini, good; Levitt Dunmore & Co., well liked; Scott & Wallace, pleased; Mischief Makers, big; 1-4, Gray Sisters, Dick Furguson, Rutlage Pickering & Co., The 4 Cronins.

QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. 10).—30, Sully & Larsen, fair; Armstrong & Ford, applause; Jack Kennedy & Co. in "A Business Proposal," went well; Max Hart's Six Steppers, hit; Six Kirksmith Sisters, headlined; Thurber & Madison, scored; Don Fulano, good. Capacity business.

MAJESTIC (N. C. Myrick, local rep.; Relo Circuit).—25, Aborn English Grand Opera Co.; 26, "A Butterfly on the Wheel," big house; 27, Rudolph Schildkvant in "The Bankrupt" (yiddish), fair house; 28, Savage's all star revival of "The Merry Widow," good houses; 30, Adelaide French in "Madam X," good houses; 1, "Reljuvenation of Aunt Mary"; 4, "Get Rich Quick Wallingford"; 6, "Lion and the Mouse"; 7, Hymans & McIntyre in "The Girl of My Dreams."

J. P. J.

JACKSONVILLE, FLA.

DUVAL (J. B. Delcher, mgr.).—29-30, Ida Leon, fair business; 31, Henrietta Crossman; 1, "The Real Thing" drew good holiday business.

ORPHEUM (Chas. A. Leach, Jr., mgr.).—Jules Held & Co. Ted & Corinne Bronson, shared honors while Myrna Banker Troupe, Purcell Bros. and Nat Goetz were favorably received. Good business.

JOHN S. ERNEST.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Arthur Levine & Co., very good; Imperial Comed-y Trio, fine; Louise Buckley & Co., clever; De-

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B'WAY, at 4th ST. (Churchill's Block)

ERIE, PA.

MAJESTIC (J. L. Gilson, mgr.).—28, Excuse Me, good show; 31, Beulah Pointer in A Kentucky Romance; 1, Butterfly On the Wheel, -4, Hoves pictures.

COLONIAL (A. P. Weascher, mgr.; A. V. O'Brien, asst. mgr.; Gus Sun & U. B. O.; rehearsal, Mon. 10).—Todesca & Todesca, good; Valle, well liked; Moore & St. Claire, big; Mlle. Martha & Sisters, clever; Carson

Manchester & Wensley, pleased; Raul Poreira, second week; Alfred the Great, very remarkable; Craig & Overholt, good; Sorority Days, hit.

FAMILY (C. H. Preston, mgr.; U. B. O.).—Franklin & Marlow, good; Great Calbo, excellent; Hibert & Willin, good; Cora Simpson & Co., funny; Four Sweet Sixteen Girls, good; McDougal Trio, hit; Marlon Munsen, splendid; Young Bros., good.

Columbia Theatre, next week (Jan. 6)

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Lacey & Wallace, pleased; Grace King, excellent.

SAMUELS (C. W. Lawford, mgr.).—30-4, Nancy Boyer Stock Co.; Hartman-Wallace players open a season of stock at the Samuels Jan. 6.

LAWRENCE T. BERLINER.

KANSAS CITY, MO.
SHUBERT (Earl Stewart, mgr.).—23, "Hought and Paid For," second and last week.

GRAND (M. Hudson, mgr.).—"Get Rich Quick Wallingford."

EMPRESS (J. Rush Bronson, mgr.; S-C).—Fun in a Delicatessen Shop, Barney Gilmore, Alf Hall, Walter H. Brown & Co., Leon & Weston, George & George.

ORPHEUM (Martin Lehman, mgr.).—Amelia Bingham, splendid act; Four Hunting, interesting; Owen Clark, fair; McIntyre & Harty, good; The Oseoli Quintette, splendid act; Claudius & Scarlet, interesting; The Onebros Trio, clever. PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal, Mon. 6).—Gracie Emmett & Co., solid hit; Margaret Ashton, liked; Quiver & McCarthy, class; Claudius & Scarlet, very fine; Edwin George, pleased; McCormack & Irving, very good; Ombras Trio, topnotchers. Attendance, average.

LYRIC (L. M. Gorman, mgr.; W. V. A.).—Howard Brothers, good; John Delmore & Co., hit; Aurora Trio, very good; Adair & Adair, liked. LEE LOGAN.

MACON, GA.

GRAND (Jake Wells, mgr.; U. B. O.).—23, Handers & Mellis, good; Isabel Gray & Co., clever; Lydell & Butterworth, very good; Max Wilson Troupe, hit; Lillian Pheasant, magnetic; Hilton & Hannon, scored; Dave Martin & Miss Percie, hit; Venetian Four, fine; 27, Henrietta Crossman "The Real Thing," packed house.

PALACE (J. B. Melton, mgr.).—Billy Beard, pleasing large houses.

MAJESTIC (J. B. Melton, mgr.).—Brewer Musical Comedy Co., packed houses.

LYRIC (H. F. Diggs, mgr.).—Timmerman Comedy Co. and pictures.

ALAMO (Joe Wilson, mgr.).—Vaudeville and pictures, good, crowds.

ANDREW ORR.

MERIDEN, CONN.

POLIS (R. B. Royce, mgr.; Church, K. & E.).—27, Raymond Hitchcock, "The Red Widow," capacity; 30, Henry Miller, "The Rainbow," heavy advance sale; 31-1, Hamid's Arabs, Visocchi Bros. Wood & Lawson, Geo. Clay; 2-4, The Operator, The D'Albinis, Sickles & Allen, Shedman's Dogs.

MONTREAL, QUEBEC.

HIS MAJESTY'S (H. Q. Brooks, mgr.).—The Montreal Opera.

PRINCESS (P. C. Judge, mgr.; Shuberts).—Gaby Deslys and Co. with Al Jolson in Whirl of Society.

ROYAL (O. M. O'Brien, mgr.).—The British Blondes.

GAYETY (J. F. Arnold, mgr.).—Harry Hastings big show.

ORPHEUM (G. F. Driscoll, mgr.).—Valerie Bergere, Tommy Dancers, Quinlan & Richards, Watson's Farmyard Circus, Gypsy Queen, Cummings & Gladys, Honors & Laprinco, Harrison Springer. SHANNON.

NASHVILLE, TENN.

BIJOU (George Hickman, mgr.).—23, "The Divorce Question," initial performance to good business.

ORPHEUM (George Hickman, mgr.; U. B. O.).—rehearsal, Mon. 10).—"Merry Mary," one of the most delightful musical comedies seen at the Orpheum in some time. Opening performance to crowded house.

PRINCESS (Harry Sudekum, mgr.; U. B. O.; rehearsal, Mon. 10).—The Dohertys, headline; Ah Ling Foo, splendid; Delno Troupe, generous applause; Chamberlain & Hastings, good; "The Wolf," pastoral playlet of human interest.

W. J. Williams is president of the newly organized Lynwood Park Realty Co. of this city.

The Crescent theatre, being rebuilt at a cost of \$25,000, is nearing completion.

W. R. ARNOLD.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; U. B. O.; rehearsal, Mon. 9).—Fletcher Norton & Maud Earl, speed and merriment; Gladys Alexandria & Co., pronounced hit in clever sketch; Will Archer & Co. in "In Wrong," in right; Lila Petrie Mignon, pleasing; Hufford & Chalm, scored; "Frogini," expert musician; The 5 Martells, clever; cyclists: Ernie & Ernie, amused; Carlises Ponies, nicely; Marville, contortionist, good.

LYRIC (Proctor's).—Lydia Powell & Co. in "Who is Irene"; The Sheldys; Coyne & Swor; Nichols & La Croix Sisters; "Gingros"; The Romany Trio & Mabel Morgan; Billy De (roteau & Co. in "Little Snookums";

WASHINGTON (O. R. Neu, mgr.; Fox).—Canfield & Carlton, in "The Hoodoo"; Seymour & Brown; Kennedy & Farnsworth; The Breakaway Barlows; Will Davis; Hortense Wayne; Toomer & Hawkins in "In Haneysville."

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ODEON (Charles Burtis, mgr.; U. B. O.).—Douglas Washburn & Co., Mahoney & Tremont, The Parsleys, Violet & Charles, John F. Clark, Dick McAllister & Co., McNeill-Willis & McNeill, and The Stuart Sisters.
SHUBERT (Lee Ottsenul, mgr.).—William Faversham & Co. in "Julius Caesar"; capacity.
NEWARK (George Robbins, mgr.).—Chas. Cherry in "Passers-By," good business.
ORPHEUM (M. S. Schlesinger, mgr.).—45 Minutes from Broadway, to good business.
JACOBS (George Jacobs, mgr.).—"Too Proud to Beg," drawing the meller-likers.
GAYETY (Leon Evans, mgr.).—"Robles Knickerbockers," always welcome here.
MINERS (Frank Abbott, mgr.).—"Miners Bohemians," opened to good houses.
JOE O'BRYAN.

NEW ORLEANS.

TULANE (T. C. Campbell, mgr.; K. & E.).—Donald Brian in "The Siren," tuneful, well groomed musically, drear and entertaining in turn. Good business.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Bunty," greatest comedy in years, drawing well.

ORPHEUM—Ordinary program; Steiner Trio, applause; Mildred Grover, mild reception; Frank Rae & Co., ultra conventional sketch; Visions d'Art, admired; "Opening Night," starts splendidly, but possesses weak finish; Musical Kings, liked; Cromwell, thorough appreciation.

HIPPODROME (Lew Rose, mgr.).—Capacity Monday evening. Sherman, pretty opener; Marie McPherson, clever; Fate Bros., fair; Bolus & Bolus, amused; Aerial Winnies, neat; Martins, well received; Loop of Death, created astonishment.

NORFOLK, VA.

COLONIAL (C. C. Egan, mgr.; U. B. O.; rehearsal, Mon. 10).—"The System," excellent; The Parafos, excellent; Linton & Lawrence, laughable; Shiner & Richards, good; Empire Comedy Four, ovation; Norris' Baboos, great.

VICTORIA (Otto Wells, mgr.).—"The Time, the Place, and the Girl," tabloid, excellent attraction; playing to capacity.

GRANBY (Otto Wells, mgr.).—Thomas Shea in repertoire.

ACADEMY (Otto Wells, mgr.).—1-2, Margaret Hington in "Kindling"; 9-10, "Merry Widow."

OMAHA, NEB.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal, Sun. 10).—23, Two Alfreds, opened; Gray & Graham, laughs; Fred & Adele A.

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VARIETY

taire, big hit; Hilda Hawthorne, good; Wm. H. Thompson & Co., excellent; Ofedon-Manon Opera Co., good; Charles Kellogg, big novelty.

HIPPODROME (E. L. Johnson, mgr.; T. B. C.; rehearsal, 10).—Courtney, pleased; Mintz & Palmer, entertained; "Marked Money," fair; Edyth Haney, good; Venus on Wheels, headlined.

GAYETY (E. L. Johnson, mgr.).—"Winning Widows," good show.

KRUG (Chas. A. Franke, mgr.).—"Moulin Rouge," pleased good houses.

BOYD (Frank Phelps, mgr.).—Vaughan Glaser Players in "The Deep Purple."

Beginning Dec. 29, the Hippodrome will play six acts instead of five.

The New Empress opens Jan. 12, playing four acts, booked by the W. V. M. A. This is the new house built by Arthur D. Brandells. The Starland Limited Co. of Winnipeg has leased it. T. J. Hettrick will be local manager. Three shows will be played daily. capacity, 1,800.

PERTH AMBOY, N. J.

PROCTOR'S (J. Bullwinkle, mgr.; U. B. O.).—30-1, Three Kids from School, very good; Deceptive Evidence, good; Baker & Cook, scored; capacity.

BIJOU (E. A. Kovacs, lessee & mgr.).—The Kovacs Stock Co. M. A. BRAM.

PITTSBURGH.

GRAND (Harry Davis, mgr.; U. B. O.).—"Don," "Talking" Dog, pleased; Walter S. Dickinson, clever; Henry Clive's Spirit Paintings, well executed; Brennen & Ratcliff, good; Bert Leslie & Co., hit; Tom Davies Trio, very good; Cartmell & Harris, good; Muriel & Frances, satisfied; John Higgins, very good.

HARRIS (John P. Harris & Harry Davis, mgrs.; U. B. O.).—Carl Statzer & Co., Jolly; Jim Tenbrooke Trio, pleased; Raffin's Monkeys, warmly received; Williams & Rymore Sisters, excellent; Ower & Ower, strong; Mabel Carew, good; Ahearn Bros., fair; Jack Wolfe, good; Jacques & Clark, entertained.

KENYON O. H. (Titus Kenyon, mgr.; Walter Keefe).—Enoch, diver, very good; Alva York, encored; Baxter & LaConda, hit; Douglas A. Flint & Co., well received; Curtis & Wright, satisfied; Billy Mann, amused; Bartino's Dogs, good; Spellman's Bears, hit; Rapoli, good juggling act; Paris Green, enjoyed; Jones & Grant, good.

ALVIN (John P. Reynolds, mgr.; Shubert).—"The Passing Show of 1912"; 6, "Bunty Pulls the Strings."

NIXON (Thomas Kirk, mgr.; K. & E.).—"Kismet"; 6, "The Man from Home."

LYCEUM (C. R. Wilson, mgr.; S. & H.).—"Way Down East"; 6, "The Confession."

KENYON (North Side).—6, Hobbes, Whyte, Polzer & Whyte, Brand & Walton, Vancello, Sharon Sisters.

GAYETY (Henry Kurtzman, mgr.; East-ern).—"Bon Ton Girls."

DUQUESNE (Harry Davis, mgr.).—Stock.

SINCLAIR.

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; U. B. O.; rehearsal, Mon. 10.30).—Great Marco, excel-

lent; Lucier & Evans, good; Mr. & Mrs. Mark Hart, laughs; Morris & Clark, scream; 6 American Dancers, pleased.

GREENLEY'S (J. W. Greeley, mgr.; Church; rehearsal, Mon. 6, Thurs. 10.30).—Nellie Clayton, excellent; Mr. & Mrs. Burroughs, fine; Village Four, pleased; 2-4, Landis & Hebert, Morrowsy & Burton, DeTello.

JEFFERSON (Julius Cahn, mgr.).—30, Spring Maid; 6-7, Harrington Reynolds in the Angelus; 9, Harry Lauder. H. C. A.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; rehearsal, Mon. 6).—Santa Bros., excellent; Wallis & Goldsmith, amuse; Goldie Baya, good; Levinos, good; Nathanile & Nomander, encores.

BULLOCK'S (P. L. Burke, mgr.; U. B. O.).—Broadway Trio, fine; Jane Elton, good; Curtain & Wilson, good; Lawley & Alleen, fair.

SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.

WESTMINSTER (G. Collier, mgr.).—"Merry Go Rounders."

EMPIRE (Max Braunig, mgr.).—"Mr. Barnes of New York."

COLONIAL (C. Burke, mgr.; K. & E.).—"Maggie Pandy" with Rose Stahl.

OPERA HOUSE (F. Wendel, mgr.).—"Hanky Panky." C. E. HALE.

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; U. B. O.; rehearsal, Mon. & Thurs. 10.30).—Walter Weems, good; Dick Thompson & Co., pleased; Kittle Doner, good; Lasky's "The Earl and the Girl," big.

HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal, Mon. & Thurs. 10.30).—Harrington & Co., fair; Cunningham & Martin, fair; Mantilla, excellent; Alex. Canaris & Mile. Cleo, nicely; Shorty Edwards, very well; 6 Bragdon, big. G. R. H.

ROCHESTER, N. Y.

TEMPLE (J. H. Finn, mgr.; U. B. O.).—Redford & Winchester, good opener; Harry Atkinson, very good; Edwin Barry & Co., fair; Heilo Children, good; Rosina Cassell's Midgit Wonders, clever; Dr. Carl Herman, good; Wellington Cross & Lois Josephine, hit; Jackson & McLaren, excellent novelty.

FAMILY (C. O. Davis, mgr.; Lowe).—Prevet & Merrill, good; Tom Bateman, took well; The Love Specialists, big hit; Edith Keimar, good; Henry & O'Donnell, scored; Harrington & Grant, good.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—30, "Rebecca of Sunnybrook Farm," good business.

SHUBERT (Elmer Walters, mgr.; Shubert).—27-28, "Somewhere Else," very good. Big business.

BAKER (Frank G. Parry, mgr.; direct).—"The Confession," fair business.

FRANK M. CHASE.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—23-28, Sidney Toler Stock Co., good business; 30-4, Pollard's Australian Juvenile Opera Co.

NICKEL (W. H. Golding, mgr.; U. B. O.).—23-28, Frances & DeMarr, strong; Signor Mario Manetta, hit.

LYRIC (Steve Hurley, mgr.).—23-25, Cooper & May, fair; 26-28, The Judges, pleased. L. H. CORTRIGHT.

ST. PAUL.

ORPHEUM—Bernhardt for three days at the Orpheum beginning Monday, has mixed the heretofore solid seven act bills that appear here regularly. This week, however, there will be seventeen different acts for the theatregoer to absorb. Sunday night the bill consisted of Volanti and the revolving piano, well liked; Minnie Allen, liked also; Edwards, Ryan & Tierney, enthusiastically received; Daly & O'Brien, filled for Ernie & Mildred Botts, whose illness prevented their appearance; Hilda Hawthorne, pleased; Berthel, appreciated; Mr. & Mrs. James McCann & Co., pleased. Bernhardt's opening performance was well received by a large enthusiastic audience. The other acts on the bill for the three days are Charles & Fanny Van, Josie Heather, Saranoff, McMahon, Diamond & Clemence, "And They Lived Happily ever after." Bill for Thursday and balance of this week is Volanti, Manon Opera Co., Claude & Fannie Usher, Minnie Allen, Edwards, Ryan & Tierney; five Juggling Mowatts, Gray & Graham, pictures.

EMPRESS (Gus S. Greening, mgr.).—Lawrence Crane & Co., good; J. K. Emmett, well liked; Marie Fleming, exceptionally good; pictures.

PRINCESS—Arnold's Leopards, Gus Beach's Comedy Co., Mark Davis, Willie Hale & Co. pictures.

GAYETY—Hampton & Stuart, Mr. & Mrs. Blessing, Terry & Frank; second half, Van Allen & Co., Hector DeSilvia; one to fill, pictures.

METROPOLITAN—Fisk O'Hara was accorded a hearty reception with a pleasing vehicle. Next week, Hilda Hawthorne.

SHUBERT—"Chimes of Normandy," by Aborn Opera Co., reported as being one of the best productions of its kind seen in the city.

GRAND—"The Auto Girls." Very acceptable company and well liked. BENHAM.

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SALT LAKE CITY.

ORPHEUM (Martin Beck, gen. mgr.; direct).—22, McConnell & Simpson, good; Nat Nazzarro & Co., excellent; Constance Crawley & Co., fair; Goldsmith & Hoppe, good; Three Bremens, liked; Maye & Addie, pleased; David Kidd, fair. Fair business.

EMPRESS (Chas. Sutton, mgr.; S.C.).—25, Prince Florio, remarkable; Catherine Chaloner, laughable, Marsellies, hit; McGinnis Bros., well received; Fred Morton, liked; McClain & Mack, good. Good business.

SALT LAKE.—23, Dustin Farnum in "The Littlest Rebel." Good business and show.

OWEN.

SCHENECTADY, N. Y.

PROCTORS (Chas. Goulding, mgr.; U. B. O. & K. & E.; rehearsal, Mon. & Thurs. 10.30).—24-28, Charles Mack & Co., hit; Helene & Juston, fine; Aubrey & Flower, excellent; Lang & Bucher, scored; the Takezawa Japs, very good; capacity business; 30-1, Mlle. Cecile and her leopards, headlines; The Morrissey Trio, Emmett Walsh & Co., The Glissandos, Watson & Little.

ORPHEUM (F. X. Breymaler, mgr.; Joe Wood; rehearsal, Mon. & Thurs. 12).—26-28, Quintano's Royal Venetian Band, headlines, Sharp & Sharp; Jack Case; Myrtle Sisters; Williams & Co.; capacity business; 30-1, The Majestic Musical Four, headlines; Parent & King; Evelyn Clark; "The Three Original Herberts."

MOHAWK (Ackerman J. Gill, mgr.; Gotham Producing Co.).—"The Chorus Lady" with Lydia Dickson and "Jimmy" Crave, fine production to a very large advance sale, matinee every day.

VAN CURLER (Chas. G. McDonald, mgr.; Shubert).—25, "Within the Law" with Catherine Tower; 27-28, The Rose Melville Production of "Sis Hopkins," with Helen Hamilton; 1, "The Master of the House"; 2, "Ready Money"; 4, Nell O'Brien's Minstrels.

"HOWY."

SOUTH NORWALK, CONN.

HOYT'S (Frank C. Van Scoy, mgr.; S.C.).—26-27-28, De Wolf Hopper & Co., in "All At Sea," good; Stepp, Ailman & King in "The Phony Photographer," fine; Sidney Broughton & Grace Turner, recently of "The Enchantress" (first appearance), hit; The Three Wilton Brothers, good; Grace Livingston & Vera Fields, good; 30-31-1, Williams & Weston, Howard Truesdell, Joe Kelsy, Reid Sisters.

PATON.

SYRACUSE, N. Y.

GRAND (Charles H. Plummer & Chas. Anderson, mgrs.).—Ioleen Sisters, good opener; Adler & Arline, novel; Scott & Keane, artistic; Ray Dooley & Metropolitan Minstrels, very good; Mullen & Coogan, fair; Tom Nawn & Co., good; McMahon & Chap-

pelle, delightful; Karl Emmy and pets, pleasing.

EMPIRE (Frederic Gage, mgr.).—3-4,

"The Light"; 9-10, "Rebecca"

WEITING (Francis Martin, mgr.).—2-4,

"Top 'O the Mornin'"; 6-8, "Butterfly."

BASTABLE (Stephen Bastable, mgr.).—

2-4, Dan Daly.

CRESCENT (John J. Breslin, mgr.).—

Horman, Helen Bell, Graham & Randal,

Bimberk, Marion & Day, Smilletta Sisters.

TERRE HAUTE.

VARIETIES (Jack Hoeffler, mgr.; W. V.

M. A.; rehearsal, Mon. and Thurs. 10).

Burt, Johnson & Burt, good; Ward Klare &

Co., fair; Winsch & Poore, hit; Marie Ross,

fair; Carter & Waters, pleased; Paul Bow-

ens, good; Prince & Deerie, good; Segura &

Segura, good; Martin's Dog Bandits, hit;

Spellman's Bears, great; capacity business.

GRAND (T. W. Barhydt, mgr.; K. & E.).

—30-31, Dark; 1-2, Matinee and night, Of-

ficer 666; 3-4, Countess Conznet; 5, Rosary;

6, Aborn Opera Co.; 7, A Little Millionaire;

8, Spring Maid.

McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Sam Chip &

Mary Marble, excellent; Bird Millman & Co.,

fine; Cliff Gordon, splendid; Jones & Sylves-

ter, pleased; Sully Family, good; Joseph

Bros., pleased; Pauline Moran, clever; Dolan

& Lenhart, a hit.

MAJESTIC (Peter F. Griffin, mgr.).—White & LaMart, Smith & Wesson, Wessley & Francis, La Belle & Davis.

STRAND (E. W. Well, mgr.).—Margaret

Darrow, Gertrude Le Roy.

PRINCESS (O. B. Sheppard, mgr.).—Will-

iam Hawprey.

ROYAL ALEXANDRA (L. Solman, mgr.).—

Lewis Waller.

GRAND (A. J. Small, mgr.).—Don't Lie

to Your Wife.

HARTLEY.

VANCOUVER, B. C.

PANTAGES (Wm. Wright, mgr.; direct).

—23, "Surf Bathing," feature; Killian &

Moore, good; Sherburne & Montgomery, good;

Libonati, pleased; Ted Bailey, opened excel-

lent bill.

ORPHEUM (Geo. L. Case, mgr.; S. & C.).

—"Fun on the Ocean," headliner and pleased;

"I Died," amusing; Inez Lawson, good; Blé

& Girard, excellent; Harry Sauber, went big;

Three Alex, good gymnastic act.

AVENUE (Geo. B. Howard, mgr.; dramatic

stock).—D. S. Lawrence Stock Co. in "The

Country Boy," well cast, and Del Lawrence

in the title role, excellent. Good business.

EMPRESS (Walter Sanford, mgr.; dramatic

stock).—Walter Sanfords' Players in "Uncle

Tom's Cabin."

IMPERIAL (E. R. Ricklits, mgr.; K. & E.

& Shubert).—28, Valenska Suratt in "The Kiss

Waltz"; 30, Rainey pictures.

PANAMA (Frank Rich, mgr.; musical

comedy stock).—The Frank Rich Co. in "Lost

a Baby," good show and pleased.

NATIONAL (Mr. Muchols, mgr.; musical

comedy stock).—Jack Golden and Co. in "The

Awakening of Calla." Good musical comedy

well played.

COLUMBIA (Mr. Muchols, mgr.; Fisher

book).—23-25, Four Haley Sisters, Brooks &

Doyle, Bruce & Calvert, Careless Curt; Last

half, The Three Cabanos, Guthrie & Ingham,

The Campbells, Laurele & Wentworth.

The new Columbia opened Monday with pop vaudeville. The opening bill pleased. The theatre is prettily decorated and is one of the best of the popular houses here. Mr. Muchols is manager and Fisher books.

Isabel Fletcher, leading woman of the Empress returned Monday, after a short absence due to illness. CASPARD VAN.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.;

rehearsal, Sun. & Thurs. 12).—22-25, Lucile

Tilton, good; Myrtle Bryne & Co., excellent;

The La Valls, fine; 26-28, Quigg & Nickerson,

funny; Mack & Williams, clever; Mr. &

Mrs. Billy Wells, applauded.

ROYAL (R. A. McLean, mgr.; Webster's;

rehearsal, Mon. & Thurs. 12).—23-25, Keller

& Kerr, good; Rees & Alfrey Sisters, fine;

26-29, Jacobs & Sardell, clever; The Mark-

hams, entertaining.

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Where Players May Be Located

Next Week (Jan. 6)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A

Abeles Edward Lambs Club, N. Y.
Albini Great S-C Heidelberg Bldg., N. Y.

HARRY ADLER and ARLINE

Next Week (Jan. 6), Keith's, Boston.
XXC28834 "A NEW IDEA."

Adler & Arline Keith's Boston Mass.
Ahearn Troupe Winter Garden, N. Y.

B

BARBEE, HILL and CO.

Direction, BECKLER BROTHERS.

Barnes & Crawford Orpheum Los Angeles
Barnolds Animals Variety London
Barry & Wolford Orpheum Seattle Wash.
Hendix Players 130 W. 44 N. Y.
Bowers Walters & Crooker Apollo Nuremberg
Germany

6 BROWN BROS.

Featured this Season with the Primrose and
Dockstader Minstrels.

Brown & Foster King's St. Louis, Mo.
Burke John & Mae Variety London

C

Cahill, Woodbury and List

Management, JOSEPH P. HARRIS

Cameron Grace Variety New York
Cartmell & Harris Freeport L. I.
Clark & Hamilton Variety New York
Clifford Hesse Variety New York
Collins Jose Shuberts 1416 Bway New York

MARIETTA CRAIG

Corelli & Gillette Colonial N. Y.
Cross & Josephine Temple Hamilton Can.

Crouch and Welch

Direction, M. S. BENTHAM.

D

Dazle Mlle care Jenie Jacobs Putnam Bldg.,
New York
Deely Ben & Co., Variety, New York

Jim Diamond and Brennan Sibyl

Next Week (Jan. 6), Orpheum, Minneapolis.
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Put-
nam Bldg., New York
Donnelly Lee Friars Club New York
Brown Harris & Brown Riverside R. I.

E

Elizabeth Mary Variety New York

KATE ELLINORE and SAM WILLIAMS

Next Week (Jan. 6), Majestic, Chicago.
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg., N. Y.

F

Fox Harry Variety New York
Fox & Ward 15 Empress San Francisco
Frey Twins Poll's New Haven

G

Godfrey & Henderson Majestic Little Rock
Ark.
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Variety N. Y.
Green Burt Lambs Club New York
Green Ethel Orpheum Salt Lake City Utah

H

Hopkins Sisters Winter Garden New York
Hufford & Chain Casey Agency Putnam Bldg
New York
Hunter & Ross Variety N. Y.

I

Ioleen Sisters Variety New York

J

Jarrot Jack Variety New York

K

Karrell Great Variety New York
Kaufman Reba & Ines Variety Chicago
Kenna Charles Lyric, Danville, Ill.

L

Lambs Mankins Bushwick Brooklyn.
Lee Isabelle Fine Arts Theatre Chicago

M

Mascot Palace Huddersfield Eng.
Maurice & Walton Variety New York
Meredith Sisters 13 Orpheum Spokane
Moree Mite Highlands New Jersey
Mozarts Fred & Eva Empress Portland Ore.

McMAHON and CHAPPELLE

Next Week (Jan. 6), Keith's, Philadelphia.
BOOKING DIRECT.

McCarthy Myles Hippodrome Cleveland O.
McCarthy William Green Room Club N. Y.

N

PAUL NEVINS and RUBY ERWOOD

Management, Max E. Hayes, United Time.

Nonette Casey Agency Putnam Bldg., N. Y.

P

Paddock & Paddock Empress Chicago Ill.
Perry Charlotte Variety London

W. E. (Bill)

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R

Ramsey Sisters Loew Circuit Indef.
Reeve Ada care Martin Beck Putnam Bldg.,
New York
Reeves Alf 321 W 44 st N Y C
Rice Elmer & Tom Variety London
Reisner & Gore Keystone Phila., Pa.
Ritchie W E Ronacher's Vienna
Rockin's Athletic Girls Variety N. Y.
Rogers Will Variety Chicago

S

Savoy Lucille Empress Seattle Wash.

ZELDA SEARS AND CO.

Next Week (Jan. 6), Fifth Ave., New York.
Direction, MAX HART.

Sherman & De Forest Davenport Centre N Y
Stanton Walter The Giant Rooster care The
Billboard Chicago Ill.
Stephens Leona Olympic Chicago

T

Tinchard Fay care Arthur Hopkins Putnam
Bldg New York

V

CHAS. and FANNIE VAN

Next Week (Jan. 6), Winnipeg.
(Sarah Bernhardt Show)

W

Wander Sands & George Stone care S-C Hel-
delberg bldg N Y

KATE WATSON

PLAYING UNITED TIME

Whitehead Joe Variety New York

WHITTIER-INCE AND CO.

IN VAUDEVILLE.

Whittier Ince Co Variety New York
Williams Mollie Gayety Louisville
Wynn Hesse Variety New York



WILLARD

THE MAN WHO GROWS
Direction, ERNEST EDEL-
STEN.
Jan. 6, Hippodrome, Bed-
minster, Eng.

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BURLESQUE ROUTES

WEEKS JAN. 6 AND 13.

American Peoples New York 13 Empire
Philadelphia
American Beauties Columbia New York 13
Star Brooklyn
Auto Girls L O 13 Krug Omaha
Heavy Youth and Folly Murray Hill New
York 13-15 Hyperion New Haven 16-18
Bridgeport
Behmans Show Gayety Brooklyn 13 Olympic
New York
Ben Welch Burlesquers Corinthian Roches-
ter 13-15 Bastable Syracuse 16-18 Lumberg
Utica
Big Gaiety L O 13 Columbia Chicago
Big Review Avenue Detroit 13 Star Toronto
Hohemans 6-8 Orpheum Paterson 9-11 Co-
lumbia Scranton 13 Trocadero Philadelphia
Hon Tons Empire Cleveland 13 Gayety Toledo
Howery Burlesquers Gayety Washington 13
Gayety Pittsburg
Cherry Blossoms Lafayette Buffalo 13-15 Co-
lumbia Scranton 16-18 Orpheum Paterson
College Girls 6-8 Empire Paterson 9-11 Em-
pire Hoboken 13 Gayety Philadelphia
Columbia Girls Gayety Philadelphia 13 Gayety
Baltimore
Cracker Jacks Gayety Toledo 13 Star and
Garter Chicago
Daffydils Grand Boston 13 Bronx New York
Dandy Girls Casino Brooklyn 13 Eighth Ave
New York
Dantes Daughters Empire Chicago 13 Grand
Milwaukee
Dazzlers Gayety St. Louis 13 Gayety Kansas
City
Follies Day Howard Boston 13 Grand Boston
Gay Masqueraders Gayety Pittsburg 13 Em-
pire Cleveland
Gay White Way Casino Boston 13 Columbia
New York
Gay Widows Star Toronto 13 Lafayette Buf-
falo
Ginger Girls Gayety Omaha 13 L O 20 Co-
lumbia Chicago
Girls Happyland Gayety Montreal 13-15 Em-
pire Albany 16-18 Franklin Sq Worcester
Girls Joyland People's Cincinnati 13 Empire
Chicago
Girls Missouri Empire Philadelphia 13 Cas-
sino Brooklyn
Girls Reno Penn Circuit 13 Star Cleveland
Golden Crook Standard Cincinnati 13 Gayety
Louisville
Hastings Big Show 6-8 Empire Albany 9-11
Franklin Sq Worcester 13 Casino Boston
High Life in Burlesque Gayety St Paul 13
L O Krug Omaha
Howes Lovemakers Gayety Newark 13 Casino
Philadelphia
Jardin de Paris Trocadero Philadelphia 13
Empire Baltimore
Jolly Follies Gayety Kansas City 13 Gayety
Omaha
Knickerbockers Casino Philadelphia 13 Music
Hall New York
Lady Buccaneers Grand Milwaukee 13 Gayety
Minneapolis
Marions Dreamlands Star and Garter Chi-
cago 13 Standard Cincinnati
Merry Go Rounders Gayety Boston 13-15 Gil-
more Springfield 16-18 Empire Albany
Merry Maidens Gayety Minneapolis 13 Gay-
ety St Paul
Merry Whirl 6-8 Bastable Syracuse 9-11
Lumberg Utica 13 Gayety Montreal
Midnight Maidens 6-8 Gilmore Springfield 9-
11 Empire Albany 13 Gayety Brooklyn
Miss New York Jr Empire Indianapolis 13
Folly Chicago
Mollie Williams Gayety Louisville 13 Gayety
St. Louis
Monte Carlo Girls Star Cleveland 13 People's
Cincinnati

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Moulin Rouge Standard St Louis 13 Buck-
ingham Louisville
New Century Girls Eighth Ave New York 13
Howard Boston
Orientals Lyceum Washington 13 Penn Cir-
cuit
Pacemakers Krug Omaha 13 Century Kansas
City
Queens Follies Bergere Empire Newark 13-15
Orpheum Paterson 16-18 Columbia Scranton
Queens Paris Garden Buffalo 13 Corinthian
Rochester
Reeves Beauty Show 6-8 Hyperion New
Haven 9-11 Bridgeport 13 Westminster
Providence
Robinsons Crusoe Girls 6-8 Empire Hoboken
9-11 Empire Paterson 13 Gayety Newark
Rosebuds 6-8 Columbia Scranton 9-11 Colum-
bia Paterson 13 People's New York
Rose Syddells Olympic New York 13-15 Em-
pire Paterson 16-18 Empire Hoboken
Runaway Girls Westminster Providence 13
Casino Boston

Social Maids Gayety Toronto 13 Garden Buf-
falo
Star and Garter Star Brooklyn 13-15 Em-
pire Hoboken 16-18 Empire Paterson
Stars Stageland Century Kansas City 13
Standard St. Louis
Taxi Girls Gayety Detroit 13 Gayety To-
ronto
Tiger Lillies Folly Chicago 13 Avenue De-
troit
Trocadero Music Hall New York 13 Murray
Hill New York
Watsons Beef Trust Empire Brooklyn 13 Em-
pire Newark
Whirl of Mirth Buckingham Louisville 13
Empire Indianapolis
Winning Widows Columbia Chicago 13 Gay-
ety Detroit
World of Pleasure Gayety Baltimore 13 Gay-
ety Washington
Yankee Doodle Girls Bronx New York 13
Empire Brooklyn
Zallah's Own Empire Baltimore 13 Lyceum
Washington

LETTERS

Where C follows name, letter is in Chi-
cago.
Advertising or circular letters of any
description will not be listed when known.
P following name indicates postal, ad-
vertised once only.

Abbott, Pearl E (C)
Adonis W H
Almes Charley (C)
Altken J (C)
Albers Emil (C)
All Slayman
Allen Chas H
Allen Searle
Althela & Aleka (C)
Ames Noette
Ames Robert
Art Duke
Ashby Lillian
Archibald Jack
Arizona Troupe
Arizona Trio (C)
B
Baldwin Guy Hines
Banister & Vizard
Banyan Alfred
Barry & Haivers (C)
Barry Kathleen
Barry Pauline (C)
Barry Tom
Begar Trizle
Bell Jessie (C)
Bernard Ben
Betty Harry
Betty Billy
Bold Ralph (C)
Boyne Hazel
Boyne Hazel (C)
Browne Harold (C)
Bruce Beesle
Bruce Bettina (C)
Burke Frank
Burns Viola (C)
Buscoe Sisters
Byron Frank
C
Calm Arthur (C)
Cameron Tudor (C)
Campbell Jennie (C)
Carlton Frank & Kat
(C)
Cavana H
Chaetrix Miss Willette
Chapin Chas
Chester Chas
Christopher Joe (C)
Clark Harry
Clark Sisters (C)
Claire Nell
Cochran Ella (C)
Corey Grace
Cora La Belle
Costello Dave
Copeland & Walsh
Cross & Bunnell (C)
Creighton Bros
Cubitt Clara
Cutty Margaret
D
Dale Johnnie
Dalley Dorothy E
Daub Jack (C)
Davis Edna (C)
Deaton Washington
Dawson & Warron (C)
Dean Phyllis (C)
De Loris Chevalier
Des Roches Gertrude (C)
De Vere Harry
De Voe Sadie
Doyle Patsy
Dixon Dorothy
Dorman E (C)
Dunnick Frank C
Dupree Kate
E
Earle Master (C)
Emery Edna
F
Fagg Bud (C)
Fairbanks Irene
Farber Irene (C)
Farrington Rose
Ferart Colonel Francis
Feazle Minnie (C)
Fields, W C (C)
Florence & Martyn
Ford Amy (C)
Foster Willard
Forcen W E (C)
Fowler Kate
G
Gallagher Desmond
Garfield Frank
Gerard Francis
Gilkey Ethel (C)
Gordon Bros
Graham Clara (C)
Grannon Ole
Gray Julia (C)
Grant & Hogue
Grey Grace
Gordon Bros
Groh E J
H
Haberland Mr
Haggerty & Le Clair
Hale Willie
Hall Margaret M
Hardman Joe A
Harrison Sisters
Haviland J B
Healey Anna
Headley Dot
Hedge John (C)
Hill Murray K (C)
Hixon Fred
Holbrook Florence
Holman Harry (C)
Hoyth Hal
Hawthorne Billy
Howard Geo (C)
I
Iollen Sisters
James & Hockman
James Mrs Louis
Jeffrey Arthur
Jessop Wilfred
Jeter Charles R (C)
Jewel Ada (C)
Jolly & Wild
K
Kariton Avery B
Kaufman Reba & In
(C)
Kelly & Lafferty
Kelmer Edith
Kelso Boys
Kennedy Elizabeth (C)
Kennedy & Vincent
Kilroy & Britton (C)
King Nellie
Kramer Mr (C)
Kyle Kitty
L
Lamb Irene (C)
La Moths-The (C)

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Lawson & Namon	Merrill Cora	Reeves Billy (C)	Trixido
Lawler & Putler (C)	Milbrath E (C)	Rivers Walter (C)	Townsend Beattie (C)
Lawn Party Co (C)	Miller & Mack	Roberts, Hayes & Rob-	Tyson Teddy
Lean Cecil	Millar Helen H	erts	Tucker Sophie
Leo Trio	Milton Fred	Roebrook L E (C)	V
Lee Virginia (C)	Moonup & Holdin	Rogers Wilson	Vane Denton
Leonard Billy (C)	Morgan Marvern	Rogers & Dorman	Valalo R L
Leonard & Drake	Moroge Jean	Roland Geo	Veness Aug
Le Roy Pudge (C)	Morris Leslie	Romans Dallas (C)	W
Lester & Kellett	Morris & Schauer	Rose L A (C)	Waldo Bros (C)
Le Van Harry	Munson R E	Ross & Stewart	Walton Gordon
Lippincott S	Murphy Whit (C)	Royce Ray	Warren Unice
Littlejohns The	Murray Elsie	Russell Fred P	Watkins Mr Wm
Lowrie Jeannette	Myers Belle	Russell Nick & Lida	Webb Helen (C)
Lucas Ed & Hazel	Myers Miss L	Ryan Benj A	Wells Toby
Lutz Bros	N	S	West Lew
Lynch Dick Mrs	Neff Johnny (C)	Simpson Cora	Whitney & Young (C)
M	Nelson Mrs A E	Simpson Bob	Williams Bernard
Macart & Bradford	Nichols Nellie V (C)	Small Johnny & Sis (C)	Wilbur Chuck
MacBoyle Dare	North X (C)	Snyder Frances (C)	Williams Check
Macomber Mr & Mrs	O	Snyder Thos	Williams Bros
Macomber Forrest (C)	O'Connor Vera (C)	Sommerville Ada	Wilson Miss G
Mantel Dot	Olympic Trio	Stacy Della	Window Muriel
Marnell David	Otis Elita P	Stanleys The	Woods B
Marshall Selma	P	Starr Lillian (C)	Woods Nellie
Marville Chas	Paige Eddie	Startup H (C)	Wright Ed (C)
May Ida	Powell W F	Stone La Belle (C)	Y
McCree Lottie	Prince Irene	Stuart Charles (C)	Yamakura Yuki
McCauley Bob	R	T	Z
McConnell Misses (C)	Rainer Robert (C)	Taber & Claire (C)	Zimmerman Al (C)
McDermott Billy	Rainer Robert	Theresa Marie	Zura Valarice Miss
McDonough Mrs	Rambler Girls		

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STUART BARNES

JAMES E. PLUNKETT, Manager.

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Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

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NEW YEAR
TO
JOHN T. MURRAY, THE KING
OF ENGLAND AND ALL
MY FRIENDS.

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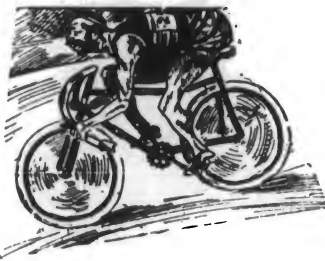
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AND HER

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MAX

GRACE

Ritter and Foster

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VOL. XXIX. No. 6.

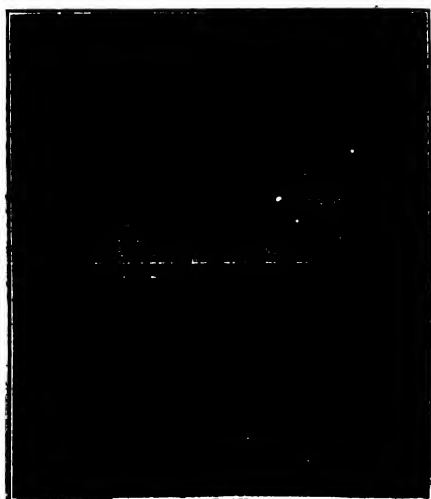
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VARIETY

Vol. XXIX. No. 6.

NEW YORK CITY, FRIDAY, JANUARY 10, 1913.

PRICE 10 CENTS

OVERDOING RAGTIME IN ENGLAND MAY BE ITS DEATH, SAYS BUTT

London's Palace Manager Comes to New York to Size Up American Situation. Arranged for Feature Act by Wireless While Delayed on Boat. What a Cabaret Did for English Restaurant

"The American 'revue' as exemplified by the present productions at the Hippodrome and Alhambra, London, has no doubt gotten a certain hold on the Londoners," said Alfred Butt to a VARIETY representative Tuesday, at the Ritz-Carlton, where the English manager is stopping while in New York. "But it may be overdone," he added upon being informed the Empire, London, also contemplated following the examples of the other halls.

"There is so much vitality in American ragtime," continued Mr. Butt. "Everyone seems to like it, but too much will do the same for it on our side as it would for anything else.

"I saw 'Hello Ragtime' at the Hippodrome the night it opened. It pleased me greatly, and I think it is a fine show that should run six months there. The numbers and music with its life and action are the main factors, to my mind, of the big success it has met with."

Asked if he had any "American production" project in mind for the Palace, London, of which he is the director, Mr. Butt replied something of the sort was on the tapis, but in a different vein from what London has been thus far taught in the "American craze."

The London manager is over here for about two weeks. It is three years since his last visit. The present trip is to look the vaudeville field over for attractions the Palace might engage, and generally to size up the American situation. Mr. Butt is busily seeing shows along Broadway just at present. He will make a few dashes out of town to catch musical shows and vaudeville bills in other cities.

He arrived Tuesday on the Carmania, which was three days late. Last Thursday the boat got mixed up with the trough of the sea until the disturbance

threatened a disaster. Mr. Butt mentioned that this was not a pleasant portion of the eleven-day sail, although while aboard he profitably whiled away the time and \$85 in wireless cables to Sir George Alexander, London.

The wireless concluded an engagement for Sir George to appear at the Palace, Jan. 27, in "A Social Success," by Max Beerbohm, brother of Sir Herbert Beerbohm-Tree. It will be the knighted producer-actor's first vaudeville appearance. Sir George is a man of much importance abroad. He has been associated with Sir Herbert, has produced largely on his own account, played parts and stands in the highest circles, socially. There will be five people in the sketch Sir George will play. It is the first instance of an ultra-important engagement, such as this one is, having been made over the missing wires.

In speaking of the ragtime and its effect on his country people, Mr. Butt cited the instance of Oddeno's Restaurant and a "Cabaret," in London. The restaurant was doing no business, although equipped for the very best clientele. Melville J. Gideon, an American song writer, then in London, called upon the proprietor, suggesting that he be given an opportunity to renew interest in the establishment, through playing the piano and singing a few songs in the evenings. The restaurant man was dubious, but agreed with Gideon his place could not possibly draw less patronage than it had been doing.

To protect himself, however, the proprietor accepted Gideon on the understanding he was to receive 25 cents for every new customer who came in to eat, over the average number then calling daily. Gideon accepted the terms,

(Continued on Page 8).

SIMONE LEAVING COUNTRY.

Chicago, Jan. 9.

Mme. Simone, who has been appearing in "The Return from Jerusalem" at Power's, will close her engagement, play, and American tour Jan. 11.

Mme. Simone will go to New York where her husband Casimir Perier will meet her and return with her to Paris where she will begin rehearsals in "Le Secret," the new piece written for her by Bernstein.

MANAGER'S HERO MEDAL.

Louis De Klade, stage manager of the Lincoln Square theatre, who saved the life of Patrolman John J. Foley at Manhattan Beach July 17, now wears a Carnegie hero's medal, which, with \$25 in gold was presented to him Christmas Day.

TRULY SHATTUCK HOME.

Fully recovered Truly Shattuck has returned to New York and is stopping at the Hotel Maryland. Miss Shattuck has the full use of her lower limbs and is considering a production offer for her return to the stage. She has been in Paris for several months.

COHAN FIXED FOR NEXT WEEK.

As George M. Cohan stood near the box office of the Cohan theatre Monday, just before the benefit commenced that his show appeared in, Frank Witmark slipped alongside, saying "Hello, George, how're you doing?" "Oh, all right," replied Mr. Cohan. "I've next week booked."

"THE ESCAPE" AT GARRICK.

Chicago, Jan. 9.

The Paul Armstrong play, "The Escape," will open at the Garrick, this city, March 4. Oliver Morosco makes the production. The piece was first shown at Los Angeles.

KELLERMANN SHOW DISBANDS.

Chicago, Jan. 9.

The Annette Kellermann-Jefferson De Angelis vaudeville combination which played two weeks at the American Music Hall in "The Barnyard Romeo," returned to New York, where it will disband. The local engagement was not overly successful.

"EVA" GOING OUT.

"Eva" is going out of the Amsterdam, probably to the place from which any play seldom comes back. What is to follow the melodramatic operetta into the Klaw & Erlanger house has not yet been decided upon.

One report says "The Sunshine Girl" may take the stage there Jan. 20 ("Eva" leaving maybe Jan. 18), while another rumor is that "Oh, Oh, Delphine" will move to 42d street, from the Knickerbocker. And still another story mentions a special attraction to be shown at the Amsterdam after "Eva's" departure.

The production of "Eva" by K. & E. is said to have been made pursuant to a contract they have with Franz Lehár, calling upon them to stage all of his works in America. Even Glen MacDonough, who wrote the book for the American version of the piece, is reported to have advised the firm against it.

20 WEEKS AT \$2,250.

Tom McNaughton has issued his vaudeville ultimatum for Alice Lloyd. It is 20 consecutive weeks at \$2,250 weekly. (Please close the door softly as you go out.)

PICTURE FACE GETS \$1,000.

John Bunny, the fat comedian, who has been playing "leading comedy" for the Vitagraph Co., is about to take a plunge into vaudeville, after which he will return to his film job. He spent three months in Europe last summer, having been sent to England by the Vitagraph people to pose for a feature reel depicting scenes from Chas. Dickens' "Pickwick Papers."

Bunny is to appear as a monologist at Hammerstein's the week of Jan. 20, relating some of his experiences abroad. He will receive \$1,000. Before going in for the pictures Bunny was a well-known legitimate actor. He claims that now his is the best known face in the world.

POWERS CLOSING JANUARY 18.

The James T. Powers show will close Jan. 18 at Reading.

Mr. Powers will shortly start rehearsals in a new production the Shuberts have in view for him.

\$400,000 WORTH OF CONTRACTS GIVEN KARNO BY MOSS TOUR

English Vaudeville Producer Books Five Acts for Four Years With English Circuit. Never Happened in America.

(Special Cable to VARIETY.)

London, Jan. 9.

Americans call the English old fashioned in their variety halls, but America doesn't spill over contracts the way they do it so well in this country.

This week Fred Karo, the vaudeville producer, received contracts from the Moss Tour for five acts during the next four years. The total salaries aggregate \$400,000.

WOODS COMING HOME.

(Special Cable to VARIETY.)

London, Jan. 9.

Saturday's steamer will carry back A. H. Woods to New York, if he doesn't change his mind between now and then. Mr. Woods came over here to see "The Miracle" pictures. He is mightily pleased with them, having the American rights.

The two reels of film may be shown in New York City at the usual legitimate admission scale of \$2. There will be an orchestra of 50 to 75 pieces, and a ballet of 100 between reels.

ANOTHER FALLS DOWN.

(Special Cable to VARIETY.)

Paris, Jan. 9.

"La Part du Feu" is the title of the new farce by Mouzey Eon and Nancéy, which was produced at the Bouffes Parisiens (no longer with the subtitle Theatre Cora Paparcerie), Dec. 24.

The farce by the author of "Tire au Flan" is meeting with only a fair reception. Lady Success seems to have been very fickle at the Bouffes of late.

Loie Fuller is also giving a series of matinees at this house during the festive season, till Feb. 5.

PICTURE PLACE ON REGENT ST.

(Special Cable to VARIETY.)

London, Jan. 9.

The New Gallery, formerly a tea shop on Regent street, is being transformed into a picture house at a cost of \$450,000.

Regent street, London, compares with Fifth avenue, New York, in the class of swagger shops on both avenues.

ELLIS AND McKENNA SAILING.

(Special Cable to VARIETY.)

London, Jan. 9.

Ellis and McKenna sail Sunday for America, to take a rest for a month.

AVOIDING COMPETITION.

(Special Cable to VARIETY.)

Paris, Jan. 9.

M. Bannel, manager of the Folies Bergere music hall, has gone to London to inspect some English acts for his forthcoming Revue.

It is reported the Folies Bergere and Olympia are combining to avoid

competition and reduce expenses, although remaining separate companies and under different managements.

"FERVAAL" MOUNTED.

(Special Cable to VARIETY.)

Paris, Jan. 9.

After much delay Vincent d'Indy's new opera "Fervaal" was finally produced at the Paris Opera, yesterday. It is in Wagnerian style, beautifully mounted, with heavy music.

The principal roles are held by Muratore, Delmas, Mmes. Brevat, Charny.

BIG HIT IN GLASGOW.

(Special Cable to VARIETY.)

London, Jan. 9.

Conrad and Whidden are a sensational hit at the Alhambra, Glasgow, this week. They play the Empire, Leicester Square, London, next week.

SINGING PARROT, SENSATION.

(Special Cable to VARIETY.)

London, Jan. 9.

"Lora," the talking and singing parrot, is the latest freak novelty sensation. The bird sings in tune.

Jack Hayman, for the Palace, offered a big salary for the turn, but the bird is booked solid on the continent.

"COPY ACT" AT ALHAMBRA.

(Special Cable to VARIETY.)

London, Jan. 9.

Democratus, a Bert Levy "copy act," is at the Alhambra this week. He elaborates on the original, but works slowly. Did fairly.

ROODE AT VICTORIA PALACE.

(Special Cable to VARIETY.)

London, Jan. 9.

At the Victoria Palace, Claude Roode is doing nicely this week.

AFTER AMERICAN PRODUCERS.

(Special Cable to VARIETY.)

London, Jan. 9.

Since the success of "Hello Ragtime" at the Hippodrome, continental and West End London houses are all going after American producers for other productions along similar lines.

STOLL'S NEW HOUSE OVER.

(Special Cable to VARIETY.)

London, Jan. 9.

Stoll's new Empire, Bristol, is doing a tremendous business.

ONE WEEK CLAUSE.

(Special Cable to VARIETY.)

London, Jan. 9.

The Moss Circuit is booking a number of American acts under contracts containing a one week's cancellation clause.

132 AMERICAN ACTS.

(Special Cable to VARIETY.)

London, Jan. 9.

VARIETY's London office has compiled a list of 132 American acts booked in England this season.

HIP PRINCIPALS FIGHT.

(Special Cable to VARIETY.)

London, Jan. 9.

Trouble has broken out among the principals in the Hippodrome's revue "Hello Ragtime".

There are three principal women, Ethel Levey, Shirley Kellogg and Bonita, all Americans. Miss Levey walked off with the honors among the women. She has found Bonita is arrayed against her.

It is said that last Saturday night Bonita walked into Miss Levey's dressing room with a threat to "clean her up." The management stopped the miniature battle, when someone suggested sending for the police.

Albert de Courville, director of the Hip, at once concluded he was going to lose a couple of the people, probably Bonita and Lew Hearn, who work as a team. Mr. Hearn has made a big hit in the revue. He is the husband of Bonita.

The report is George Bickel, formerly of Bickel and Watson on the other side, may be called over here to replace Hearn.

VARIETY's London representative talked with Manager deCourville about the disturbance. He practically admitted that some such affair had occurred, but expressed his unwillingness to make public any of its details, except to declare that whatever controversy there had been had been patched up and the members of his company were now in accord.

REVISING AT ALHAMBRA.

(Special Cable to VARIETY.)

London, Jan. 9.

"Kill the Fly" at the Alhambra is being revised and will continue at least for a time. It was at first believed that it would be replaced by another production, but this rumor was in error.

HARRIS MAKES AN OFFER.

(Special Cable to VARIETY.)

London, Jan. 9.

Ben Harris has offered Eugene Sandow \$2,500 a week for an American tour. It was refused.

LOU HIRSCH IN PIANOLOG.

(Special Cable to VARIETY.)

London, Jan. 9.

Lou Hirsch appears in a pianolog at the Alhambra for the next four weeks.

WOLHEIM REALLY ILL.

It's sad but it's true, E. Wolheim, a vaudeville man commonly (very commonly) known as an "international agent," came over from London to New York, a 3,000-mile trip, to become ill at the Hotel Rector.

Mr. Wolheim has been in his room for over two weeks. At first he had but one nurse, but the physicians ordered another. When the second arrived, Wolheim's temperature went to 105, and the doctors pronounced his case of grippe dangerous.

He'll be all right in a few days, and has postponed his homeward trip for awhile, although still retaining the nurses.



DARL MACBOYLE

DARL MACBOYLE has attracted attention through his verse, which has appeared frequently in VARIETY. He is at present with the Florenz Kolb Stock Company, at the new Bender theatre, Utica, N. Y., where, as Mr. MacBoyle says: "I am supposed to be stage manager, but there seems to be a diversity of opinion among the chorus girls just what my job should be called."

Mr. MacBoyle also says:

"I started the race of life with the baptismal handicap of Darl. At present, I am trailing the bunch, and unless there is a decided reversal of form on my part, posterity, when it has nothing more important to do, will speak of me as an 'also ran'."

"I have blue eyes, indigestion, an opinion of myself that is not shared by mankind in general and a second-hand typewriter."

"My only fad is collecting pawn tickets."

A "LIMITED" HEADLINE ACT TAKES HAMMERSTEIN RECORD

Frank Tinney Cleans up for the Monday Matinee at "The Corner." Will Ching Ling Foo Play Poli's, New Haven Next Week? "Limited Salaries" in Vaudeville

The reappearance of Frank Tinney in vaudeville Monday carried away with it the matinee record for receipts at Hammerstein's (other than on a holiday, when night prices prevail). The fireman detailed to Hammerstein's ordered the sale of tickets stopped when the space around the orchestra for standees became blocked up.

While Ching Ling Foo was also on the program, holding over for his fifth week in the theatre, the vaudeville sharps around the house said Tinney was responsible for the extra big attendance.

Peculiarly both acts were made the subject of orders, according to report, by the United Booking Offices officials, who have declared that Tinney should not receive over \$500 weekly in vaudeville, and that Ching Ling Foo should not be played at all.

Tinney receives \$500 weekly under his contract with Flo Ziegfeld, Jr., who agrees to play him 25 weeks out of each season. The contract runs two more years. William Hammerstein engaged Tinney through Ziegfeld, and is said to be paying him \$1,000. This is supposed to be within the regulations as laid down by the U. B. O. through doing business direct with the "legitimate" management of the act instead of through an agent.

However, the "slip" or application placed for Tinney by F. F. Proctor, for next week at the Fifth Avenue is reported to have been "held up" in the U. B. O. Tinney holds over at Hammerstein's for another week or two.

The ban against Ching Ling Foo might be removed if George & Leon Mooser would reduce the salary of the act to \$800, according to report. It is playing Hammerstein's on percentage, and has split the box office returns for five of the best weeks of the Hammerstein season. Ching is under contract to Klaw & Erlanger for 47 weeks, commencing Jan. 13, at \$1,450 weekly. He and the Chinese troupe will join "The Follies" Jan. 20 as extra attraction.

For the intervening week (commencing Monday) the Ching act has been booked for Poli's, New Haven, to play on percentage there it is said. A story is about this week that Poli has been informed by the U. B. O. bosses he must not use the act. The contract was executed before the big agency men knew of it (through being a percentage agreement). It was not until VARIETY appeared last week that the Poli booking of Ching became known. Immediately a Poli representative is said to have been called in and warned against playing the act. He replied the act had been billed and advertised, and could not be canceled.

This is the first direct clash on bookings between the U. B. O. and one of its managers this season. The result is being watched with much interest by the vaudeville managers and agents. If Ching plays New Haven, it will appear that the U. B. O. can't control its managers, while if he does not appear in the Poli theatre pursuant to orders, it will be made evident that U. B. O. managers can not control their own business.

A rumor has gone forth that the U. B. O. has issued an edict against any of its managers paying Lillian Lorraine \$1,000 weekly, the price she received at Hammerstein's.

While there is much talk about these days of holding salaries down, and the agency setting the figure for features, the Monday matinee at Hammerstein's is considered significant of the oft repeated statement that an act that can draw business should not be limited in salary for all of vaudeville, it holding more value for one house perhaps than for another.

Even U. B. O. managers who are in sympathy with the plans of the agency to bring salaries down as low as possible say the U. B. O. people in charge of this have gone too far with it the first season, instead of exercising judgment and getting at the thing gradually, and in a way that would have neither antagonized the actor nor alarmed the dependent manager.

Lillian Lorraine has arranged to sail for England next Tuesday. The big time vaudeville managers would not pay her \$1,000 weekly, acting under orders, according to report.

REMOVES TANGUAY RECORD.

Chicago, Jan. 9.

Irene Franklin beat Eva Tanguay's record at the Palace Music Hall last week.

Miss Tanguay held the record there of thirty-three minutes. Miss Franklin held the stage for forty-one minutes.

Miss Franklin will return to the Palace Feb. 17.

9 ACTS, TWICE-DAILY.

Utica, N. Y., Jan. 9.

Commencing Jan. 13 the Shubert theatre (Wilmer & Vincent) will try giving nine acts of vaudeville twice daily, with smoking allowed in the balcony.

The Shubert started the season as a big time house, but later changed its policy to three shows daily, which it is now playing.

SOPHIE ON HER OWN.

Sophie Burman, the diminutive young woman with Albee, Weber & Evans, resigned last Saturday and started an agency of her own.

MORRIS PAYING \$2,000 WEEKLY.

William Morris has agreed to pay \$2,000 weekly as rental for the New York theatre, to be renamed Wonderland for the Morris plan of playing an indoor Steeplechase with pictures, vaudeville and dancing, all at ten cents each. The string of amusements will reach from the cellar to the roof of the theatre. It is announced to open Jan. 20.

Every part and portion of the New York theatre building (containing the New York, and the roof above) will be occupied by Mr. Morris, excepting the fifth floor where the office suites are now occupied. Even on that floor opposite the elevator entrance (where formerly the chorus girls of "The Follies" changed their clothes), there will be space converted into a "Krazy Room." For this Morris will give prizes for the best dressed dolls named after professionals, also for Daffydills, to decorate the walls.

There will be freaks scattered here and there throughout the building. No admission to see them will be charged. Ten cents will be the price to the dance hall, which was the marbled concert hall Oscar Hammerstein inserted into the space next the balcony of the theatre. No real revenue has ever been derived from this large room.

The bar on the first floor will be removed. What was once a lounge room will become a lunch room under the Morris Wonderland scheme of making every inch count.

Concessions will be on the roof, and extensive flag decorations will hide the front of the building. A special police force is to be ruled by two retired captains from the New York force.

In the downstairs theatre vaudeville and pictures will be shown at 10-15-25. There is some curiosity as to where Wonderland will book its vaudeville. Several agencies are mentioned. There has been talk of a "blacklist" against Wonderland if it plays pop vaudeville at the above scale.

While there is a general belief Morris has found backing for the enterprise and is not financing it entirely himself, who his backers are remains a secret. It is reported some show people are in with him on the proposition, but their names have not been disclosed.

In their search for freak material the Morris people hunted up John Anderson, manager of Huber's Museum until it closed two years ago. Anderson is manager of the Odeon, 145th street and Eighth avenue. He could not come to terms and the deal was called off. Anderson is reputed to know more about the freaks than anybody else in the business.

There is said not to be a single straight curio hall museum in the country. Austin Stone's, Boston, closed about a year ago. The Hippodrome, Detroit, follows the museum policy, but has no curio hall.

With the closing of the museums the freaks by hundreds deserted the field, many buying farms on their savings. An agent recently bought an option on a two headed cow, but couldn't book it. Jules Larvett was in Boston a few weeks ago with Flossie Le Clere, a fat woman who tips the scales at 800 pounds and whom Jules wants to book.

KEITH BUYS SO. B'KLYN SITE.

The Keith theatre corporation has exercised its option on the property at 327 9th street, South Brooklyn, paying \$40,000, and also securing adjoining property sufficient to permit the erection of a theatre seating 2,400. It will take possession next March and at once commence building operations.

It is the purpose of the Keith people to conduct the new theatre along the lines now in vogue at the Bushwick, giving matinees daily at popular prices.

William Masaud, who promoted the deal, will probably be the manager of the new house.

CALLING FOR "BIG STUFF."

It is reported the Orpheum Circuit, through its New York booking office, has sent out a call for "big stuff."

Whether the Orpheum finds it necessary for prominent features to follow such attractions as Bernhardt, Barrymore and "The Eternal Waltz" to draw business, or whether it has discovered that money could be made with high-priced headliners is unknown. But the call in certain quarters is said to have gone forth, and the material is wanted in a hurry.

MORTON AND MOORE AGAIN.

James C. Morton, now playing with the Winter Garden company, and Frank Moore, his former partner, will again join in the spring for a few weeks of vaudeville here. Shortly after they will go abroad, opening over there some time in April.

Moore at present is in "The Merry Whirl" with Tom Smith playing opposite in Morton's old role. The latter is with "Broadway to Paris" at the Winter Garden, working with Ralph Austin.

TEN PER CENT ORDER MODIFIED.

Chicago, Jan. 9.

The order affecting the presence of the ten per cent. agents on the "Association" floor has recently been slightly modified. Outside agents are now allowed on the 11th floor to conduct their business with the booking agents. Certain hours of each day have been set aside by Managing Director C. E. Kohl to have this work attended to.

The order only applies to six of the agents, however, and takes in the Beehler Brothers, A. E. Meyers, Harry Spingold, Lew Goldberg and Sternad & Van.

SAILINGS.

The sailings for the week, reported by Paul Tausig & Son, are: Jan. 9, Sayton Trio, Anita Bartling, Fred Warner (Patricia); Jan. 8, Kara and assistant, Kremka Bros., Burgus and Clara (Oceanic); Jan. 18 (from Liverpool), Joe Boganny Troupe (coming in) (Campania).

RITA GOULD WEDDED.

Boston, Jan. 9.

Rita Gould has been the wife of a buyer for one of Boston's largest department stores since shortly after leaving the "Broadway to Paris" show in this city.

Miss Gould has retired from the stage, and is living at Brookline, near here.

ASS'N.'S PRODUCTION DEPT. FOR "TABLOIDS" AND ACTS

Charles E. Kohl Announces Departure for Western Vaudeville Managers' Association. Thinks "Association" Managers Should Have Their Own Source of Supply. Mort H. Singer Will Organize New Department. Business West Holding Up Very Well

While Charles E. Kohl, managing director of the Western Vaudeville Managers' Association, (the most important booking agency outside of New York City), was in town this week for a couple of days, he stated that the "Association" (as it is better known) will shortly install a producing department.

The principal objects of the new department, remarked Mr. Kohl, will be to furnish managers booking through the agency with new material in the form of tabloid productions. "There seems to be a demand in the west for this kind of an attraction," said Mr. Kohl, "and we want to be in a position to furnish our managers with what they want."

"We shall also devote considerable attention to the acts playing our time. They will be given the privilege of the department and its staff. If their act needs brushing up or they want something done in connection with it, the experts of the Production Department will be at their command."

Mort H. Singer, who directs the Palace Music Hall, Chicago, besides many legitimate amusement ventures (theatres and attractions) will organize the Production Department for the W. V. M. A.

Asked about theatrical conditions in the middle west, the showman said that that section of the country seemed to be suffering somewhat from the general theatrical depression all over, but not to the extent of other localities.

Asked if the Palace Music Hall, Chicago, had affected the patronage at the Majestic (both play vaudeville), Mr. Kohl replied it had not, and both theatres were doing a very satisfactory business. "The matinees at the Majestic have not been up to their former mark this season," remarked the Chicagoan, "but I ascribe that to the condition. The night business has held up. The Palace has been doing remarkably well. We shall keep the Palace open forty weeks each year, and run the Majestic continuously."

Mr. Kohl is interested in both the Majestic and Palace. His father, the late Charles E. Kohl, considered one of the greatest theatrical men America has ever held, built the Majestic theatre, claimed by many to be the most beautiful theatre in this country. It has played first class vaudeville since opening.

Mr. Kohl mentioned in answer to a query that while the Association expected to place its bookings from Chicago to the coast, he was going after the new territory conservatively, as there were many points to be considered, especially "jumps" in the far west. So far Mr. Kohl has pushed the W. V. M. A. into Denver, and plans to make a complete tour to the Pacific through bookings to the northwest, down the Coast, and back east along the southern boundary.

In the existing agreement between the

W. V. M. A. and the United Booking Offices, said Mr. Kohl, the marginal line agreed upon for bookings by each agency separates the territory by a line running north and south through Chicago. Eventually, said Mr. Kohl, all existing W. V. M. A. franchises east of this line, as they expire, will not be renewed, the theatres holding them thereafter obtaining their supply of bills from the U. B. O., which is forbidden under the terms of the agreement to extend its bookings west of Chicago. (Chicago itself is neutral).

Mr. Kohl returned home Thursday. He was accompanied to New York by Judge Trude, attorney for the Kohls. Mr. Kohl said he had come here on no mission of news interest to the profession.

S-C'S FIRST DETROIT BILL.

Detroit, Jan. 9.

The Broadway theatre will open with vaudeville booked by Sullivan-Considine Jan. 26. The first bill will have the Three Bennett Sisters, Holmes and Wells, "Trapping Santa Claus," Joe Kelsey, and Slayman's Arabs, with one more act to be filled in.

The route to Detroit for the S-C Circuit regular road shows will be first to the Nixon, Philadelphia, then Victoria, Baltimore, Detroit, Cincinnati, Chicago, and off on the usual line of travel over this time. The date for the opening of the Duchess, Cleveland, as a S-C house has not been set.

Chicago, Jan. 9.

The Halsted street Empress of Sullivan-Considine's is expected to open Feb. 3. The S-C road shows will play the Halsted Empress going out toward the Coast, and appear at the Cottage Grove Empress on the return trip east.

CARELESS STAGE HAND HURT.

Syracuse, N. Y., Jan. 9.

Because Fred Kelson, the flyman at the Grand Opera House, did not heed his orders not to hang over the railing behind the target of the Ioleen Sisters while they were going through their act, a bullet shot by Dolly Ioleen while on the wire, glanced from the target and struck him in the throat.

The accident happened Sunday night. Kelson was in good condition again Monday, but the Ioleen Sisters lost the week at the Hippodrome, Cleveland, through remaining here at the request of the police until the physicians pronounced the injured man out of danger.

Geo. S. O'Brien has joined the F. F. Proctor booking staff. He is in charge of the New York up-state houses.

APPEAL TRAINOR DECISION.

The decision of Judge Greenbaum late last week, reinstating Val Trainor to membership in the White Rats, will be appealed, a VARIETY representative was informed at the office of O'Brien & Malevinsky, attorneys for the Rats. Judge Greenbaum decided that inasmuch as a full quorum of eleven directors was not present at the Trainor trial, he had been illegally expelled from the organization.

It is understood there is a point of law involved the attorneys for the Rats wish passed upon by the higher court. Guy T. Murray represented Trainor in the proceedings.

In the police court case started against M. L. Malevinsky by Harry Mountford for coercion, Judge Campbell of the 54th street court last Friday dismissed the charge against Malevinsky.

Pending the granting of the appeal, a stay has been asked for. If the stay is granted the status of Trainor as an expelled Rat remains the same as it was before the decision came down, unless the appeal application should be refused. In the latter event charges will probably once more be preferred against Trainor, who will then be called for trial before a full quorum of the Board of Directors.

CRAWFORD IS WILLING.

Clifton Crawford is willing to return to vaudeville if the managers will issue contracts to him at the price he formerly set upon a variety reappearance.

\$1,500 weekly is the amount asked by M. S. Bentham, his representative.

BEAT BERNHARDT RECORD.

Chicago, Jan. 9.

It was thought the Bernhardt record at the Majestic would never be touched by another vaudeville headliner. McIntyre and Heath did last week. They touched it so hard the blackface team pushed Bernhardt opening show receipts back a couple of pegs, beating the Monday matinee record for the house by just a few dollars.

Bernhardt had the advantage of a little increase in prices besides.

Joseph Hart's "Everywife" sketch has been disbanded.



EARLE MEREDITH

The Meredith Sisters, now repeating their big success on the Orpheum Circuit, Miss Pearl has established herself as a single, having gone on in next to last position, following a strong comedy bill, at the Winnipeg Orpheum. In addition to appearing in the sister act as third on the program, and scored tremendously at every performance.

BERNSTEIN'S CASE FLOPS.

The action taken by Henry J. & Frederick Goldsmith on behalf of Freeman Bernstein, to bring the cancellation of May Ward at Hammerstein's to the attention of the District Attorney, did a flop. William Hammerstein, subpoenaed by the Messrs. Goldsmith to give some necessary information before the prosecutor, forgot to bring the information with him.

Bernstein had no strong hopes of starting anything, but the proceedings soothed his ruffled feelings.

SOCIETY ITEM.

Maud Ryan and Polly Moran (escorted) attended the Hammerstein display Monday evening.

Tuesday Polly Moran and Maud Ryan (unescorted) were touring Broadway in a green car. Although it was raining the lay off week looked good for both of them.

DALLAS WELFORD'S SKETCH.

A comedy sketch has been procured for Dallas Welford, the English comedian, by Roland West. The playlet was written by Charles H. Smith and Percival Wiel. It calls for three people. Mr. West will produce it for the big vaudeville time.

KANE AFTER EVIDENCE.

Atlantic City, Jan. 9.

To support his divorce action against Blossom Seeley in the New York courts, Joe Kane came here the early part of the week to secure evidence in a special hearing before Judge Smathers.

Kane alleges his wife and Rube Marquard occupied Parlor C in the Dunlop Hotel the night of Nov. 4 last. To corroborate it, Frank Bowman, manager of the hotel, was called upon to testify.

Kane claims Bowman assisted his wife and Marquard to slip out of the hotel early the following morning. This Bowman denied, although substantiating some of the statements made by Kane.

WILLIE MORRIS' ANSWER.

There's a school teacher on the far upper west side who had her knowledge of Scotland keyed up the other day. She was examining the scholars and the question who was Scotland's most famous man came to Willie Morris, Jr. Thinking of his father, also the good times he has had touring in special trains, Willie answered "Harry Lauder," and was sent to the foot of the class.

LUCKY MIKE BERNARD.

The piano-playing fingers of Mike Bernard brought him a regular contract this week. It is for \$10,000, made with the Columbia Phonograph Co. All Mike has to do to get the money is to appear at the studios twice yearly, play a few pieces for the records, and collect \$1,000 for each sitting. Mike laughs when he is spoken to about it.

RED BANK'S LYRIC.

Red Bank, N. J., Jan. 9.

The Lyric, seating 900, will open Jan. 20 with pop vaudeville, under the management of Walter Rosenberg. Jerome Rosenberg will book.

"COPY ACT" CONSEQUENCES MADE PLAIN IN HARRISBURG

Clive the Sufferer, Obligated to Lose \$200 in Salary to Protect His Vaudeville Property, After "Copy" Had Agreed to Appear for Half His Contracted Price. Brands the "Copy" Which Fails to Give Opening Show

Harrisburg, Pa., Jan. 9.

The consequences of a "copy act" were made plain here Monday in several ways. At the matinee in the Orpheum, Nixon, a magician, who was to have opened with "The Fantom Pictures" announced from the stage he would be unable to give a performance owing to interference by Clive, another illusionist, who has been known as the presenter of "The Spirit Paintings" over here.

Clive was in the audience. He stood up, informed the house who he was and denounced Nixon in no uncertain terms. Clive also said that with the permission of the management he would appear that evening in the original act. He did so, after modifying his contract with Wilmer & Vincent for the Orpheum for this week, through reducing the terms from \$500 to \$300. Nixon had contracted to appear the week at \$250, just one-half the salary Clive has been obtaining for his act. The two numbers are similar in construction and work, Nixon having had the idea of "The Fantom Pictures" suggested to him by the Selbit act that Clive is working. Nixon is even reported to have written an employe of the Fifth Avenue theatre, New York, asking and offering to pay for certain measurements of the Clive apparatus.

The rather unusual proceedings in a theatre do not speak any too well for Wilmer & Vincent, as managers, who, in an attempt to save themselves a little money in salary, deliberately and knowingly encouraged a "copy," besides cancelling a valid contract they had made with the original act two days before the latter was to open.

Nixon started with his "copy" under the name of "The Spirit Paintings." Clive protested in VARIETY at the time against the same title being used, immediately after the Nixon act had been closed at the Bijou (small time), Brooklyn. Nixon thereupon substituted "The Fantom Pictures" as the name of his turn, and has been booked in some of the small big time houses.

His agent in New York represented that the Nixon turn was fully as good an act as Clive's, and bore down upon the fact that Nixon could be had at one-half the money the original asked. It is said that last week Walter Vincent sent a representative to Lynn, Mass., to report upon the Nixon number, although at that time he had already contracted through James E. Plunkett (Clive's agent) to play the Clive illusion at Harrisburg. The story is that Vincent decided if the

report from Lynn was satisfactory he would cancel Clive upon the grounds of misrepresenting in having the exclusive rights to the illusion) and replace him with the "copy" at half the price.

Last Saturday, while at the Grand Opera House, Pittsburgh, Clive received a wire, signed Wilmer & Vincent, notifying him he was cancelled for Harrisburg. On the advice of his New York attorney, August Dreyer, Mr. Clive went to Harrisburg, and reported at the theatre. He then noticed the billing of the Nixon turn about the town, and went into the theatre at the matinee, having previously notified Mr. Vincent that unless permitted to play as per contract he would expose the illusion in Harrisburg and discount the value of the "copy."

"The Spirit Paintings" was presented over here two seasons ago (on the Orpheum Circuit) by P. T. Selbit. Mr. Clive last summer, while in London, arranged with Mr. Selbit and Maskelynn & Devant for the American rights, returning with the illusion, appearing on Hammerstein's Roof for a few weeks. The attention given by New York to the act suggested to several "brother" magicians that it was worth while attempting. While the idea of the illusion is not original with any of the present operators of it, the principal upon which "The Spirit Paintings" as presented by Clive, is worked is new, and through this, as well as through being the creator of a successful revival, Messrs. Selbit and Clive stand in the same position morally in the ethics of vaudeville, as though they had produced an entirely original act.

This view is understood especially among illusionists. Mr. Nixon was so told when calling at the office of VARIETY to learn the attitude of the paper toward him through having taken the Clive billing matter in the form of the title. He was then informed his act was a "copy," but produced a letter of Clive's, published in VARIETY, stating that he (Clive) had no objection to anyone doing the act itself, but did not want his title confiscated. The Nixon act, from photographs taken of it, is an almost exact duplicate, in stage setting and dressing, of the Clive turn.

There are other magicians using "The Spirit Paintings" under one title or another, but Nixon is the only one who had the temerity to ply his trade with the "copy" in vaudeville.

STANLEY AND MILLERSHIPS.

Johnny Stanley and the Millership Sisters have formed a combination and open at Atlantic City next week. The Millership girls formerly worked with Harry Fox, who has been engaged for the new Winter Garden show.

U. B. O. AFTER S-C. ACTS.

The B. F. Keith booking forces are giving their interested attention to the attractions booked into the Nixon, Philadelphia, by the Loew-Sullivan-Considine office.

This is the new eastern stand of the western vaudeville circuit and comes into active opposition with Keith's, Philadelphia. If a feature act finds it difficult to get prompt action in the United, it has only to accept the Nixon date, to bring contracts fluttering about like the "Way Down East" snow storm.

Mr. and Mrs. Mark Murphy open Monday at the Nixon. This week, as soon as the engagement for Philadelphia became known, Mr. Murphy was approached and offered next week at the Colonial, New York, with a route to follow. Mr. Murphy could only reply that his contracts with the Loew-S-C office had been closed and he could now break them.

It is reported that this system of "pulling out acts" away from Philadelphia has been used several times lately, but never with any flattering degree of success.

BRAFF SETTLES UP.

Several people, some not in the show business, were pleased to hear that A. Braff had arrived in New York. Mr. Braff was once of Sherek & Braff, an agency on the other side. Now Mr. Braff is with himself, and before he arrived, quite some time ago, was represented over here by Clifford Fischer. Bookings made abroad through Braff by American agents played the dates, without anything coming across for the New York end of the commission.

Pat Casey had a claim of \$900. Mr. Braff settled that. Max Hart heard there was English money loose in town. He had his bill made up. Braff settled that also. Some one tipped off the Western Union that Clifford Fischer's old boss had fallen into a fortune, and the W. U. got to work also.

Braff wants to do a little business with the United Booking Offices. He called there and talked to John J. Murdock.

RATS QUIZ STARTS.

The Executive Council of the American Federation of Labor will meet at the office of Hugh Frayne, 2 East 23d street, this Saturday, to begin the examination into the affairs of the White Rats Actors' Union.

President Gompers is in New York to attend the meeting. He is registered at the Hotel Victoria.

FRANKLYN ARDELL CANCELS.

Chicago, Jan. 9.

Franklyn Ardell and Co., billed for the current week at the Majestic, left the program after the Monday matinee.

Mr. Ardell reported ill at Monday's rehearsal and found it necessary to cut his offering at the afternoon show, closing at once.

The act was not replaced and the bill ran one turn short for the remainder of the week. Ardell plays Detroit next week.

SEYMOUR HICKS' DATE OFF.

Seymour Hicks and Ellaline Terris will not appear at Proctor's Fifth Avenue theatre next month. All arrangements had been completed, with the understanding Mr. Hicks and Miss Terris were to come over with a company of 30 people; \$2,500 was named as the salary.

When Wolheim, the foreign agent, met Freddie Proctor, he casually mentioned that the salary for Miss Terris had not been settled upon. Mr. Proctor replied the one contract price covered all. Mr. Wolheim countered by remarking it looked like a misunderstanding, but it was a trivial matter anyway, as Miss Terris would only ask \$500 for herself.

Freddie told his father, and his father found the waste basket at one cast.

MALEVINSKY SERVES ANSWER.

The answer to the complaint in the libel suit for \$100,000 started by Harry Mountford against M. L. Malevinsky (O'Brien & Malevinsky) was served this week by the defendant on the plaintiff's attorney.

The suit has stirred up much feeling between the respective parties, leading to other unpleasantnesses on both sides.

REIS BUYS PEACE.

Elmira, N. Y., Jan. 9.

The Reis circuit stopped the theatrical war here by buying in the Colonial from the Happy Hour Amusement Co. Hereafter the Reis Circuit's Lyceum will command the better class of one-nighters without opposition (playing vaudeville on the dates not booked) and the Colonial will take the smaller attractions at a lower scale of admission.

DAVENPORT ORPHEUM STARTS.

Davenport, Ia., Jan. 8.

The Grand opens Jan. 12 with its new vaudeville policy, playing shows booked from the Orpheum Circuit offices in New York. It will in future be an additional week on the route sheets of the Orpheum.

LOEW-S-C. BOOKINGS.

Big time acts entered on the books of the Loew-Sullivan-Considine joint agency, since last reported, are Seven Belfords, Berzac's Circus, Van Cleve, Denton and "Pete", Canfield and Carleton, "Fun in a Boarding House" (formerly played by Pat Rooney).

Stepp, Allman and King played one week for Loew. Not agreeing upon salary the act withdrew and opened on the Poli time last Monday. "Fun in a Boarding House" starts the Loew Circuit Jan. 13. It has been engaged for two years.

Tuesday the agency signed Maurice Freeman and Co. in "Tony and the Stork," to open on the Loew Circuit, Jan. 20.

Also engaged were Fletcher Norton and Maude Earl, who will start the Loew time next Monday, playing ten weeks, after which they are due to play at the Folies Bergere, Paris. It is said Norton and Earl became agrieved at the big time booking agency, and hastened to the small time office without parleying.

Eva Shirley and Sammy Kessler are also on the Loew time.

TAKING "BURLESQUE FROLIC" AROUND AS SPRING TONIC

New Idea in End-of-Season Supplementary Show for Western Burlesque Wheel. Best Features of Three Shows Placed in one Production. Herk's, Miner's and Gerard's Shows to be Combined.

As a spring tonic over the Western Burlesque Wheel, I. H. Herk, Edwin Miner and Barney Gerard have decided to take the best features of their shows ("Daffydils," "Americans," "Follies of the Day"), placing them in one production that will make a supplementary tour of about six weeks over the Wheel, after the regular season ends around April 19.

Three musical leaders, one from each show, will lead the several numbers from their productions, while the local orchestra will be augmented for the occasion. A stage crew of six will be carried. Three advance men will be in the lead, while a business manager for the joint show will be appointed.

Mr. Gerard has been selected to piece the three shows into one. Extra terms will be asked from house managements. As the shows mentioned will close their regular season in the middle west, a start may be made from Chicago, perhaps playing Cleveland, then coming into the large New York houses, with a week at Newark, and possibly Philadelphia to close.

The detailed formation of the "frolic company" has not been decided upon, but there will be around 40 choristers in the organization. The plan has been put up to the Board of Directors and that body may release the special company from the smaller dates if it is found that these engagements conflict.

Dan Dody will probably put on the numbers. Mr. Herk will attend to the publicity end of the enterprise, and Gerald will do the advance.

Messrs. Herk, Miner and Gerard compose the Governing Committee (censor) of the Western Wheel. Through the close official association the after-the-season scheme was probably evolved.

FRAMING UP COAST "WHEEL."

San Francisco, Jan. 9.

The plans of the Armstrong brothers, Ed and Will H., for a stock burlesque "wheel" on the Coast are assuming rather definite proportions, according to the latest dope handed out of their publicity bureau. At present they are operating two companies, one here at the American, headed by Monte Carter, and the other at Teal's theatre, Fresno, where Will Armstrong and Ethel Davis, wife of Ed Armstrong, are the co-stars.

They are understood to be figuring on a total of six companies, and the cities in which an early invasion is contemplated are Sacramento, Los Angeles, San Diego, and Oakland.

In the first named of the four last places they are understood to have their eye on Pantages' theatre, where the lease of Jim Post, the present

lessee, expires Feb. 1. Considerable doubt is expressed as to the likelihood of a renewal, and it is rumored that Post is to shortly go under the Armstrong management, although for what reason is unknown unless for whatever advantages that might be gained by a coalition with the proposed circuit. This would make a third company with Post as the chief principal.

For the fourth show, one Allen Curtis has been mentioned as the star, and Dillon and King, now offering stock burlesque at the Columbia, Oakland, are said to be listed for principal comedians with the fifth company. Just who is to head the sixth company has not developed.

Dillon and King have probably played themselves out pretty well across the bay, and new faces would no doubt have a stimulating effect at the Columbia box office window, as would a change of people at Pantages', Sacramento.

It is rather difficult to figure just what houses, suitable for "pop" musical shows are available in Los Angeles and San Diego, but in the former city it might not require a very great deal of persuasion to induce the Loewens at the Century or Robert L. Fargo of the Adolphus to see the feasibility of the "wheel" proposition and become one of the "spokes."

Keating and Flood, who are offering stock burlesque at the Lyric in Portland, are also understood to have been approached with a view of joining the combination and would strengthen the circuit very materially, were they to become a part of the proposed "wheel."

Although the circuit project is still in the embryo stage, the seed is steadily germinating, with the prospect of a successful development before the end of 1913.

BOB MANCHESTER RETIRES.

Bob Manchester has sold out his holdings of stock in the Columbia Amusement Co., and also his franchise in the Eastern Burlesque Wheel. At the end of the current season he will retire from the show business.

Manchester was formerly interested in the burlesque property with Gus Hill. Somewhat over a year ago he bought out the Hill interest and handled "The Crackerjacks" himself. He has been living in Painesville, O., for some time. Last fall he was offered the nomination for mayor but refused to run.

Manchester will hereafter make Painesville his permanent home. He is interested in several real estate propositions there.

"The Crackerjacks" and the Manchester holdings of stock have been purchased by R. K. Hynicka, of Cincinnati.

PERJURY CHARGED IN DIVORCE.

Chicago, Jan. 9.

Revelations of alleged perjury and conspiracy in a divorce case brought several prominent vaudeville people into the Superior court here last week and wound up in the arrest of W. A. Chaar, a local agent, and a few others implicated in the alleged deal.

Chaar appeared as a witness for Mrs. Martha J. Richmond, wife of McKee Richmond, several weeks ago, the result being a decree granted in favor of the applicant on Chaar's testimony to the effect that he had seen Richmond in a Detroit hotel room early last year.

When Richmond learned he had been the loser of one of those "silent but fast" Chicago divorces, he became sufficiently interested to look over the complaint.

Then he applied to the State's Attorney. Warrants were immediately issued for the arrest of Chaar and several others.

When apprehended, the agent admitted he had given the testimony at the solicitation of Mrs. Richmond, professionally known as Juanita Hawleigh. Mrs. Richmond may also be prosecuted, as well as the attorney who engineered the deal.

The case will be heard in the near future. Those arrested were admitted to bail.

"\$10,000 BEAUTY" HURT.

Chicago, Jan. 9.

Nona Raymond, called "The \$10,000 Beauty" by her Chicago friends, did not appear at the Folly after Tuesday, with "The Tiger Lilies."

Miss Raymond bumped one of her knees at the Empire, Indianapolis, last week. She continued to appear until the injury obliged her retirement. It may be some little time before she can resume.

MARIE LAYTON TRIES SUICIDE.

Chicago, Jan. 9.

Mrs. Charles Crustin, Jr., of St. Charles, Ill. (formerly known as Marie Layton, "queen of burlesque" in England), attempted suicide by drinking carbolic acid Monday. She was frustrated in her attempt.

Maxine Miles has been playing special leading roles with the Grand Opera House stock, Brooklyn, for several weeks.



VIVIAN RUSHMORE
THE FAIRY GODMOTHER
IN "THE LADY OF THE SLIPPER."

OVERDOING RAGTIME ABROAD.

(Continued from page 3.)

started to give his "Cabaret" performance, is still there, and under the original agreement of 25 cents per person, does not draw any week now less than \$450.

Mr. Butt wanted to know if the Cabaret struck the Americans as strongly. Remembering the crowds, food and vaudeville that may be had and seen along Broadway, he was informed it was even worse over here.

Wednesday afternoon Mr. Butt witnessed the program at the Colonial, where he especially called to see Eva Tanguay. In the evening he caught "The Lady of the Slipper" at the Globe.

JOHN W. WORLD DIES.

San Francisco, Jan. 9.

John W. World, of the internationally known vaudeville team of World and Kingston, died at Pasorobles Hot Springs, California, of pneumonia, Jan. 7, aged 48 years.

The funeral will occur Jan. 10, from the home of Mrs. World (Mindel Kingston), 465 Minna street, San Francisco, under the direction of the local Pacific Lodge of Masons. Cremation will be had at Cypress Lawn Cemetery near here.

World was a member of the Friars, Vaudeville Comedy Club, Elks No. 1, New York, Pacific Blue Lodge of Masons, Mecca Temple and Shriners. He was born in Portsmouth, England. His father is J. S. Case of Washington, D. C. His sister, Rosina Casseli, is also on the stage.

FRANCES CLARE.

"The best dressed, prettiest and most wholesome 'kid act' that ever appeared in vaudeville" is the report from every town on the Sullivan-Considine Circuit that Frances Clare with her new "girl act" has appeared in.

Miss Clare is assisted in the turn by Guy Rawson, the comedian, and "Her Eight Little Girl Friends." Rawson and Clare appeared as a "two-act" in "Just Kids," which has been elaborated into a tabloid that is admittedly one of the best box office cards on the S-C time. It has been pushing all records for receipts since starting out, and was offered a return date for the S-C circuit before reaching Chicago. This week the act is at the Empress, Spokane.

Miss Clare is a very pretty young woman of much magnetism. She is billed as "The Sweetest Girl on the Stage." Mr. Rawson is a recognized comedian, and is doing better work in this turn than he has ever done. The chorus girls are a lively lot. They have one or two novelty numbers among the several that have greatly impressed the press reviewers along the line of the S-C route.

Rawson and Clare at present stand at the head of all "kid" impersonators. Their personalities lean toward this end and are of great value to them in heading this "kid" tabloid, which is purely "kid" and away from any other vaudeville production.

Pictures of Miss Clare are on the front page of VARIETY this week.

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PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
16 Karl St.
E. A. LEVY

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

Vol. XXIX. January 10, 1913. No. 6.

Marc Klaw sailed for Europe Jan. 4.

Jos. M. Schenck has booked his passage to Europe for Jan. 21 on the Kaiser Wilhelm 2d.

Ed Shields has been appointed manager of the Nelson, Springfield, Mass., by William Fox.

Victor Herrman, who had several operations performed on his ear, is out and around again.

It is Harry Thom and not John Thom who is the new manager of the Audubon theatre, New York.

Mae Keough has brought a new act to New York in "The Typewriter Girl." She will play the leading role.

Chester Hess, formerly known as Chester Freeman, has left for Oklahoma to join the Eclair Picture Stock Co.

The Cunningham & Fluegelman-Moss & Brill circuits are preparing to stage a diving act for their New York time.

Weston and Young sail for England in May. Edwards, Ryan and Tierney leave in July. Barney Myers booked both acts.

Willa Holt Wakefield sailed on the Oceanic Wednesday. She opens at the Palace, London, Jan. 20, for four weeks.

Mr. and Mrs. Howard Hoops, Jr. (Clara Nelson), are in New York for a couple of weeks. Chicago is their home.

Eunice Burnham and Charles Irwin in their new act, have been booked for the Orpheum Circuit, opening Sunday at Omaha.

Jose Collins is playing with "The Merry Countess." Inadvertently it

was mentioned in VARIETY last week she was not.

E. W. Wilson has joined the John E. Kellard company at the Garden theatre, New York. Mr. Wilson was lately with "The Common Law."

"Movies," with Doris Hardy in the principal feminine role, is booked for a New York premiere at Hammerstein's Jan. 27.

William Schmidt, connected with the Loew offices for several years, has left the show business to go on the road as a salesman of merchandise.

The Theodore Morse Music Co. has bought the catalogs of the J. Fred Helf and Helf & Hager Co., the Crown and Royal Music companies.

"Honey Girls" is going over the Orpheum time in February. Helen Tilden, formerly one of the girls, is now playing with "A Daughter of Heaven."

Cecil Mary Ball, of the Harriet Labadie dramatic company, and J. Smith Berry, of San Francisco, a non-professional, were married Dec. 28 on the Coast.

Florence Wix, an English actress, has arrived in San Francisco from a tour of Australia and South Africa. She is en route to her home in London.

The Shanley employees had a ball Monday evening at the Amsterdam Hall on 44th street. Tom Penfold guided the grand march, and did it well.

"The Yoke" is going out again. This time William Tully will pilot a company which will travel over the Stair & Havlin circuit. Rehearsals are being held.

Three matinees weekly will be given at the Republic theatre during the run of "A Good Little Devil." Matinee days will be Tuesday, Wednesday and Saturday.

Sophie Levintan, private secretary to Marcus Loew, who has been ill with appendicitis at Dr. A. R. Stern's private hospital, goes to Atlantic City Sunday to recuperate.

A new playhouse has been built in Cassville, Mo., and will have its big opening the last of January. A new theatre has also been erected at Walworth, Wis.

When "Rip Van Winkle" is produced by the Xavier College boys of New York, under Robert W. Parkin's stage direction, a 12-year old lad will play Rip.

West Milton, O., has been discovered and an opera house built. It opened Tuesday with "The Girl of the Underworld." The show played here on a guarantee.

Omega Trio, playing at the American the last half of this week, will return west immediately to play time

around Chicago arranged by Sam Baerwitz.

James J. Butler, president of the Empire Circuit Co., who was too ill in St. Louis to come to the last directors' meeting in New York, is reported to be much improved.

Al Von Tilzer has written the music for a vaudeville act in which Pearl Evans will show after her engagement with the Blanche Ring Co., of which she is now a member.

"McCarthy's Mishaps," the old Irish farce comedy, is being revived by Lew Aronson for a tour of Nebraska, Wyoming and the northwest. The man ahead is Ed. Wiley.

Harry Leonhardt, for the McCann Agency, has booked Frank Tinney and wife, to sail for Europe on the Mauretania, June 22; Corelli and Gillette, and Harry Jolson, sailing May 17.

"His Wife by His Side," which Sydney Rosenfeld is producing at the Berkeley Lyceum under the auspices of the National Federation of Theatre Clubs, was continued all this week.

Louis Lytton has replaced Gus Tapley in one of the principal comedy roles of Wee & Lambert's "Seven Hours in New York." Tapley has joined Leffler & Bratton's "Newlyweds."

Abe Feinberg had a joy ride of half a block the other evening. Then the auto struck a street car in front of the Fitzgerald Building. Abie wasn't injured, although the accident broke a date.

Byron Ongley, who dramatized "The Typhoon" for Walker Whiteside, is busily engaged in shaping Allan Davis' new piece into readiness for production by John Cort. The play is to be named soon.

The second company of "The Newlyweds and Their Baby," which Leffler-Bratton have formed with Earl Knapp as the baby, opened its season Jan. 8 at Burlington, N. J. Leo Hayes has rejoined "The Newlyweds."

"The Girl and the Ranger" is playing tanks in the west and doing well with its small company. Another small roadster, "The Girl and the Tramp" is picking up some loose change at fifty cents the top price.

Sirota, the Russian chazan, is due in New York Saturday from Europe for another concert tour under the direction of William Morris and Max Rabinoff. (No, he will not be a special feature at Morris' Wonderland.)

Edith B. Watson, an actress, injured in a taxicab accident Aug. 11, 1911, has entered a damage suit for \$50,000 against the Mason-Seaman Transportation Co. Miss Watson appeared in court this week in an invalid's chair.

The annual dinner of the Society of American Dramatists and Composers

was held in Delmonico's last Sunday night. The toastmaster was Augustus Thomas, president of the society. The guest of honor was Victor Herbert. About 130 were present.

Charley Earl, with George C. Tilyou at Staplechase Park for the past six years, where he had full charge of the aquatic features and who arranged all the big swims by girls between New York and Coney Island, is rehearsing a new diving act he will put out in vaudeville.

A newspaper man on a New York daily was accused the other day of being on the Keith payroll for doing press work for the Union Square and Harlem Opera House. "It isn't true," he replied indignantly. "I'm only doing a little press work for the Harlem Opera House."

Winifred Blake and Maud Amber left this week to join the Kolb & Dill organization on the Coast. They have signed for ten weeks. It is nine years since Blake and Amber, Kolb and Dill, and Barney Bernard were joint stars of a stock musical organization in Frisco playing Weber & Fields' pieves.

It is being whispered about as a state secret that Fred Blake, at the American the first half of this week, and who is a brother of the owner of Blake's Circus, is to marry Maud Tarnhan. Blake's Circus act has a mule called "Maud," and Fred's friends are joshing him about the similarity in names.

Margaret Farrell, of the "Miss Princess" company which closed last week at the Park, and Maud Turner Gordon are the latest acquisitions to John Cort's new production, "The Glass Blowers," the John Philip Sousa opera, now in rehearsal. It will be ready for an out-of-town premiere around Jan. 20.

John F. Sullivan has two shows, "Introduce Me," with Della Clarke (Mrs. Sullivan) featured, and "The White Squaw," now in southern territory. Both plays were written by Miss Clarke. The Clarke showing is coming up from a Florida tour while the other company is working toward the southern coast.

The Friars had a vaudeville entertainment and "trial" Saturday night at the Berkeley Lyceum. Willie Collier was judge. Jean Havez, prosecutor, and Frederick Goldsmith appeared for the defendant, John H. O'Neill (of Syracuse), accused of having placed the Bull in Bull Durham. The defendant was found guilty.

Greenville, O., has a new opera house not controlled by outside interests. It's called the St. Clair Memorial theatre. County Clerk J. E. Williams has been some tall skirmishing to land a big attraction for the opening. The house seats 780. Will post letter to New York agencies for about \$150,000 and was patterned after the New Amsterdam, New York.

BARTHOLOMEW & RICHARDSON COMPOSE LIVE COMBINATION

Partnership of "Over Night" Author with Theatrical Newspaper Man of Long and Varied Experience Will Probably Lead to Important Producing and Managerial Interests. "When Dreams Come True" First Production at Chicago, Easter

The new partnership arrangement between Philip Bartholomew and Leander Richardson as producing managers, will not go into active effect until February. Meanwhile Mr. Bartholomew is engaging his company for the production of "When Dreams Come True," and Mr. Richardson is cleaning up his business as head of William A. Brady's Bureau of Publicity, in order that his successor (not as yet chosen) may have smooth sailing from the outset. If there should be any reason for him to do so, Mr. Richardson will help out in Mr. Brady's office for awhile after assuming the general management of Mr. Bartholomew's business, which promises to be quite extensive.

Many of the "wise guys" of Broadway regard Mr. Bartholomew as more or less of an "angel" in the show business, basing the size-up on the facts that he has a large private fortune, and still is a young man, little past thirty. He is likely to fool them on the celestial proposition.

Some years ago, when Will A. Page was starting a stock company in Washington, with a not too opulent bankroll, he received a letter from Troy, carrying the signature of Philip Bartholomew and saying that the writer would like to cut in with him, not so much for the profit of the thing as to get experience in management.

Stock companies often are long on experience, and Mr. Bartholomew was made a partner, putting up \$500 for the privilege. He got his money back on the first week, and cleaned up handsomely on the engagement, meanwhile learning some of the twists and turns of management.

Later, young Bartholomew produced his own farce "Over Night," up-State, and was man-handled to some extent before he made his deal with William A. Brady to take over the production. His sincerity and earnestness caught Mr. Brady's attention.

"You are going to be a manager," said Mr. Brady one fine day. "I shall not have you very long writing plays for me—I can see that."

"Will you take me under your wing and steer me?" inquired Bartholomew, by way of reply.

"I'll start you now," rejoined Mr. Brady. "We are going to send out three 'Over Night' companies immediately. You organize them and regulate the expense as follows"—naming the outlay for each of the three.

Young Bartholomew went at it, got the companies together, and they toured the country profitably. He was Mr. Brady's companion everywhere, and had his ear to the trail every minute.

"Smart fellow," commented Mr. Brady, as they went along. "We need young blood in producing management. Here's some of it."

So it came in due course to "Little

Mr. Bartholomew so well that two companies are playing it with profit.

During all this interval Mr. Bartholomew has been acquiring knowledge of management until he has taken on enough of it to feel that nobody will put anything over on him. His father intended that he should be a bridge builder, and had him trained to that end. But the son devoted his spare time to learning how to write plays, and burned the bridges behind him.

Mr. Bartholomew is likely to have a theatre in New York before this season closes. He will produce "When Dreams Come True" at the Garrick, Chicago, Easter Sunday, with Joseph Santley, John C. Slavin, May Vokes, Rita Stanwood and others, under the stage direction of Frank Smithson, with scenery by Gatis and Morange. In October, in New York, he will present a new comedy called "The Bird Cage," by a new author, and following this a new comedy written by himself in collaboration with another well known American dramatist. Then comes a play by Bisson.

The connection made by Mr. Bartholomew with Mr. Richardson is considered a shrewd move in the first instance of his independent step. Mr. Richardson knows show business, down, up and sideways, from writing a play to casting, producing and watching it at the box office.

CONSTANCE CRAWLEY IN ACT.

San Francisco, Jan. 9.

Constance Crawley, the English actress, whose American tour in Oscar Wilde's play, "The Broken Law," came to an abrupt termination recently at the Macdonough, Oakland (when one of the male members of her company tied up the show with attachment proceedings), has taken a dip into vaudeville, via the Orpheum route.

This week she is an added attraction at the Orpheum, this city, in one of Wilde's playlets, entitled "A Florentine Tragedy." Her support includes Arthur Meade, leading man of her disbanded road company.

SHOWS IN FRISCO.

San Francisco, Jan. 9.

"The Blue Bird" opened at the Cort to almost capacity and after the first performance the demand for seats was so great business took on a turnaway aspect. The management claims that the Cort engagement here is certain to eclipse anything outside of the New York stand.

"Ben Hur," visibly affected by the "Blue Bird" opening did not do so well on the opening night at the Columbia, but the critics reviewed it so favorably that there was immediate prospects of a sell out for the succeeding nights. Both shows found big favor with the local press.

SHOWS IN PHILLY.

Philadelphia, Jan. 9.

Five of the seven legitimate houses held shows that were new here, "The Garden of Allah" in its last week at the Forrest, where it has been packing them in, and "The Quaker Girl," third week of good business at the Chestnut Street Opera House, being the hold-overs.

"Bought and Paid For" was the big opening Monday night, the problem play by George Broadhurst standing them up at the Adelphi. The piece was received with well-merited recognition. It is a strong blending of comedy and dramatics, typically American in theme and impressive as a study of real life. The piece was given the strong stamp of approval by press and public.

Next door, in the Lyric, Henry W. Savage's musical fantasy ("Somewhere Else") by Gustav Luders and Avery Hopgood opened to a well-filled house and was well received. The press comments were favorable. Cecil Cunningham, Elene Leska, Taylor Holmes and a strong supporting company, including some scantily-attired choristers, were presented.

It was a "social audience" at the Broad Monday night to greet Billie Burke in "Mind the Paint Girl." It is a Billie Burke show and as such was given warm recognition. The business was good.

Henry Miller appeared in "The Rainbow" at the Garrick and won favor with a large audience. Mr. Miller has excellent support from Ruth Chatterton and others. The play made a fine impression.

"The Poor Little Rich Girl," called a play of "fact and fancy," made its bow in the Walnut Tuesday night, receiving the benefit of the extra reviews and escaping the opposition of the other openings this week. It drew a big house. The piece is by Eleanor Gates with Laura Nelson Hall in the principal role. It was received with genuine enthusiasm and praised by the press.

"JACKET" GOES TO BALTO.

When "The Yellow Jacket" leaves the Fulton Saturday for the road, its first stop will be at Baltimore, next Monday. It is headed for Chicago, where a run for the piece is expected.

Upon Alfred Butt's arrival in New York Wednesday he was broached on the proposition to produce it in London by taking an interest in it.

"PRIMROSE" NOT LIKED.

Chicago, Jan. 9.

"Primrose," a comedy in three acts adapted from the French of Caillavet and De Flers by Cosmo Gordon Lennox, had its first metropolitan presentation in America at the Blackstone theatre Monday night with Elsie Ferguson and a good company as interpreters.

The premiere drew a fair audience, and the piece was received with mild enthusiasm by persons who have a liking for the star.

Those local reviewers, who, out of the press of half a dozen openings, were able to attend the launching of the attraction, were not over complimentary in their remarks about it.

CHERRY IN NEW PIECE.

Atlantic City, Jan. 9.

The last half of next week at the Apollo Charles Frohman will present Charles Cherry in a three-act comedy, entitled "The New Secretary," with Marie Doro.

FRAZEE'S RENT, \$42,000.

Through the realty deal in which H. Frazee reconveyed the Longacre theatre, and immediately leased the uncompleted house for a term of years, it is said the producing manager agreed to pay a yearly rental of \$42,000.

According to the original figures which included the construction of the theatre, Mr. Frazee's rent would have been \$22,000. Several complications have arisen since the Longacre was started. They culminated in the "deal" last week. Mr. Frazee is reported as highly elated over his manipulation of the property.

"LAW" AND "CONSPIRACY."

A question of theatrical ethics has arisen between the managements of "Within the Law" at the Eltinge and "The Conspiracy" at the Garrick. A. H. Woods is concerned in the first-named play, while Charles Frohman stands sponsor for the later edition of a crook show, said to bear some points of resemblance to the Eltinge theatre piece.

"The Conspiracy" has been advertising "notices" received in the dailies which compared it favorably to "Within the Law." This has brought Martin Herman, representing Woods, and John D. Williams, representing Frohman, into verbal combat.

Mr. Herman is reported to have informed Mr. Williams what he thought of the Frohman procedure, adding a threat that if the Frohman show continued to trade on the reputation of "Within the Law" he (Herman) would advertise some of the very bad notices "The Conspiracy" also received.

Mr. Williams tried the tush-tush and pooh-pooh route, but had trouble getting it over. Mr. Herman is rumored to have replied that he, with Al Woods, used to do the same thing when they were in the 10-20-30 end, but had quit the bush league stuff upon making the big time.

It is claimed Charles Frohman is unaware of the tactics employed to get some money in the box office of the Garrick theatre with the present attraction, although at that Mr. Frohman has never been accused of not reading the amusement advertisements now and then.

CLAIM SOUTH IS GOOD.

Booking managers with southern states under their jurisdiction, claim the prospects for good business theatrically down that way are very alluring at present.

This, they say, is particularly true of the tobacco states, where big crops have been harvested and the prices for the product are the highest known in 10 years.

Some of the managers have been able to procure more bookings of late, although there are houses south and southwest that are hungering for a good road show.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

Opening of New Year Doesn't Bear Bright Promise for Theatres. Business off Following Holidays. Some Old and New Hits, With Old Ones Strongest

The biggest surprise that came to show business in New York with the holidays was the New Year matinee. Looked upon as one of the most profitable afternoons of the year for managers, January 1, 1913, fell down with a thud. Managers at once placed it in the theatrical category with the Xmas mat.

New Year's Eve and New Year's night were not any too healthy in receipts, and business taking a course the wrong way since, the local box offices have not been working overtime.

Showmen expected an improvement after the holidays, having gone through what had been considered a poor season up to that time. Country-wide reports bespoke a similar condition to New York City, leaving a far from buoyant feeling among those who look to the gate for their winnings.

VARIETY's monthly estimate of patronage at the various metropolitan playhouses is:

"All for the Ladies" (Sam Bernard) (Lyric) (2d Week). Real hit, doing business with advance sale indicating sufficient strength for long run. Had in over \$14,000 last week (its first).

"Bella Donna" (Nazimova) (Wallack's) (9th Week). Move from Empire to Wallack's (downtown) disastrous. Show did big at Empire. Leaves Wallack's this week.

"Broadway Jones" (Geo. M. Cohan) (Cohan's) (16th Week). Long run commencing to show. Dropped to "fair" before Christmas, but picked up with holidays and now doing between \$9,000-\$10,000 weekly.

"Broadway to Paris" (Gertrude Hoffmann) (Winter Garden) (8th Week). Leaving Jan. 18. Remained longer than expected. Big jump in takings New Year's week attributed to strangers in the city. Did \$18,400 with \$2,400 besides that at the Sunday night show. New "Gaby show" follows in around Jan. 27.

"Cheer Up" (Harris) (2d Week). Taking the way of the Harris hard luck this season. May leave any time.

"Eva" (Amsterdam) (2d Week). Doing hardly anything in comparison with size of theatre. Probably leave Jan. 18.

"Fanny's First Play" (Comedy) (17th Week). Big business continues unabated. Playing nearly to full capacity continually.

"Little Women" (Playhouse) (13th Week). Capacity matinees; very light at night. Surprise management does not put on new show for evening performances, holding "Little Women" for daily matinees.

"Milestones" (Liberty) (17th Week). Keeping up nicely at around \$7,000 weekly, giving good profit to show. Can afford to hold it some time, though receipts take drop.

"Never Say Die" (Willie Collier) (48th St.) (9th Week). Pleasing his managers and himself by drawing power. Receipts reaching between

\$6,000 and \$7,000 in house of "parlor" theatre class.

"Oh, Oh, Delphine" (Knickerbocker) (15th Week). Still striking top figures, between \$17,000 and \$18,000 weekly. One of the season's strong hits. Held \$3,300 New Year's Eve.

"Peg o' My Heart" (Laurette Taylor) (Cort) (4th Week). New house picked winner in Miss Taylor as centre of new piece. Star drawing business. Her performance generally commended far over play. Doing between \$5,000 and \$6,000.

"Peter Pan" (Maude Adams) (Empire) (3d Week). As popular as ever on this return. Empire probably getting \$16,000 weekly on engagement, ending Saturday. Jan. 13, "The Spy."

"Racketty Packetty House" (Century Roof) (3d Week). One of the children's plays in town. Matinees only. Small seating capacity. Private schools reopening will affect business.

"Rutherford and Son" (Little) (3d Week). Doing customary business at this little theatre.

Annie Russell in Repertoire (39th St.) (9th Week). Last week. Remained to end of time limit originally set. Did something through subscription plan. "The Woman of It," Jan. 14.

"Stop Thief" (Gaiety) (3d Week). Opened at holidays with rush to fine notices. Piece being pushed and seems likely for big draw in the farcical division. Did \$8,000 first week of run.

"The Argyle Case" (Robert Hilliard) (Criterion) (3d Week). Doing between \$7,500 and \$8,000. Got off well. Has good chance.

"The Conspiracy" (Garrick) (3d Week). Doing a little in house that is in the "downtown" section. Needs extraordinary attraction to draw big. Running around \$4,200 weekly. Will be held for New York prestige on future road tour.

"The Firefly" (Trentini) (Casino) (6th Week). Ranked as genuine success. Not injured by moving from Lyric. Getting between \$11,000 and \$12,000 on week. House can hold considerably more.

"The High Road" (Mrs. Fiske) (Hudson) (8th Week). Leaving Jan. 18. Engagement not considered successful, though Mrs. Fiske's management claims increase of average receipts past few weeks. Jan. 20, "A Poor Little Rich Girl."

"The Lady of the Slipper" (Montgomery and Stone and Elsie Janis) (Globe) (11th Week). Still full capacity, reported as \$16,000 weekly.

"The Whip" (Manhattan) (7th Week). Phenomenal run keeps up. Biggest thing in town. Stops all talk about "location."

"The Yellow Jacket" (Fulton) (10th Week). Leaves this week. Rather long run over rocky road.

"Under Many Flags" (Hippodrome) (19th Week). Business claimed to be keeping, although loss of standees this season admitted, and attributed to "neighborhood" pop vaudeville houses. Report "The Whip" is drawing away from the Hip is denied.

"Way Down East" (Broadway) (1st Week). Open for two weeks' run. This house, as well as Park (formerly Majestic), going into moving pictures.

Weber & Fields's Music Hall (8th Week). Weber and Fields Co. leaving Saturday. Show routed south, calling for first stand at Norfolk Jan. 27. Business picked up slightly last week. "Man and Three Wives" next attraction.

"Within the Law" (Eltinge) (18th Week). Continued capacity. Sold out far ahead. Did \$14,100 last week. Normal capacity Eltinge, eight shows weekly, \$11,500.

"Years of Discretion" (Belasco) (3d Week). In for very prosperous run. Brilliant comedy that pleases all.

Colonial (Vaudeville). Started what looked like revival of interest through twelve-act bill. Fell off in patronage last week and will need larger show to keep box office men moving. Eva Tanguay opened very big Monday, at the head of a normal bill. By Tuesday night, however, business at the Colonial had fallen off somewhat with no signs of strength for the week.

Alhambra (Vaudeville). Twelve-act bills failed to help poor business so far this season.

Bronx (Vaudeville). Has not done very well since Labor Day. Trying 12 acts this week.

Fifth Ave. (Vaudeville). Does fairly. Not large capacity for best business. Favors new acts. Experiencing difficulty in obtaining sensational features.

Hammerstein's (Vaudeville). Did best business of any house in town over holiday. Ching Ling Foo (5th week) given credit. Theatre seldom holding less than capacity, fourteen shows weekly, of late. The remarkable change in business at Hammerstein's (for the better) since William Hammerstein resumed management has placed the son of Oscar high in estimation of showmen.

Union Square (Vaudeville). Should be making money through low salary list. Acts obliged to "cut" for this house. Attendance fair.

Columbia (Burlesque, Eastern Wheel). The Broadway house of the Eastern Burlesque Wheel. One of the very few New York theatres that has maintained steady gait this season. Does \$6,000 weekly with poor show. Went to \$7,000 New Year's week. Attractions change weekly.

People's (Burlesque, Western Wheel). The best Western Burlesque Wheel house in Manhattan. Doing between \$3,800 and \$4,000 weekly. Replaced Miner's Bowery on Wheel. Sensible change long expected. Western Wheel shows greatly improved this season over those of the past three years.

Weber's, New York (Moulin Rouge) and Daly's dark. Daly's closed by order Fire Commissioner. No attraction in sight for Weber's. William Morris reopens New York Jan. 18 as Wonderland. His amusement scheme at ten cents admission has favorably

impressed. Idea admitted good, but will need close attention of competent heads under Morris.

American (Vaudeville, Small Time). The leading Loew circuit New York house. Never less than \$2,500 weekly profit. Plays upstairs and down the year around, seven days weekly.

Academy of Music (Vaudeville, Small Time). Lately converted by William Fox into "pop" vaudeville. Has indented business of Fox's City theatre (also pop vaudeville) just across the street. Academy on paying basis, and pop started in part to shut off new Jefferson theatre (small time) on 14th street below 3d avenue, to open Jan. 20.

The many small time vaudeville theatres in New York (including Brooklyn and Bronx) are having their troubles through crowded condition of field. Opposition is hurting. Changes likely soon, with weaker pop houses taking on straight picture or stock policy.

The straight picture houses in Manhattan seem to be making money. Herald Square (Loew) reported at \$1,500 weekly profit. Circle (Loew) reported at \$1,000 weekly (\$300 claimed on behalf of management). Herald Sq.'s gross last week \$4,200. Profit \$2,200. Two houses (really store shows) around Broadway and 42d street, each of small capacity, appear to be drawing in proportions that must leave margin.

"Blackbirds," with Laura Hope Crews and H. B. Warner, opened at the Lyceum Monday night. "Fine Feathers" started at Astor Tuesday. "A Good Little Devil" was put on at the Republic Wednesday. "Joseph and His Brethren" reopens the Century this Saturday. "A Daughter of Heaven" left for the road after a sad New York season. "Turandot" announced for the Elliott, was postponed for revision. "Anatol" opened its second New York engagement there Monday. First seen at Little theatre.

— Chicago, Jan. 9.

Most of the attractions experienced a boost on account of the extra holiday matinees and performances. No attraction in town is doing sensational business. Several of the better offerings are not meeting with the success they deserve. The Gilbert & Sullivan Festival Company at the Garrick had artistic, but not financial, success. "The Pink Lady," on its return to the Colonial, with a good company, has not been received with the enthusiasm expected. Business has only been fair. Grand opera still has its effect on the regular theatres and cuts down the attendance to a considerable extent.

"The Concert" (Blackstone). Return. Well acted and attended by a discriminating clientele.

"Elevating a Husband" (Louis Mann) (Chicago Opera House). Has been doing between \$8,000 and \$9,000. Will remain three weeks more. Receipts have surprised management. Show liked.

"Exceeding the Speed Limit" (Grand Opera House). Carter De Haven and Elizabeth Murray strong drawing power. Local reviewers United piece was naughty. Result, box office hovering

(Continued on Page 17)

WITH THE PRESS AGENTS

George A. Florida has been engaged by Max Spiegel to take the advance of the latter's "The Winning Widow," now playing southern territory.

H. Whitman Bennett, of the Shubert press bureau, is now furnishing the dailies with the press doings of the Emma Trentini show since Abe Levy returned to the publicity staff of Hammerstein's Victoria.

James Hutton, veteran press agent, is now with Harry Ridings at the Grand Opera House, Chicago, where he is looking after the publicity for the house, and is also taking care of the press work for George Hamilton, the grand opera tenor. Mr. Hutton is also attending to the interests of the San Francisco exposition in Chicago, and is one of the busiest press agents in town.

Ralph T. Kettering will go to Springfield, Ill., Feb. 1, where he will act as secretary of the State Civil Service Commission. He was appointed by Governor-elect Duane, at the instance of J. Hamilton Lewis. Mr. Kettering will return to Chicago in April, to take up his duties as press agent for White City, Chicago.

The press bureau of the Hippodrome took advantage of the Parcel Post installation to send out a story about the different things that Hip performers had received through the mail. Of the lot the report had Dippy Diers getting a live monkey from Baraboo, Wis. The press agent also announced that a parcel post department would be established at the Hip.

A carload of Boston dramatic reviewers will come by special train next Saturday to witness the first performance of "Joseph and His Brethren" at the Century. After the mat, they will hurry to Philadelphia to see "The Garden of Allah" at night, as the latter show is soon to enter Boston for a run. The Lieblers want the Hub paper to do the right thing for them, hence the party.

"The Bird of Paradise," after its long western trip, is back in New York, showing this week at the West End theatre.

Encouraged by the success she had with putting over a press story about a bird playing on the bill with her, swallowing a diamond pecked from one of her rings, Olga Petrova endeavored to plant another about a "Russian count" sitting in a box at the house where she was to appear. It was designed to have the "count" shoot at her from the box with blank cartridges, because he was smitten, but when it was explained that the stunt might precipitate a riot, and furthermore that the man might have to stand trial for carrying a weapon, the idea was abandoned.

When the "Red Rose" company plays Denver next week it will take a special train after the Saturday night performance and go to big ranch of the Diamond Cattle Company's, at Rock River, Wyo. The invitation was offered by President Frank C. Bosler, of the cattle company. This will be the first time the girls have had cowboys for Johnnies.

Cupid proved the best press agent of the week by putting over a live story for the Winter Garden. When big "Lefty" Flynn, the crack football player of the Yale team, and Irene Claire, of the "Broadway to Paris" show and formerly in the "Whirl of Society," were quietly married Monday afternoon the papers played it up with pictures and stories. Flynn will not go back to Yale.

"Way Down East," with some of the original people, came in off the road Monday and opened a Broadway engagement at the Broadway theatre. With its Rube band concert out in front and considerable boosting otherwise the piece is doing business at popular prices.

Arrangements have been made for Maude Adams to appear in a series of plays by J. M. Barrie at the Empire next Christmas, the engagement lasting six months. Members of her present "Peter Pan" company will be in the Barrie cycle. When Miss Adams leaves New York in "Peter Pan" Saturday night she goes on a long tour.

PRESS OPINIONS.

FINE FEATHERS.

One of the most pretentious, and at the same time most blatant, hollow and futile plays it has ever been the misfortune of a professional observer of dramatic productions to see on a New York stage.—World.

Much had been told of the work, and many of the promises that were made for it were fulfilled.—American.

On the whole it is exceedingly interesting, in many respects exceptionally well written, and in some regards extraordinarily vicious. And in the main it is acted in a manner to bring out all that is best in it and with complete delivery of its salient points.—Times.

That the play will enjoy quite as much, if not more, popularity on Broadway as in Chicago, where it ran for three months, there appears to be little doubt.—Herald.

"Fine Feathers" is made throughout of such very cheap stuff that it could scarcely hope to find a place among Broadway's real successes. It is cheap, puny; both its hero and its heroine become before the finish wholly contemptible types.—Eve. Sun.

BLACKBIRDS.

If only the "Blackbirds" had not got religion and if the play had ended as well as it began it would have been excellent fun.—Herald.

It is to be hoped that this weakness (weak climax) may not prove fatal to Mr. Smith's clever play. "Blackbirds" shows a notable advance in craftsmanship over his previous effort and there are quite justifiable grounds for expecting much from this new author.—Sun.

These birds of evil plumage, though they soared high for a brief ten minutes or so in the opening act, seemed soon to tire of their flight, grew weak, and fluttered to earth, adding another disappointment to the season.—Times.

NO MINSTREL COMBINE.

Oscar Hodge, who is financing the road tour of the Neil O'Brien minstrels, which has been quite successful since opening earlier in the season, was in New York Monday. One of the first things he did was to make denial of the reported amalgamation of the O'Brien minstrels with any other black-face organization.

While here Hodge made final arrangements for his troupe to hit the south, where O'Brien is some favorite, having played there year after year with the Dockstader minstrels. The O'Brien show opens below the Mason & Dixon line some time in February.

CARLE IN PAIN.

Boston, Jan. 9.

Richard Carle, last week at the Colonial in "The Girl from Montmartre," sprained an ankle Thursday night, while alighting from a taxicab at the stage door.

The injury gave him considerable pain, but he appeared that evening and the following one. Dancing proved a great strain, and Saturday night he was wheeled on the stage by Hattie Williams, after the first act. He tried to speak some lines, but had to retire. His place was taken by Ralph Nairn of the company.

MAYOR CAN REVOKE.

Boston, Jan. 9.

The full bench of the Supreme Court of Massachusetts handed down an opinion to the effect that the mayor of any city has a right to revoke the license of a theatre if he believes the character of the production is detrimental to public morals.

The mayor of Woburn had revoked the license of a house in that city. The matter was taken up to the Supreme Court.

"SIS HOPKINS" GOOD AS EVER.

Billy Fitzgerald made a lucky strike when he decided to put out "Sis Hopkins" with Helene Hamilton in Rose Melville's former role. Opening at Utica and following with stands at Schenectady and Binghamton the receipts have been very large.

Miss Hamilton has more than made good, according to the press reviews enroute. The Binghamton papers said Miss Melville wasn't missed with Miss Hamilton playing so well.

WEBER & FIELDS ROUTED.

The Weber & Fields All Star show from the Music Hall, New York, is routed for a southern tour, first opening at Norfolk Jan. 27. The American Theatrical Exchange filled in the dates.

The Weberfields company will leave the Music Hall this Saturday. The next attraction there is to be "A Man and Three Wives" under the direction of the Shuberts.

Pending rehearsals for the "Jubilee" show which is to go south, the company will remain in New York. Clifton Crawford is considering an offer for vaudeville. It is said he does not care to go on the road, and his taste in the matter of travel is shared by Valli Valli, who will likely remain behind also.

Marie Dressler, one of the erstwhile members of the Weber and Field cast, through her counsel, Guggenheimer & Marshall, has asked the court help her recover something like \$24,000 from the German comedians, which she says is due her for her services as per contract. Miss Dressler was engaged at a salary of \$1,500 per week for twenty weeks and played four when she suddenly severed connections with the company. Her attorneys claim she was discharged.

They have Jack Dalton immeshed in the law. Jack Dalton is not the old-time villain of the meller, but he appears on the surface just now as the husband of Marie Dressler.

Mr. Fields thought over the announcement of the Dressler suit and recalled he had a little action himself against Mr. Dalton. It's a matter of \$3,500, one-half the sum lost by "Tillie's Nightmare" while touring the Weber pop circuit earlier in the season, while the pop circuit was going. Mr. Dalton and Mr. Fields were partners in the enterprise, but the trifle of \$3,500 has not been adjusted by Jack.

Regarding the Dressler suit, Mr. Fields says he expects his lawyers will charge him a fee for defending it, but that's about all he can lose, as Miss Dressler dismissed herself before nearly the entire company, besides informing a newspaper man she would retire from the show in two weeks' time from the date of the interview.

GET NEW JOBS.

The Playlet Producing Co., which had in contemplation the production of a new act for Sophye Barnard and Lou Anger, has released the pair, to permit them to accept legitimate engagements. Miss Barnard has been signed for "A Man and Three Wives." Anger has been engaged for the new Winter Garden show.

The Shuberts temporarily cast and produced "A Man and Three Wives" in order to comply with their production contract, which called for a presentation in America by the first week of the new year. They found what they considered an excellent piece of property and are now recasting it.

The R. A. G. Trio, one of the oldest of rathskeller acts, dissolved Dec. 30 in Chicago.

"BACK HOME" TO C. & H.

The "Back Home" series in the Saturday Evening Post, written by Irving Cobb, has been secured for the stage by Cohan & Harris. Bayard Veiller will be called upon to make the dramatization.

Mr. Veiller has a vaudeville sketch called "The Diamond Dinner" that will be first shown at the Union Square Jan. 20. The author of "Within the Law" says that none other playlet accredited to him is genuine. He warns vaudeville managers, players and producers not to be "touched" upon his name through submitted manuscript unless they see his copyrighted signature on the fly leaf.

CORT GETS MARION.

George Marion has been engaged by John Cort to stage the new John Philip Sousa operetta, "The Glassblowers."

"FINE FEATHERS" HANGING.

Of the three openings this week in New York the one remaining in doubt is "Fine Feathers" at the Astor, opening Tuesday night. "A Good Little Devil" at the Republic (Wednesday) got over without question. The reverse is true of "Blackbirds" at the Lyceum (Monday).

But one or two of the reviewers on the dailies gave a decided opinion on the "Fine Feathers" show. In the theatrical parlance the critics "ducked the issue" on this production, probably thinking more of their valued reputations than the expectancy of their readers.

Wednesday evening at the Astor held a very good crowd for the "second night." There is a feeling about, however, that "Fine Feathers" will not touch its Chicago record while in New York. Its manager, Harry H. Frazee, and his associates in the financial end of the venture, had built huge hopes on the New York engagement, even going so far the other day as to decide what to do with the profits of the Astor theatre run.

'SOMEWHERE ELSE' AT B'WAY.

As reported in VARIETY last week, Henry W. Savage's "Somewhere Else" will be the next attraction at the Broadway theatre, opening Jan. 20, and following "Way Down East." The latter show is to close a two-weeks' engagement at the house, Jan. 18.

Rumors were about this week that Marcus Loew had secured the Broadway for a straight picture policy after the present attraction left. If the Broadway should eventually find itself without a tenant (which may be possible if the Savage show falls down) Mr. Loew will likely step in, taking the lease from Messrs. Lew Fields, Lee Shubert and Felix Isman. The Zabriskie Estate owns the property. The leasehold held by the trio has a year and a half longer to run. The rental is \$45,000 annually. Loew would probably be willing to pay a bonus to secure the Broadway, with its seating capacity of around 2,400.

It is said that Loew's agreement with the Shuberts call for their submission to him first of any Shubert theatre in New York that is changing its policy to pictures.

REVISING "TURNADOT."

Revision has been ordered for "Turnadot," an imported piece produced by the Shuberts in a rush to fulfill the terms of a contract.

The story of the play will be made serious and more music written for it. The show was to have opened at the Elliott last Saturday. It may be again seen Jan. 20, perhaps later.

UNION POINT SETTLED.

Fresno, Cal., Jan. 9.

The Fresno local of the Theatrical Stage Employees Union is awaiting the result of an appeal made recently to the American Federation of Labor, in a case where a member of the local had demanded the position of a union stage employee that came here with a traveling company that played the Barton Opera House.

The matter was taken before the Fresno Trades and Labor Council at the time for adjudication. That body informed the member of the local that he had no right to the job of a person who himself held a card from the International Alliance of Theatrical Stage Employees.

The local union tried to make a test case of it on the floor of the Trades and Labor Council meeting and, failing in their purpose, made the appeal to the National Federation.

"PRINCESS TULIP" A TITLE?

"Princess Tulip" is the tentative title settled upon for the new Christie MacDonald production Werba & Luescher expect to place in rehearsal within a few days. The music is by Victor Herbert. Harry B. and Robert Smith, with Frederic De Gressac, have taken a hand in compiling the book.

Tom McNaughton, with Miss MacDonald as principal comedian in the original "Spring Maid" company, will reappear with her in the new piece upon suitable terms being arranged.

"The Spring Maid" is closing its season this week at Brooklyn. Last week at Philadelphia, the second of its stay there, and a return date also, the show played to \$12,000.

REWRITING "FANNY."

Norfolk, Jan. 9.

Ida St. Leon came here this week, under instructions from her manager, A. S. Stern, to join "The Little Miss Brown" (southern company). She will open in the piece at Charlotte, N. C., Jan. 11.

Miss St. Leon will be starred, as she was in Stern's other production, "Finishing Fanny," taken off last week to have parts of it rewritten.

LITT ESTATE ACCOUNTING.

The accounting of the estate of Jacob Litt came up in the Surrogate's Court a few days ago. It was made by A. W. ("Sandy") Dingwall and Sol. Litt, trustees and executors.

The executors state that the legacies under the will have been paid and that the estate is ready for complete settlement.

The total principal and income of the estate amounts to \$1,268,490, out of which \$896,000 has been already paid to the legatees. At the present time, according to the statement filed, the executors have no balance on hand.

I. A. T. S. E. MEETING.

Chicago, Jan. 9.

The full executive board of the International Alliance Theatrical Stage Employees is in session here for the week with President Charles C. Shay in charge. Shay has just returned from a long trip to the Coast. He made a personal report on stage conditions throughout the country.

Definite action is expected to result from the Chicago midwinter session of the I. A. T. S. E. executive board this week, as the labor chiefs will settle a controversy between the Alliance and the Theatrical Managers' Producing Association.

Ligon Johnson, attorney for the association, left New York Tuesday for Chicago, where he hopes to meet the board and also attend to other business matters demanding his immediate attention in the Windy City. Johnson will proceed to the Pacific Coast before returning east, having several things of a personal nature that takes him there. He will be gone five or six weeks.

One of the matters up for the conference is the recent "Hindle Wakes" labor squabble. The Alliance forced the management to work two stage crews. The management claimed but one outfit should be engaged as the show was under one firm's direction. The Alliance claims two managerial producers are interested.

TAXING ACTORS.

Boston, Jan. 9.

Mayor Fitzgerald had a hunch this week and carried it to the State House, where he declared actors coming to Boston should pay the city one per cent. of their earnings here.

On the side the show people say the Mayor is all right. They think this one per cent. thing was just an idea he got and told it so it would be recorded before forgotten.

"TIK-TOK MAN" IN FRISCO.

San Francisco, Jan. 9.

Following an engagement of four weeks, which will be played by "The Tik-Tok Man" at the Majestic, Los Angeles, the piece will be brought here for a month.

The authors of "The Wizard of Oz" wrote the play. They will cast it in New York. Rehearsals are to commence next month.

"FOLLIES" OPENS STRONG.

Boston, Jan. 9.

"The Follies" opened to capacity at the Colonial Monday. It is here for four weeks, and can remain longer. Boston is a soft town for the Ziegfeld show. It is reported around that since the piece started so well on its first road stand the intention to use Ching Ling Foo as an extra attraction with it may be given up.

Another big hit here is George Arliss in "Disraeli." The run at the Plymouth has been extended until Jan. 25, Brooklyn time having been cancelled to allow of this.

The Boston theatre is dark this week, for the second time this season. Monday "The Garden of Allah" opens there.

THEATRES GAIN A POINT.

A point in favor of theatres was gained Wednesday when Tobias A. Keppler, an attorney representing Alderman Max Levine (as counsel to a proprietor of a moving picture house on Forsyth street), obtained a decision through Assistant Corporation Counsel McNulty that the ordinance making it a violation of overcrowding of standees in a theatre is not a crime, and that instead a manager being prosecuted for a misdemeanor on a complaint of this nature, he should be charged with maintaining a nuisance.

This is the first case where a theatre manager will be charged with maintaining a nuisance. It is punishable by a year's imprisonment or a fine of \$500, or both. Convictions on a misdemeanor charge carries a heavier penalty.

Mr. Keppler says that in his opinion the "standee violation" cannot be construed as a nuisance in law.

HAMMERSTEIN'S OPERA HOUSE.

It is understood Oscar Hammerstein has secured a site in or adjacent to Times Square for the erection of a new opera house, for the avowed purpose of once more having a metropolitan try at grand opera in New York on what is declared to be an even grander scale than was attempted at the Manhattan Opera House three seasons ago.

Mr. Hammerstein could not be found to definitely verify the selection of the site. His son, Willie, professed to know nothing of his father's operative plans for the future.

WEBER COASTWARD BOUND.

Joseph N. Weber, president of the American Federation of Musicians, is on his way to the Pacific Coast, where he will remain until the first week in February.

Weber is making his annual trip west, inspecting the various affiliations along his route.

The first meeting of the new year of the New York Musical Protective Union was held Thursday afternoon at the 86th street headquarters of the body. The annual installation of officers was held, and President M. J. Kerngood made a very satisfactory report of the past year's work.

MAY VOKES ENGAGED.

May Vokes has been signed for the principal feminine role in "When Dreams Come True," to be produced by Philip Bartholomae in Chicago, Easter Monday.

ADAPTING FOREIGN PIECE.

Harry B. Smith is making the adaptation of "The Lieutenant's Sweetheart," a foreign piece which has a hit in Berlin on its presentation there.

Smith is pretty well along in the work, which has been accepted by Jos. W. Stern & Co. The music publishing firm will place it with a Broadway producer.

GOODWIN REHEARSING.

Los Angeles, Jan. 9.

Nat C. Goodwin has started rehearsals in the new J. Hartley Manners play he will open in at the Morosco during March or April. The title of the piece, if named, has not been given out.

MOBILE THEATRE BURNS.

Mobile, Jan. 9.

The Mobile theatre was destroyed by fire at 6 o'clock this morning. As there was practically no insurance the owners are heavy losers. One fireman was killed by falling walls.

"GARDEN ALLAH" SCARING 'EM.

Philadelphia, Jan. 9.

"The Garden of Allah" at the Forrest is scaring the other shows in town through keeping a firm hold on the big business. The show has done the same thing right along the line since leaving the Century, New York. It is a terror to those attractions that must list it as "opposition."

Show people think the Lieblers will put over another 'big road attraction in "The Daughter of Heaven," though the latter did not do as well as "The Allah" production did at the Century. The advance work for "The Heaven" show is very strong, the agents getting into towns days ahead of those with attractions it will compete against.

The preliminary booming for "The Daughter of Heaven" on the road has been gone after so hard it has started the productions booked on the Shubert time that must play against it, to work in an attempt to stave off the circus-like advance stuff. The first evidence of this is at Indianapolis, where the Liebler show will appear at the English, and Brady's "Bought and Paid For" at the Shubert-Muratt. "The Daughter of Heaven" publicity was all over the city like a tent before the town had heard of the other show.

"THE LIGHT" IS POOR.

Atlantic City, Jan. 9.

"The Light," programed as "an original society play in three acts by the Marquis of Queensberry," was given at the Apollo last week.

The story deals with what is said to have been known as the "baccarat scandal" in England 25 years ago.

It told how a twin brother of an army officer cheated in a card game in which the Prince played and the blame placed upon the officer.

There was a palpable attempt to stretch out the show. Four acts were given, the last running less than six minutes.

The production was a very poor one, the acting little better than that, and the show itself of about the same caliber.

"The Light" is a mass of dialog, with no comedy and less action. Added to that there is an ugly bit of suggestive talk. Schubering & Lamb are the producers.

PHILIPPS CO. ABROAD.

It is announced by Adolf Philipps of the 57th Street theatre that he will take the entire company now playing "Auction Pinochle" (in German) at his theatre, to Berlin where they will appear during July and August next at the Neuesoperetten theatre.

The company includes Grete Meyer, Emil Berla, Marie Serini, Otto Meyer, Dora Bregowska, Eugene Keller, Anna Brookman, Karl Steindler, Oscar Krenger, Lieschen Schumann, Mita Reiny, Gustave Hartzheim.

J. J. KENNEDY OPENS FIGHT AGAINST GENERAL FILM CO.

Organizer of Movies Trust, Associated with Percy L. Waters, Biggest of Exchange Men, Seeks to Capture Picture Rental Business. Six Former Trust Employees Join With Newly Incorporated Kinetograph Co.

With the incorporation of the Kinetograph Co. with offices in the Masonic Temple, New York, comes into being the first real opposition to the General Film Co. as a distributor of "trust" films.

Its president is J. J. Kennedy, the real organizer of the Motion Patents Co., and of the General Film Co. Percy L. Waters, former general manager of the General Film Co., is an associate of Mr. Kennedy's.

The Kinetograph Co. has a broad charter from the Patents Co. It is possible that eventually it will go into the production business, but for the present the aim of the organizers is to perfect a distributing organization, and to make active campaign for the rental business, of the United States.

The election of Frank L. Dyer to the presidency of the General Film Co. has been greeted with some dissatisfaction by the other manufacturers. He was formerly president of the Patents Co., also of the Edison Co.; William Pelzer is treasurer. He was formerly vice-president of the Edison Co. The new officers succeed J. A. Berst, of the Pathe Freres and Samuel Long, of the Kalem Co., in the General Film Co.

The Kinetograph Co. is being put into shape to go after the exchange business in a big way. More than half a dozen of the former General Film Co.'s employees and representatives have been taken into the new concern. Among them are J. M. Nulty, formerly assistant general manager, who becomes general manager of the Kennedy-Waters firm; B. F. Repton, Charles Reichert, whose work as auditor was valuable in the organization of the General Film Co.; J. E. Hennessy, southern representative for the General Co., with headquarters in New Orleans; E. A. Fenton, Canadian representative at Montreal; William Holland, Montreal manager for the General, and W. F. Rogers of Albany.

"The film business cannot go back," said Mr. Waters to a VARIETY representative this week. "Theatre owners and others have huge investments in the picture field and these must be protected by a progressive policy on the part of the film makers. We think there is a splendid chance to build up an effective selling or distributing machine. We have the experience and knowledge of the business and propose to put it to account. We expect to start business in about six weeks."

While Mr. Waters would not comment upon this phase of the situation, it is suspected among picture people on the inside, that the opening of competition against the General Film Co. is a re-awakening of the old rivalry between the Edison and the Biograph forces.

The Board of Directors of the General Co. is made up of manufacturers, and it has been said that these directors favored the selling of their own films through its agency more than they sought the advantage of the General Film Co.

One thing that Mr. Waters particularly emphasized was that the Kinetograph is a bona fide business proposition, out for business against the field. The suspicion had been expressed in the picture world that it might have been formed to give an appearance of competition in an effort to offset the charges of the United States Department of Justice that the Patents Co. and the General Film Co. are an illegal combination.

The only rival of the General Co. now operating as a selling agent of "trust" films is the Greater New York Film Exchange of which William Fox is owner. The General Co. stopped Fox's service about the time it absorbed the country's rental business, but Fox sued out an injunction and has been operating under this court order. The case is pending on appeal, while Fox has put up a bond.

The General Film Co. was organized in New Jersey three years ago with a capitalization of \$2,000,000. The so-called "Association" film exchanges were absorbed upon the payment of certain cash sums and stock in the General Co. All the Patents Co. licensees became stockholders and took their places on the Board of Directors. There is said to have been almost constant bickering among the manufacturers, each seeking to make the General Co. a sales department for his own films.

\$25,000 FOR LAUGHS.

When the Keystone company releases "The Battle of Who-Run" Feb. 6, it will claim the distinction of turning out the most expensive comedy reel ever placed on the United States picture market. In it Fred Mace will be featured, and the cost is estimated at \$25,000. The majority of "comedy splits" cost from \$800 to \$1,200.

There will be a battle scene with two armies in opposing array. It is claimed that \$1,000 alone was expended in gunpowder and blank cartridges.

FILMING PANAMA-PACIFIC.

San Francisco, Jan. 9.

Miles Brothers are being kept busy a great deal of the time making films for the publicity department of the Panama-Pacific International Exposition.

On New Year's Day they photographed the official ceremony attendant upon the breaking of ground for the erection of Machinery Hall on the Exposition site.

PACIFIC COAST BUSY.

Los Angeles, Cal., Jan. 9.

The Pacific Coast of Southern California fairly teems with picture players. Of all sizes and both sexes and of all classes, they are making new pictures for the photoplay houses of the country.

There is no telling how many people are here, but there are about forty companies in or near Los Angeles. Several arrived within the last fortnight, while others are on their way. Something like a million and a half dollars is invested in the picture game here.

Among the picture colonies are the Patents' companies; Selig (4 troupes); Pathe; Vitagraph; Kalem (2 outfits); Essanay (2 companies); Edison and Biograph; Mutual Film Co., Kay-Bee, Broncho, Keystone (2 troupes); American (2 companies), Thanhouser and Majestic; Film Supply Co.; Universal; Nestor (3 outfits); Powers (2 companies); Rex (2 troupes), and Bison (2 companies).

Among the independent companies here are the Kinemacolor, working three outfits; the Eagon with four companies; the Monopol Feature Film Co., and the Amex (American-Mexican) company.

FROM K. & E. TO MOVIES.

Hayes Hunter, who was formerly allied with the Klaw & Erlanger stage directing forces, is now doing some special producing of dramatic scenarios for the Imp.

"THE ROSARY" PICTURED.

Chicago, Jan. 9.

"The Rosary" a play that has had much vogue in the west has been placed on the screen and will be released shortly for motion picture houses.

AGAINST TERRITORY SALES.

There is growing up among picture promoters a dislike of the territorial sales idea. Several feature films have been put on the market recently in this manner. The exclusive exhibition rights to certain states have been sold. The purchaser of sectional rights has not infrequently found that his territory was invaded by the holder of neighboring territory. This piracy of territory has led to serious dissatisfaction.

"The sale of state rights," said a picture sales expert this week, "has been demonstrated to be a failure. It would take Uncle Sam's secret service to protect a purchaser of territory on his own ground. Outsiders will slip in and take away the cream before the rightful owner of the territory gets over his country."

WHIPSAWING OPPOSITION.

Westbrook, Me., Jan. 9.

The Scenic and Casino, the two old picture theatres here, have pooled their opposition campaign against the Star, which opened New Year's eve with capacity. The afternoon audiences at both places are presented with tickets admitting them to the other for the evening performance.

The Star, seating 700, is owned and operated by the Star Amusement Co., Edwin T. Maybury, president. The local manager is Walter J. Cuddy, formerly of Keith's, Portland.

"THE HEIRESS" (Essanay).

The S. & A. studios are much more at ease in the open than in the city. The story revolves about a pennurious young clubman. He finds a note from a fellow clubman inviting "the boys" to his house to meet "the heiress." Billy Brooke starts out to corral the "heiress," mistakes a housemaid for her and proposes marriage. It is then disclosed that the "heiress" is the new baby in the clubman's household. Several of the scenes were in the club-house. The Chicago idea of a clubman is unique. The establishment here shown was infinitely more like a poolroom. The manners of the clubmen matched the atmosphere of their club. However, the picture delivers laughs, which, after all, is its real purpose. *Bush.*

"THE WINGS OF A MOTH" (Vitagraph).

The Rock establishment has here attempted to outdo the Why-girls-go-wrong style of drama at its very indeed worst. All the family story paper characters are present. The "moth" is a poor shop girl and the flame is a shudderingly sinister old roue who owns an automobile and spends money freely for wine in gilded restaurants which are most unconvincingly reproduced in the Vitagraph studios. He finally lures the girl into a private dining room, and gets her unquestionably drunk. But she is saved from destruction by seeing a moth singed in the flame of the table lamp (even if the lamp was apparently an electric). During this scene the leers of the ancient roue were not at all pretty. The shop-girl was splendidly done by an actress with a quite wonderful command of facial expression in pantomime. If the National Board of Censorship could enforce good taste as well as good morals, "The Wings of a Moth" would never have gotten past. *Bush.*

"IT'S NEVER TOO LATE TO MEND" (Edison).

The old Charles Reed novel has been made into a photoplay of two reels, running close to half an hour. As it works out it is sure enough Theodore Kramer melodrama. As a novel "Never Too Late to Mend" is forceful if rather elemental fiction and its every point of dramatic power is intensified by the picture version. Its principal shortcoming in photo form is that so long a story is rather confused in spots to persons who have never read the tale. For instance the seizure of Robinson as a thief in the first reel came along entirely without dramatic preparation, and again during the prison scene the main story was left hanging in the air. Such weaknesses were perhaps unavoidable in the handling of so involved a tale. The wonder is that the scenario writer has been able to control so many characters within the limits of picture-making. The climax is splendidly worked up, with a nice judgment exercised in putting the emphasis in the right place and working forward to the denouement in orderly manner. It has apparently been the purpose of the scenario man to play double by half suggesting and half concealing the finale. The selection of the particular actress who played the heroine, Susan Morton, was most fortunate. She is exactly the oval faced, frail type of beauty that reigned in the period. The curate was also an appropriately plump and energetic clergyman and the brutal prison governor looked just that. The release is a thoroughly worthy and artistic reproduction of wholesome drama. Let's have as many more of the same sort as possible. *Bush.*

BIOGRAPHY IN "MOVIES."

Chicago, Jan. 9.

Watterson R. Rothacker, of this city, has had motion pictures taken of his daughter, Virginia Aileen, every six months since she was three months old, thus keeping track of her growth up to her second birthday. On Christmas day the last pictures were taken of the little girl.

These films will all be put together later, and they will be exhibited at a baby party at one of the theatres on the north side.

EDISON'S "TALKERS."

Motion picture men of experience see little future for the talking-moving pictures, which have been widely exploited recently through the demonstrations of a new device by Thomas A. Edison. It is said the Edison invention will be shown in the Keith theatres in New York shortly.

As a commercial proposition a serious disadvantage of the vocalized film is that in case of damage to the reel it would be impossible to cut out a section, for that would destroy the synchronism. Another handicap is the difficulty of producing a talking picture, the labor of the writer and stage director being vastly increased.

ROSENBERG LEASES PARK.

The Park (Majestic) which goes under the management of Walter Rosenberg next Sunday, at an annual rent of \$48,000, is leased by Rosenberg from William Harris and Frank McKee. Messrs. Harris and McKee will have an equal share of any profits, as additional rent. Rosenberg will play straight pictures in the house. It opposes the Circle at 59th street, as the Herald Square is opposition to Rosenberg's downtown house, Savoy, on 34th street. He will exhibit all the Patents Co. reels on the day of their release, numbering 42 reels weekly.

It is said the Herald Square makes \$1,500 net a week for the Loew Circuit through showing pictures only, and the Circle clears \$1,000 weekly with the same entertainment. A denial of the reported profits has been made at the Loew office, where it was said the Circle never netted over \$300 a week, while prices were advanced to the 15-cent range at the Herald Square to pull the house out each week. There is quite a large difference between the rents of the Park and Circle.

The Park has a capacity of between 1,600 and 1,700. Mr. Rosenberg is given credit for acute sagacity in knowing theatres and their adaptability to a popular price entertainment. The small timers say the Park with a rental of \$1,200 weekly on a season of forty weeks (though playing continuously through the year) can get out by doing \$2,000 gross on the week. \$800 is the amount named as necessary to run the house and give the picture show. The Saturday and Sunday business, according to the showmen, will return at least three-quarters of this amount, leaving the other five days to contribute the remaining \$500 and whatever profit may be added. Prices at the Park will be ten cents at matinees; 10-15 at night. There will be no ticket booths on the street. All seats will be sold from the theatre's box office. Girls will act as ushers.

The Savoy made big money at a large rent until the Herald Square forced it into straight pictures. Rosenberg secured a \$15,000 reduction in rent from Sullivan & Farrell, its owners. His first lease had been with Frank McKee, who besides a guaranteed rental, is said to have also received a sum equivalent to over one-half of the profits while his agreement with Rosenberg for the Savoy remained in effect.

Genee is dancing this week at the Park, where "Miss Princess" quit Saturday night.

The Roof atop the Park also comes into Rosenberg's possession under the lease. He will operate it in the summer time as an "airdome," giving a picture show upstairs as well as in the theatre. The Park will have a 20-piece orchestra, also a Hungerford organ, and a \$700 mirror-screen.

THE CAVES PICTURED.

Chicago, Jan. 9.

A. V. Oldham, of Louisville, Ky., has been in Chicago in the interests of his new pictures of a trip through the Mammoth Cave.

This is the first time pictures have been made of this notable spot, and Mr. Oldham holds the exclusive rights.

GOOD MUSIC AND PICTURES.

The new Regent at 116th street and Seventh avenue, New York, is slated for its premiere in a little over a month. The place, which is the enterprise of Robert Marvin, son of H. N. Marvin, vice-president of the Biograph Co., will offer a new style of moving picture entertainment.

The Regent is one of the finest buildings devoted to the photoplay in New York, both in architectural design and finish. Part of its equipment is a \$15,000 organ. In addition to this the house will book weekly a series of the best obtainable high class musical acts of the instrumental kind.

Capacity will be 2,000 and the scale of admission will be from 15 to 50 cents.

Denial is made that the Biograph Co. is in any way interested financially in the enterprise. Young Marvin has served an apprenticeship in the theatrical business as an employee for the Mark Brock circuit in Canada.

POP VODE THREATENED.

San Francisco, Jan. 9.

The Moving Picture Exhibitors' Association has advanced its five-cent admission fee to the Nickelodeons to 10c. On Jan. 28 the movie men propose to add two cents to their present program.

The association threatens to compel the pop vaudeville houses to make the minimum admission 15c. under penalty of shutting off their present supply of films. This step is bound to result in a fight between the allied managers and the Association.

ANOTHER "RELEASE."

Chicago, Jan. 1.

Camera men sent out by Watterson R. Rothacker of the Industrial Moving Picture Co. for the Animated Weekly have two interesting items. One is the liberation of 350 prisoners from the State Penitentiary at Little Rock, Ark.

This is the largest number of prisoners ever pardoned at one time, and the wholesale release on Christmas Day was due to the protest against the system of leasing convicts. The other picture by an operator in California shows 3,500 turkeys being sent to market, and also scenes in the greatest goose hunt ever held in the state of California.

REDSKINS AT \$7 PER.

The picture business has proved a veritable bonanza to the Indians of the western reservations. The demand for the real Redskins has solved the problem of tobacco and firewater. The Kessler-Bauman concern has a large number of Indians under service.

One hundred Sioux Indians from the Pine Ridge reservation are working for them, and with every five of them a chief is required. The Indians receive from \$7 to \$8 a week with their expenses. The chiefs are responsible for their bands and are paid from \$10 to \$12 per week.

RICE IN MOVIES.

Herbert Rice, the diminutive comedian, who formerly played the Buster Brown role in the show of that name, is now playing comedy roles with the Punch Picture Co.

CO-OPERATION CO. PLANNED.

San Francisco, Jan. 9.

Clarence Arper, known hereabouts as a dramatic stock "coast defender," has lately joined the colony of "movie" workers at Los Angeles. His new employers are the Exhibitors Film Service Co. of which Melville Marx, one of the managers of the Columbia theater in this city, is director general. The operations of this concern have not advanced farther than the experimental stage, but they promise to become a factor in the motion picture game.

The "Efesco," as the company is familiarly labeled, is starting out on what is practically a co-operative basis that consists of offering shares of stock to exhibitors in blocks of not less than \$200 or more than \$2,000 to a person.

INDIAN DANCES SHOWN.

Chicago, Jan. 9.

A. B. Welch, of Bismarck, N. D., has organized the Dacotah Motion Picture Co. and is exploiting the pictures made recently of Indian dances at the Sioux Nation pow-wow which took place at Standing Rock, N. D.

MUTUAL HAS "OPEN MARKET."

Since the demise of the New York Sales Co. big changes have been chronicled in the independent picture realm. One of the most important was the formation of the Mutual Film Co., for a time affiliated with the Film Supply Co., and now going it alone with thirty-two branch offices on its list.

The Mutual Co. has established an "open market," and the exhibitor is afforded the opportunity of booking his own films direct. The Thanhouser, American, Reliance, Majestic and Punch companies have withdrawn from the Film Supply Co. Other companies in the Mutual which were not heretofore allied with the F. S. Co. are the Kay-Bee, Broncho and Keystone.

H. E. Aitken is vice-president of the Mutual, and J. C. Graham is manager of the New York headquarters.

EXHIBITORS TO MEET.

Columbus, O., Jan. 9.

The annual convention of the Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will be held here Jan. 21 and 22.

Officers will be elected and new committees appointed. The Ohio State Legislature will be in session at the time and some bills of interest to the picture men will be introduced.

POLE VIEWS MOVE UPTOWN.

Joseph Conoly, who operated the film exhibition, entitled "Atop of the World in Motion," which Beverly B. Dobbs, the Arctic explorer, manufactured, seeks another Broadway house in the Longacre district where he will resume the run of the pictures cut short at Weber's by "Alibi Bill."

Although the Jos. Byron Totten show has been taken off, it is not likely the Dobbs' pictures will be returned there, as Manager Conoly wants a site further uptown.

Conoly has sold rights to the Siberian-Alaska pictures for Ireland, Scotland, Germany, France, Australia, India, England, Cuba, Porto Rico and the Panama. The pictures are now being shown in Australia.

WHAT THEY GET.

Of the moving picture stage directors Thomas Ince, of the Kay-Bee company, now on the Pacific Coast, is reputed to be the highest-salaried, getting \$500 a week and 20 per cent. of the receipts of the Kay-Bee Co.

Probably the man closest to him is Lawrence Griffith, of the Biograph, whose yearly salary is about \$25,000. If Griffith were getting a bit of the company's returns he would top Ince's figures.

There are some high-priced photoplayers in the United States. While there are many leading film people who do not receive immense salaries, yet the figure they command is good the whole year round and that is more comfort than working the legitimate stage at a bigger salary for a short season.

Of the leads Maurice Costello, Vitagraph; Fred Mace, Keystone, and King Baggott, Imp. are probably the best paid, although there are dozens who get from \$100 to \$150 per week.

Of the women, Mabel Normand, the "diving girl," formerly heading the Biograph Co., now with the Keystone, and Florence Turner, of the Vitagraph, are considered the biggest moneygetters.

THOSE LUBIN CHANGES.

The Lubin Manufacturing Co.'s publicity department makes energetic denial of the statement that S. Lubin's trip to Europe was designed as an absence to allow of the "release" of certain employees.

"Few changes were made during Mr. Lubin's trip to Germany," says a communication to VARIETY. "Those who were released were new people who did not fill the requirements. We do not rehearse for six weeks and discharge people at six days' notice."

Correcting another statement alleged to be erroneous the publicity agent says:

"Mr. Romaine Fielding has been with the firm for two years and is now directing a good sized company in Arizona. He is doing important work and has a rather enviable position."

THOS. MILLS RECOVERED.

Thomas Mills, of the Harlem Opera House stock company, who accidentally shot himself during "The Deep Purple" performance will make his reappearance with the company next week.

SWORDSMAN IN TABLOID.

Morristown, Pa., Jan. 9.

Paul Cazeneuve, one of the stage's best swordsmen, has been engaged to head a tabloid stock company which opens at the Palace here next Monday. Sue Higgins will be the leading woman.

GOING INTO ALLENTOWN.

Allentown, Jan. 9.

Louis J. Morton will install a permanent musical stock company, numbering 40 people, at the Lyric, Feb. 13.

Giles Clement, manager of Steeplechase Pier, Atlantic City, died in that city Jan. 6.

BILLS NEXT WEEK (January 13)

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-Consolidate Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Office—"S. C." Sullivan-Consolidate Circuit—"P." Pantages Circuit—"Loew." Loew's Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Con." Consolidated Booking Office (Milwaukee, Sheely, Moss & Brill, Cunningham & Flugelman Circuits)

New York

HAMMERSTEIN'S

(uho)

Frank Tinney

French Elks Co

"Earl and Girls"

Marshall Montgomery

Three Leightons

Diero

Big City 4

Wilbur Sweatman

LA SAVATTE

ALHAMBRA (uho)

Eva Tanguay

Morton & Glass

Eva Taylor Co

Macart & Bradford

Kelly & Pollock

Pearson & Goldie

Leonard & Louie

Lozano Tr

Colonial 3

COLONIAL (uho)

Mayhew & Taylor

Harry Woodruff Co

Ed Reynard

Mac & Rambeau

Ward & Curran

Wright & Dietrich

Cartmell & Harris

Hoey & Lee

Alfredo

Dollar Troupe

Blanche Sloan

BRONX (uho)

Robt T Haines Co

Ray Cox

Laddie Cliff

Mr & Mrs C Crane

Frank North Co

Sully Family

"Gypsy Queen"

Linton & Lawrence

Marlo Trio

Wilson Bros

Frank Mullane

Alpha Troupe

FIFTH AVE (uho)

"The System"

Herman Timberg

Karl Emmy Pets

Valerie Bergere Co

Richards & Kyle

John Johnson

Paul Conchias

Casto Bros

General Plesano

Albertina Rasch

UNION SQ. (uho)

Virginia Harned Co

Madden & Fitzpatrick

Nevels & Erwood

The Schillings

Britt Wood

Johnson Litz & How

Dorothy Kenton

Walter Law Co

Muller & Stanley

GRAND (loew)

Plott

"Redemption"

Walworth Troupe

(Three to five)

2d half

Lyons, Carey & Elliott

Candidate Co

"Dig Jim"

(Two to five)

AMERICAN (loew)

Great Johnson

Henry & O'Donnell

Louis & Norton

Canfield & Carleton

Louis & Norton

Clifton & Boyce

Caron & Parnum

(One to five)

NATIONAL (loew)

Gene Smith

Kelso & Leighton

Makarenka

Bloomquest Players

Hurst, Wat & Hurst

McDonald 3

(One to five)

2d half

Belle & Mayo

Colonial Fred

Jack Allman

Bras Santa Claus

White, Pel & White

(Two to five)

LINCOLN (loew)

Mabel DeYoung

Jerge & Hamilton

Chas Sweet

Nirac Brillson Co

White, Pel & White

Clark 3

2d half

3 DuBall Bros

Bimm, Bonm Brr

Ralph Connors

Toomer & Hewins

Richards & Montrose

Fanton's Athletics

GREENEY (loew)

Claude Ranf

Nowell & Most

Fossie Hurt Co

Wilson & Pearson

Anna Lehr

Harlan Knight Co

Richards & Montrose

Models DeLuxe

2d half

Great Johnson

Dixon & Hanson

Hallen & Fuller

Gene Smith

Jenkins & Covert

Bell Boy 3

(Two to five)

PLAZA (loew)

Golden & West

Rhodes & Crampton

"King of Crackmen"

Manny & Robert

Casto Bros

2d half

Plott

Phelps & Early

"Redemption"

Klein & Shall

Hanlon & Clifton

DELANEY (loew)

Folly Bergere 3

Lawrence Sis

Berzac Circus

Vera DeBassini

Hallen & Fuller

Jack Allman

(Two to five)

2d half

Madeline Sachs

Williams & Williams

Lue Tong Foo

Burns & Uno

Hurst Wat & Hurst

Casto Bros

(Two to five)

Brooklyn.

ORPHEUM (uho)

Bertha Kallisch Co

Zelda Sears Co

Reine Davies

Mac & Orth

Jos & Min Adelman

Dancing Kennedys

LIBERTY (loew)

Lyons

Jos & Min Adelman

Corr & Ell

Big Jim

(One to five)

2d half

El Cleve

El Whiteside & Picks

Van & Rinehart

Croton & Skremka

(One to five)

SIUBERT (loew)

Belle & Mayo

Colonial Fred

Chappel, M & Coners

"Leap Year Girls"

Hanlon & Clifton

2d half

Johnson & Watts

Berzac Circus

Anna Lehr

Bessie Eurt Co

Jimmie Britt

McDonald 3

(One to five)

BLIOU (loew)

Holmes & Wells

Beth Stone Boys

American Comedy 4

"Hold Up"

Ralph Connors

Belford Troupe

(One to five)

2d half

Claude Ranf

Jerge & Hamilton

Bloomquest Players

Lawrence Sisters

"Hold Up"

May Francis

Ladella Comiques

FULTON (loew)

Dixon & Hanson

Jenkins & Watts

Lee Tong Foo

Burns & Uno

Fell Boy 3

Williams & Williams

2d half

Nowell & Most

Beth Stone & Boys

Kelso & Leighton

Vera DeBassini

Models DeLuxe

Ann Arbor, Mich.

MAJESTIC (wva)

Girl Golden Gate

Carson & Willard

McConnell Sis

Eva Prout

(One to five)

2d half

Day with Circus

(One to five)

Atlantic City.

SAVOY (uho)

McWaters & Tyson

Harry Williams

Mac & Walker

Frey Twins

Stanley & Millerships

Delesso Troupe

Bell & Parnon

"Cheyenne Days"

Denna Cooper Co

Air Hol

Cummings & Gladding

Chlo & Toko

LeVere & Palmer

Chicago, Ill.

WALKER OPERA

Williams & Weston

"Bill Jenks, Crook"

LIBERTY (loew)

Lyons

Jos & Min Adelman

Corr & Ell

Big Jim

(One to five)

2d half

El Cleve

El Whiteside & Picks

Van & Rinehart

Croton & Skremka

(One to five)

SIUBERT (loew)

Belle & Mayo

Colonial Fred

Chappel, M & Coners

"Leap Year Girls"

Hanlon & Clifton

2d half

Johnson & Watts

Berzac Circus

Anna Lehr

Bessie Eurt Co

Jimmie Britt

McDonald 3

(One to five)

BLIOU (loew)

Holmes & Wells

Beth Stone Boys

American Comedy 4

"Hold Up"

Ralph Connors

Belford Troupe

(One to five)

2d half

Claude

SPORTS

A letter from L. D. Hollister on the advisability of forming an association among the profession for the furthering of sports is interesting and should bring forth other ideas on the subject and help in working for the general good of the cause:

Sporting Editor, VARIETY:

I noted with pleasure Mr. Bassett's views in regards to athletics among players. We of the stage while on the road are generally an indolent lot, save when spring thaws us into activity and we go forth to pursue the festive baseball in the vacant lot behind the theatre.

Organization to my mind would prove an incentive to us athletically inclined to renew our interests, and in the pursuit of the various sports a harder race of players would result; players better fitted physically to withstand the hardships of the road and the strenuous roles.

I am a member of the Y. M. C. A. and was pleasantly surprised while playing over the Orpheum circuit last year to find many others belonging to this same organization. Our mornings were spent in the gymnasium and many "Inter-Bill" tournaments were organized, the handball and the track being the favorites; which leads me to ask: Would not the forming of a Players' Athletic Society be the incentive of which I spoke when with the returning to New York for the summer a field day could be held?

Medals might be awarded, and who would not be proud to be the winner of one of these. We of our calling who are athletically inclined are legion, and who knows but a world's record or two might be broken. Let us try at any rate.

Hoping soon to hear of the forming of some such society, I remain,
L. D. Hollister.
(With Holbrook Blinn in "The Romance of the Underworld.")

automobile race at any time, distance or place. Harry Fox, in behalf of Jean Schwartz, has made an appointment with Ahearn's managers. The two will meet this week to draw up articles of agreement. Jean has never done any racing, but he claims that anyone who can follow the pace set by Fox has a look-in with the fastest of them. Ahearn has adopted a taciturn manner and simply grunted when the challenge was spoken of. Charlie would rather race than do a turkey, and that's saying something. Al. Piantodosi has challenged Ahearn to a contest at Brighton Beach. The challenger has a Fiat car.

Speaking of the roughness of football, Douglas Fairbanks in "Hawthorne, U. S. A." is going through a season of tortures which any of the most ardent of the gridiron heroes would be excused for balking away from. There is a spectacular stage fight in the piece. During the engagement up to date the young star has been badly wounded twice with a sword; Dislocated his wrist once; thrown both shoulders out; is never without a broken finger, and has just escaped water on the knee several times. Mr. Fairbanks still enters into the fray with much enthusiasm at each performance, and doesn't figure that he will break his neck before Jan. 17.

SHOWS AT THE BOX OFFICE.

(Continued from page 11.)
around \$11,000. Did \$14,000 last week (New Year's).

"The Pink Lady" (Colonial). Second time here. Playing to around \$9,000.

"Our Wives" (Cort). Fairly good play, drawing moderate houses. Estimated about \$7,000 on week.

"The Mikado" (Garrick). Disappointing results on engagement of four weeks, but last week showed receipts a little over \$11,000.

"The Enchantress" (Illinois). Good business, although not astonishing.

"The Girl at the Gate" (La Salle). Nearing its 200th performance. Doing healthful business.

"The Round Up" (McVicker's). Annual trip to Chicago. Business very good. Holiday matinees and extra performances played to capacity in this big house.

"Frivolous Geraldine" (Olympic). Closed Saturday night. Played to over \$4,000 on the week.

"The Return from Jerusalem" (Power's). Mme. Simone did not draw as well as was expected but has gained in the past week. Around \$6,000.

"Bought and Paid For" (Princess). Play popular with holiday crowds. Receipts between \$9,000 and \$11,000.

Annette Kellermann and Jefferson De Angelis (American Music Hall). Engagement disappointing. Did about \$6,000 final week. Kellermann too often here. Also return for "Barnyard Romeo."

"The Blindness of Virtue" (Studebaker). Gaining right along. Now doing something like \$7,000 which is very big.

Salem, Mass.
SALEM (loww)
Em Francis & Arabs
(Two to fill)
2d half
Richard Milloy Co
Gertrude Dunlop
(One to fill)

San Diego, Cal.
EMPIRE
(Open Sun Mat)
Max & Cameron
Mab & Weiss
Lind
Lottie Williams Co
Will Oakland
3 Gerts

SAVOY
Lake Mus Com Co
Gavin & Platt
Fields Bros
Margaret Bird Co
Le Clair & Sampson

Salt Lake.
ORPHEUM
Harry Gilfoil
Marion Littlefields
Florentine Singers
Carrie Reynolds
O'Brien Havel Co
Ed Mortin
Tuscano Bros

EMPIRE
(Open Sun Mat)
Carly's Dogs
Ell Dawson
Norton-Jewell Co
"Number 44"
Brooklyn Comedy 4
Geo B Reno Co

San Francisco.
ORPHEUM
"Eternal Waltz"
Morris & Allen
McCormack & Wallace
Wilson's Com Circus
Merrill & Otto
Hopkins & Axtell
Harvey Family
EMPIRE
(Open Sun Mat)
3 Hedders
Jack Ranahan
5 Mus Lunds
Fox & Ware
Wallace & Mack
"Circum Evidence"
PANTAGES
(Open Sun Mat)
6 Castillions
Eckert & Francis
Hilliar
Musical Avalos
Geo Rowley
Nancy Lee 2

Seattle.
EMPIRE
Nelson & Floya
Lawrence & Edwards
Sallor Boy 4
Francis Cite Co
De Michle Bros
4 Lukens

PANTAGES
Little Hipp & Nap
Daisy Harcourt
Gordon Co
Beck & Henny
Del Baity & Jap

Sioux City.
ORPHEUM
Digby Bell Co
Ballet Classique
Melville & Higgins
Valletta Leopards
Frank Morrell
Mayr & Addis
Baxter & Southwick

South Bend, Ind.
ORPHEUM (wva)
Leon & Dale
Mark Davis
Jane Courthope Co
Zeno & Mandel
Hill Cherry & Hill
2d half
Carletta
The Drapers
Jane Courthope
Empire State 4
Arnaud Bros

Spokane.
EMPIRE
Reoubie Simms
Floyd Mack
Hobson & Mabelle
Bobby Pandur
"Suburban Winner"
PANTAGES
(Open Sun Mat)
Dave Raphael Co
Tom Kelly
4 Solis Bros
Valerie Sla
Phil La Toska

Springfield, Ill.
MAJESTIC (wva)
Kuma Japs
Clark & Dever
Charters Holiday Co
Holdon & Harron
Les Silvas

2d half
Herman's Novelty
Link & Robinson
Zeno & Mandel
Margaret Ryan

Stockton, Cal.
(16-18)
Same bill as at Sacramento this issue.

St. Paul.
EMPIRE
(Open Sun Mat)
Knapp & Connolly
Hilda Glyder
Nat Carr Co
Romany Opera Co
Wallace Galvin

St. Louis.
COLUMBIA
McIntyre & Heath
Daisy Jerome
Gautier Toyshop
Frank Rao Co
Ashley & Lee
Richards & Grover
Stuart & Keeley
Ombros Bros

Syracuse.
GRAND (ubo)
J C Nugent Co
Cross & Josephine
Hobbie Gordon
The Seabarks
Harry Atkinson
(Two to fill)

Tacoma, Wash.
EMPIRE
Les Adlers
Lola Paulson
Leonard & Meredith
Marle Stoddard
Gilbert Loses
Skaltin Girls

PANTAGES
6 Abdallah
4 Burns Sis
Josh Lale
Melnette Lanole Tr
Dugan & Raymond
Alice Teddy

Terre Haute, Ind.
VARIETIES.
Colonial Septet
Roberts & Roberts
Wilson & Wilson
Carletta
Gibson & James
2d half
La Feydia
Housley & Nichols
Village 4
Anthony & Sullivan
Danver Tr

Vancouver, B. C.
ORPHEUM (sc)
Manning Sis
Grant Westin Co
Deland Carra Co
Lemille Savoy
James J Corbett
Patty Bros

PANTAGES
Dr Cook
Golden Troupe
Cameron & O'Connor
Cliff Dean Co
Elina Gardner
Mardo 3

Victoria, B. C.
EMPIRE
Campbell & McDonald
Moore & Elliott
Pierce & Malzie
Grant Gardner
Les Jardys

Waterloo, Ia.
MAJESTIC (wva)
C A Bigney
Jackson & Margaret
Chas Burkhardt Co
Ed Gray
Dan Sherman

2d half
Dellos Circus
Leonard & Drake
Gardner & Vincent
Harry Johnson
Sutcliffe Tr

Wilmington, Del.
DOCKSTADER'S
(ubo)
Romalo & Delano
Dolce Sisters
Laverne Barbour Co
Six Steppers
"Scrooges"
John Geiger
Caselli's Pets

Winnipeg.
ORPHEUM
Marquard & Seeley
McMillan Co
Ofedes Opera Co
Howard & Snow
Wopert & Paulin
Harland Frances
Aerial Macks

EMPIRE (sc)
Wander & Stone
Moore & Young
Rita Redfield
Traza Troupe
(One to fill)

"BROADWAY TO PARIS" (Gertrude Hoffmann)—Winter Garden (9th week).
"CHEER UP"—Harris (3d week).
"EVA"—New Amsterdam (3d week).
"FANNY'S FIRST PLAY"—Comedy (18th week).
"FINE FEATHERS"—Astor (2d week).
"HINDLE WAKES"—West End.
"JOSEPH AND HIS BRETHREN"—Century (4th week).
"LITTLE WOMEN"—Playhouse (14th week).
"MILESTONES"—Liberty (18th week).
"NEVER SAY DIE" (Wm. Collier)—48th St. (10th week).
"OH, OH! DELPHINE"—Knickerbocker (16th week).
"PEG O' MY HEART"—Cort (5th week).
"RACKETTY PACKETTY HOUSE"—Century (1st week).
"RUTHERFORD AND SON" (Norman McKinnel)—Little (4th week).
"SPOONER STOCK"—Metropolis (73d week).
"STOP THIEF"—Gaiety (4th week).
"THE ARGYLE CASE" (Robert Hilliard)—Criterion (4th week).
"THE CONSPIRACY"—Garrick (4th week).
"THE FIREFLY" (Emma Trentini)—Casino (7th week).
"THE GOVERNOR'S LADY"—Grand O. H. (5th week).
"THE HIGH ROAD" (Mrs. Fiske)—Hudson (9th week).
"THE LADY OF THE SLIPPER"—Globe (12th week).
"THE SPY"—Empire (Jan. 13).
"THE WHIP"—Manhattan (8th week).
"THE WOMAN OF IT"—30th Street (Jan. 11).
"UNDER MANY FLAGS"—Hippodrome (20th week).
"WAY DOWN EAST"—Broadway (2d week).
"WITHIN THE LAW"—Eltinge (19th week).
"YEARS OF DISCRETION"—Belasco (4th week).

CHICAGO.

"PINAFORE" (Southern-Marlowe) — Garrick (2d week).
"THE PINK LADY"—Colonial (4th week).
"THE UNWRITTEN LAW"—Olympic (1st week).
"BOUGHT AND PAID FOR"—Princess (12th week).
"EXCEEDING THE SPEED LIMIT" (Carter De Haven)—Cohan's O. O. H. (4th week).
"THE GIRL AT THE GATE"—La Salle (19th week).
"THE COUNT OF LUXEMBOURG"—Illinois (1st week).
"THE SUN DODGERS"—American M. H. (1st week).
"OUR WIVES" (Henry Kolker)—Cort (4th week).
"PRIMROSE"—Blackstone (2d week).
"ELEVATING A HUSBAND" (Louis Mann)—C. O. H. (4th week).
"BLINDNESS OF VIRTUE"—Studebaker (6th week).
"THE ATTACK"—Power's (2nd week).
"THE DIVORCE"—(Maclyn Arbuckle)—McVicker's (2d week).

PHILADELPHIA.

"MIND THE PAINT GIRL" (Billie Burke)—Broad.
"GARDEN OF ALLAH"—Forrest.
"THE RAINBOW" (Henry Miller)—Garrick.
"THE QUAKER GIRL"—Chestnut St. Opera House.
"SOMEWHERE ELSE"—Lyric.
"BOUGHT AND PAID FOR"—Adelphi.
"THE POOR LITTLE RICH GIRL"—Walnut.
"THE SHEPHERD OF THE HILLS"—Grand Opera House.
"THE RINGMASTER"—Chestnut St. Stock.
"AT THE MERCY OF TIBERIUS"—American Stock.
"WHY GIRLS LEAVE HOME"—Standard Stock.
"THE SPORTING DUCHESS"—National Stock.

FINED AND SENTENCED.

Montreal, Jan. 9.

At the hearing of the sixteen chorus girls and four comedians of the Theatre Royal burlesque stock company, arrested for giving an indecent performance last week, the young women were discharged, but the comedians were sentenced to pay a fine of \$20 and be imprisoned for five days.

Immediately upon the justice pronouncing the sentence the men started a vocal riot, claiming they had been promised immunity if pleading guilty. The prosecuting attorney recalled the judge to the bench. When the allegations of the men were heard by him, he remitted the jail sentence but allowed the fines to stand. They were paid.

Phil Fisher, who brought the troupe to Montreal, will be tried next week for giving the performance complained of. The Royal has been doing an increased business since the arrests, but with a toned down performance.

Margaret Ralph has been specially engaged by the Phillips' Lyceum stock, Brooklyn.

SHOWS NEXT WEEK.

NEW YORK.

"A GOOD LITTLE DEVIL"—Republie (2d week).
"ALL FOR THE LADIES" (Sam Bernard)—Lyric (3d week).
"ANATOL"—Elliot (2d week).
"BLACKBIRDS" (Laura Hope Crews and H. B. Warner)—Lyceum (2d week).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (17th week).

NEW ACTS NEXT WEEK

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

"The Dance of Fortune" (French, Eis and Co.), Hammerstein's.
"The Earl and the Girls," Hammerstein's.

La Savatte, Hammerstein's.
Clark and McCullough, Hammerstein's.

Richards and Kyle, Fifth Ave.

General Pisano, Fifth Ave.

Mack and Rambeau, Colonial.

"The Gypsy Queen," Bronx.

The Schillings, Union Sq.

Britt Wood, Union Sq.

Walter Law and Co., Union Sq.

Johnson, Lizzett and Howard, Union Sq.

Albertina Rasch, Fifth Ave.

Frank Tinney.

Monolog.

23 Mins.; One.

Hammerstein's.

"First reappearance in vaudeville of Frank Tinney" announces the Hammerstein program. How foolish vaudeville has been, to allow Mr. Tinney and many other comedy acts to ever leave it. But, of course, that is another story. Mr. Tinney did reappear at Hammerstein's Monday, twice, afternoon and night. He virtually gave a different performance each time, and both somewhat changed from the former routine Tinney had, with the orchestra leader, stories, talk, and "the bag pipes." Now the blackface funny fellow is telling about a couple of songs he composed, also some new "gags," one of singing for the prisoners on holidays and another about deaf and dumb people conversing. Besides the nearly new act Tinney is putting out, he has a new uniform, including a bright red coat and epaulets, while his wig and cork also seem freshly made. It's Frank Tinney, all dressed up. Perhaps "Zieggy" did that for him, but he's just as funny, so it's all right, for when Tinney is funny he's very funny—and he's always funny. Henry Marshall is orchestra leader for him this week, doing the straight for the comedian very well. Toward the finish of the turn Mr. Tinney went back to his old matter that is familiar around Broadway through it having been heard from him in all the vaudeville houses besides the Winter Garden and Moulin Rouge since he became a rave on the Main Alley. After seeing Tinney's two performances Monday, he doesn't require a routine when carrying a leader with the aptitude for the special work Mr. Marshall displayed. Tinney at the matinee kidded "The System" very nicely, and at night, when shifted in position to follow Ching Ling Foo, left "The System" alone to go after the Chinaman. From the plans of the west to a headline spot at Hammerstein's is Tinney's record. He deserves it, for if there are natural comedians on earth Tinney is one of them. And big time vaudeville believes it can tell managers what an act like this is worth. Might as well try to regulate the prices on Wall Street. An act is worth what a manager will pay for it. No one in the world can set a price on Tinney, because his talent will be bid for—and go to the highest offer. *Spec.*

"The Honey Girls" (14).

Musical Comedy.

31 Mins.; One (6); Three (9); One (1); Full Stage (15); (Special Drops and Settings).

Hammerstein's.

"The Honey Girls" could be termed a "tabloid," only it doesn't run long enough for that. It does run too long, however, for the material it contains. With Jack Freeman, Billy Dunham, Ruth Rogers, a musical director and ten chorus girls (who change clothes often) any act should get over. That "The Honey Girls" do is merely through the number of people upon the stage, and a half likeable arrangement that aids the production despite itself. The book is weak. Arthur J. Lamb, who wrote it, simply tells of a search for a girl with two moles. The turn starts in "one" before a drop and business that recalls a "Witch" act, goes into "three" for a telephone number and setting, then gets back to the full stage for an ocean scene, where the girls look their best in knee length bathing costumes. Meanwhile Mr. Freeman has been obliged to play a "straight" and sing the songs that were written for the turn by Lew Brown (lyrics) and Albert Von Tilzer (music). At the same time Mr. Dunham is a Frenchman. Both boys are really lost in these roles. While they are crack rag and dialect singers, neither has been fitted with songs suitable to his style. Of the numbers "The Mysterious Moon" and "Come Kiss Your Baby" were the best. In the staging there is an opening a trifle different in one particular, and the finale (of the girls standing over the footlights) has been borrowed in idea from Ned Wayburn. In between there is little chorus work to attract attention, the liveliest coming with the number "Little Parisienne." The faults of the act as it stands are brought out more pointedly just now through the lack of comedy. What little possible fun there is in the French character Mr. Dunham brings out, but it isn't much, for the opportunities are limited. This "ze" stage Frenchman ought to be put away forever. He's nearly useless. Dan Dody put the act on; Albert Von Tilzer is programed as the vaudeville producer of it. The ten young women of the chorus look rather well, and fill the stage, but Messrs. Dody and Von Tilzer had better take this act off for a week and rehearse it with new business and songs, if they expect to get real money for it on the big time. They have got an act that at present doesn't give full value for time consumed. Still it is an act and worth while. It surely will be someone's fault if a turn with Freeman and Dunham in it cannot get over, especially with a background of girls. They have been a hit in vaudeville alone, were the best singing duo working in New York Cabarets, and are really clever boys if allowed to cut loose, but they are held down through too much "manuscript" and "restricted" numbers in "The Honey Girls." Ruth Rogers does fairly well. She passes on appearance and that helps her voice. The act was on early at Hammerstein's. It didn't do badly at all, and is the sort of turn, through the girls, that with any quantity of regular comedy or lively numbers and action, will draw business into any house. *Spec.*

Clara Inge.

Songs.

15 Mins.; One.

Fifth Avenue.

Clara Inge (formerly of Inge and Farrell, a "sister" combination) has been doing a single for some little time but this is her first real Metropolitan showing. It is useless to go into detail over Miss Inge as to voice, songs, etc., for the diagnosis would be very unsatisfactory. The way to take Clara Inge is to start and finish with the girl herself. Pretty, with a charming manner and a sweet simplicity that is irresistible, she forces the act, the voice and all else to fall into insignificance alongside of her personal charm. The repertoire consists entirely of published numbers, all of which have been done before, but the selection is well made and, as sung by Miss Inge, is quite all right. Three changes of costume (including a boy outfit of overalls) show the singer to advantage. The real attraction, however, is the pink gown, topped off with a girlish leghorn hat, in the closing number. Vaudeville has had many "clothes acts" during the past few seasons and the women have zealously competed with one another on the sartorial end, but nothing as fetching as this sweetly simple pink frock worn by Clara Inge has been seen. It doesn't savor of the extravagance of a Lillian Lorraine or a Grace La Rue costume, but it is vastly more wholesome. Clara Inge will have no trouble as a single. She is an appetizing morsel for any vaudeville menu. *Dash.*

Burley and Burley.

Songs, Talk and Acrobatics.

12 Mins.; One; Two; One.

Fifth Ave.

Burley and Burley are an English team who have come to America on a speculative flyer. The boys only arrived in this country two days before opening at the Fifth Avenue. They made a mistake by opening before they had looked about and become acquainted with things American. The opening song and patter in "one" would never have been allowed had any American advised them before opening. One of the men does the well dressed English Johnny, a character well known to the English vaudeville stage, while the comedian does a rather slouchy Scot. The song and talk in "one" should be trimmed to almost nothing. The boys cannot do anything with it here. The acrobatic work, which is contortional of a new sort, is excellent and the comedy derived from this also first rate. From the time the boys get to the table until the finish they are all right. Its going to take Burley and Burley a few weeks to find themselves for American vaudeville, but they will eventually land and should work into a turn that will be in demand. At the Fifth Avenue the boys were in a bad way through the opening, but the acrobatics pulled them out nicely and passed them along as a success. *Dash.*

La Savatte, at Hammerstein's next week, described in the advance billing as "Boxing with the feet," is similar to the finish of the Vittoria and George act seen over here some time ago. *John.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Spy," Empire (Jan. 13).

"The Woman of It," 39th St. (Jan. 14).

Romano and Briglio.

Musicians.

16 Mins.; One (Street Drop).

Colonial.

Two men dress as Italian street musicians and carry on some inconsequential conversation as an introduction. The act opens with a noisy demonstration off stage and the two enter talking excitedly in the "wop" dialect. The only advantage of this incident is that it gives them an "entrance." They open with a duet. The violinist goes off and his partner plays a solo on the harp, a splendid applause getter. Monday night one of the strings broke and the musician had to tinker with the instrument before he played, making an unfortunate stage wait. The two play "The Angel's Serenade" as a duet, after which the violinist has a solo and the finale is a medley with some good rag selections. Ragtime music with a violin and harp is something of a novelty. The act was on "No. 2" at the Colonial and did nicely. *Rush.*

Four Dancing Belles.

Songs and Dances.

11 Mins.; One.

Murray Hill (Jan. 5).

Four Dancing Belles have a sort of a mixed American and European appearance. The quartet are of the mad-cap type, but the work is strictly American. The girls are good looking and animated, and the dressing is bright and fresh looking, although running a bit to the burlesque idea. There are three changes. The routine has been nicely framed with one exception, the single song by one of the four. There is no reason for special featuring of one girl. The dancing is of the simple sort but very well done and becomes but incidental to the personalities and the gingery working of the girls. At the Murray Hill before a capacity audience the act was a tremendous hit. For the pop houses it can easily hold down a feature position and is worth a hearing in the bigger houses. A more lively ensemble finish has not been put over since the Four Fords. *Dash.*

Charles C. Drew and Co. (1).

"Mr. Flynn from Lynn" (Comedy).

9 Mins.; One. (Special Drop).

Union Square.

The drop shows waiting room of a railroad station, gateway to trains, information window and ticket agent window. "Tad" in a hurry to catch train for Lynn, encounters "straight" who poses respectively as train announcer, information clerk and ticket agent. Familiar bits of business are disclosed, such as talking to imaginary personages, but considerable of the crossfire talk is up to date and well put over. Finish with duolog song. Capable performers, with a fairly good vehicle. Finish needs building up. *John.*

Ben Linn.
Songs.
9 Mins.; One.
Hammerstein's.

Placing Ben Linn to open after intermission at the Monday night show was far from giving this stout young man (who sings rags) any the best of it upon his initial big time New York appearance. Mr. Linn sang four or five numbers, all raggedy excepting one which told how he grew fat or something like. Stout people with their proverbial good nature might seem to have an easier time of it in vaudeville, but Mr. Linn is going to experience a little trouble attaining prominence as a "single". He should have a partner, pretty girl preferred who can sing rags with him. That's quite an order, too, for a girl like that out of an engagement in the present day will be difficult to locate. Placed earlier on a program, without the singing ahead that Linn encountered at Hammerstein's Monday night he might get himself across. He can sing rags and works hard at it. A little less evidence of strain when vocalizing wouldn't hurt his act. It is good enough for the small big time anyway.

Sime.

Louise Brehany and Mary Ambrose.
"Waiting for Mr. Booker" (Musical).
19 Mins.; Interior (16); One (3).
Union Square.

Two Amazonian women, with unusual musical talent, but little or no gifts as actresses. The author of the skit evidently realized this for he endeavored to fit them with about as flimsy a vehicle as was possible, and still supply a plot. It's about two vaudeville actresses out of work, awaiting "Mr. Booker," an agent, who is expected to call with a "job." After several minutes of conversation about nothing, one says: "We'll pretend we're going to the theatre and put on our evening clothes." Miss Brehany discloses a rather unusual voice with a range of three or more octaves, from contralto to high soprano and shows it off effectively with a ballad in which are incorporated a series of roudades. Miss Ambrose plays the piano, does a pianolog and for an encore in "one," plays the violin and vocalizes with Miss Brehany. They don't quite "reach" with the present offering.

Jolo.

True and Campbell.
Songs and Talk.
14 Mins.; One (Special Drop).
86th Street.

Drop shows exterior of athletic field. Young man rushes on in running suit, having just finished last in a race. His sister follows and proceeds to "pan" him unmercifully for having lost the race. She had bet 2 on him. He is entered for a 100-yard race and promises to redeem himself. This gives him opportunity to don his outer garments while she sings "Everything's Funny to Me" (laughing song). Brother wins the 100-yard event and she then tells him she had bet all on him to save her husband, who is charged with embezzlement. Just a "touch" of pathos and immediately reverts to comedy. Finish with a duet story song. The woman has a manner about her, indicating considerable vaudeville experience. Man a modest feeder. Act good for the minor two-a-day circuits.

Jolo.

Kelly and Pollock.
Singing and Dancing.
18 Mins.; Two (Special Drop).
Colonial.

The pair are a new partnership. James F. Kelly was formerly of Kelly and Kent. Emma Pollock is (program announcement), "The original Maggie Murphy of Ned Harrigan's 'Reilly and the 400.'" They have a loosely strung together series of songs, dances and patter. The drop indicates a theatrical agent's office. Miss Pollock enters in modified soubret frock. There is cross-fire conversation and later a song: Kelly changes to his curious black silk suit and does a song and dance. Miss Pollock changing meanwhile to "tough girl." She sings "Maggie Murphy's Home" and engages in the conversation, most of it amusing and for the finish Kelly changes to tough for the roughhouse waltz. As an encore the prizefight announcement is given, Miss Pollock following Annie Kent closely. The act was "No. 4" on the Colonial bill and got over the first real laugh of the evening. They scored strongly.

Rush.

New Acts in "Pop" Houses

Claude Ranf.
Wire.
15 Mins.; Full Stage.
American.

The wire walking performed by Claude Ranf is somewhat different from the usual routines of this nature. Mr. Ranf does no violent swaying or swinging on the wire, although he is an expert balancer, evidenced in many ways during his time on the thread—which is not so much of a thread with him, as his wire appears heavier than that ordinarily in use for wire walking. Ranf is also a juggler, giving a juggling turn as well as the other, making his a double act in reality. Though running somewhat slowly through the tricks and additional labor imposed by the secondary matter, the turn is interesting and could have stood a much better position than opening the show. Just after intermission would have been better. Mr. Ranf should try to get through in eleven minutes at the most. He might also consider whether it is exactly proper to bill himself as "Claude Ranf" when Claude Roode, another and earlier walker, has made himself known on both sides of the ocean. Mr. Roode is now abroad. The similarity of the names may be confusing.

Sime.

Evans and Lloyd.
"Turning the Tables."
19 Mins.; Interior.
86th Street.

Western girl receives wire from her uncle saying that an English gentleman will call and that if she marries him, he (uncle) will make her his heir. She gets herself up with shooting irons, etc., and proceeds to frighten the visitor. Eventually he suspects and turns the tables on her, with the readily foreseen ending. But nineteen minutes of this grows wearisome. The woman in abbreviated skirt is altogether too soubretish for so mature a figure. But she is a good actress. The man never once suggests an English gentleman. Small time.

Jolo.

Bruce Richardson and Co. (2).
Comedy Sketch.
15 Mins.; Open One; Close, Full Stage.
Academy.

Bruce Richardson and Co. have a moving day sketch that would probably sound funnier in the telling than it works out in the playing. A couple, through a mistake in numbers, get into the wrong house, while moving, and after they have suffered the usual tortures of settling are told to move. There is comedy in the piece but the manner of working has not brought it out nearly as strongly as is necessary. This is an act that must be a scream or it is useless. Although resembling only in a very small way Willard Simms' "Furnished Flat" sketch, it recalls that piece all the time and the comedy striven for is along the same lines. The piece should develop into a big laughing number.

Dash.

McDermott and Wallace.
Songs, Talk and Dances.
13 Mins.; One.
Academy.

McDermott and Wallace a mixed team do very well with singing, dancing and talking. The man has a good idea of comedy and gets his material over, although handicapped by rather a peculiar speaking voice. He shows some corking dancing at the opening, but from then on leaves the stepping entirely alone. This is a mistake for a dance at the finish after the audience is in good humor with his comedy would place the couple in the sure hit class. The talk is of a fair sort, although there are a couple of old boys mixed in that do not belong. At least two of the numbers should also be changed. They took a big chance opening with "Circus Day." It was only the dancing of the man which passed them on this handicap. There are too many good modern songs to try to put this familiar one across. The girl looks well and feeds nicely but she should not sing alone. There are signs of a voice, but she is not sure of where it is going at times. The couple should sing together. The act went over big at the Academy and with some attention and care should advance rapidly.

Dash.

McAvoy and Powers.
Talk.
11 Mins.; One.
Academy.

McAvoy and Powers are on the right track. Two boys with good appearance and easy stage presence they put over a sort of Smith and Campbell talking act that has plenty of fire and through effective handling gets over in capital style. The comedian dressing just a trifle exaggerated has a quiet confidential manner and becomes likeable immediately after the opening song. The straight works to him nicely. Two songs are used and both are handled in the same quiet way. The present material or something very near it has been on the big time. The boys should be on the lookout for a good routine of talk or build up the present line. They are there themselves and material will place them in line for the best houses.

Dash.

Maglin, Eddy and Roy.
Acrobatic.
10 Mins.; Full Stage.
Academy.

Maglin, Eddy and Roy are doing a comedy acrobatic act in which comedy is given the preference at all times. All three men use white makeup, two doing comedy with the third acting as straight. The comedy is derived from knockout stuff, some new, while other portions have been done in many similar offerings. The fun is of a good sort, however, and the two comedians have a style that is their own. The act for the pop house is a big laughing number.

Dash.

Great Joseph.
Instrumental.
9 Mins.; One.
86th Street.

Man attired in Pierrot costume, face covered with clown white, plays a piano-accordion. For opening number, seated on chair, after which popular rags during which he parades up and down stage—or rather back and forth. But why the silly make-up, when there is no attempt to create comedy? Man has no class or style.

Jolo.

The Lansings.
Gymnasts.
8 Mins.; Full Stage (Special Drop).
86th Street.

Man and women, in full tights and leopard skins covering torsos. She does a little contortion work and they have one or two unfamiliar tricks. But their efforts are really more those of strength than of skill and the lack of style relegates them to the big small time classification.

Jolo.

Johnson and Wise.
Songs and Dances.
11 Mins.; One.
Crotona.

Johnson and Wise are colored. Miss Wise can sing and Mr. Johnson can dance. They appear in evening clothes. A point in their favor is that they do not try to overdo the specialty. As the acoustics in the new Crotona are superb the woman's voice was heard to good advantage, although the song about the moon beaming should be replaced with another more pleasing. The man's work is the piece de resistance of the act. Splendid turn for a big small time bill.

Mark.

King and Gee.
"Sister Act" (Colored).
10 Mins.; One.
American Roof.

King and Gee are two colored girls, one quite light complexioned, though the other is not dark skinned. In the "No. 2" position on the Roof they passed well enough and can hold down that spot. The usual "sister act" matter is varied when one of the girls does a male impersonation. She looks very well as a boy. The finish is an Indian number. Amid all the colored acts, none is recalled that could be classed as a "sister" number, and King and Gee for that reason if no other might be played with safety.

Kime.

STOCK

CAHN'S PORTLAND CO.

Portland, Me., Jan. 9.

The Jefferson Theatre Stock Co., formed by Julius Cahn, will open Jan. 21 at the Jefferson in "The Easiest Way."

In the company are Adelaide Keim, Franklyn Munnell, Joseph Lawrence, William Yerrance, Belle D'Arcy, Doris Wooldridge, James Dixon, Louis Albion, Ralph Lingley.

Miss Keim is the leading woman. She was formerly with the Keith stock company here, which Mr. Cahn engaged when it disbanded, after playing for four years in the Keith theatre.

The Jefferson will continue to house legitimate attractions, removing the stock to another of the Cahn theatres for the special occasion only when a combination comes in.

To counter the move of Cahn's, the Keith management has endeavored to book travelling attractions at the Portland. Wherever this has been done the combinations found they had difficulty in securing further dates on the Cahn Circuit in New England. It is a taste of the "blacklist" Keith has often caused to be given others.

DID \$2,900 FIRST WEEK.

Wilmington, Jan. 9.

It looks as though Luke Connass had put over a winner in his stock company which opened last week, with James Durkin featured, and registered \$2,900 on the week.

Maud Fealy will join as leading woman within a few weeks. This week "The Fortune Hunter" is the bill, and "Madame X" is underlined for next.

The Connass stock was not the only one that cleaned up last week. The Winifred St. Claire company totaled \$2,505 at the Savoy, Asbury Park, while the Billy Allen musical comedy company did \$2,900 at the Playhouse, Hudson, New York.

MABEL GRIFFITH ILL.

Trenton, Jan. 9.

Last Sunday at Baltimore a serious operation was performed upon Mabel Griffith by Dr. W. B. Perry at the Maryland General Hospital. Miss Griffith, the leading woman of the Broad Street Theatre Stock here, retired from the cast Saturday night, after playing nineteen weeks with the company. Warda Howard substituted.

Her husband, Willard Dashill, remains at the Broad Street as stage director.

PROSPERITY PUSHED OUT.

Elmira, N. Y., Jan. 9.

Just when prosperity was shining on the stock company managed by Attorney Cary of Syracuse, the Ries house changed hands and a new policy was announced which forced the present tenant to vacate Saturday night.

Frank Charlton and Corrinne Cantwell, who have played the leads for the past eight or ten weeks, have returned to New York.

STOPPED SMALL TIME SPECS.

Trenton, Jan. 9.

It is apparent speculating in front of the Tremont theatre where the Morton Musical stock is doing a big business, has been stopped.

Last year the specs, particularly a man well known around the back of the house, did a land-office business by buying up tickets at the popular prices and then disposing of them at a dollar each.

INGRAHAM VICE SNOW.

Lynn, Mass., Jan. 9.

Harry Ingraham has replaced Mortimer Snow as leading man with the Auditorium stock, managed by Lindsay Morrison.

WITH EMPIRE STOCK.

Holyoke, Mass., Jan. 9.

Frank Elliott is announced as the new leading man of the Empire stock company, opening Monday in "Green Stockings."

GUS FORBES NOW LEADING.

Fall River, Mass., Jan. 9.

Gus Forbes, formerly heading his own company at Stamford, Conn., has been engaged to succeed Richard Thornton here as leading man of the Malley-Dennison stock company.

CLOSES IN NIAGARA.

Niagara Falls, Jan. 9.

Dora Booth, second woman, closes her engagement at the International theatre here Jan. 18.

PAYTON STEPS IN.

Jersey City, Jan. 9.

Notice has been posted that the Orpheum Players, after a disastrous season to the management, will close Saturday night. The Orpheum theatre has been financed by a big local realty company which formed a separate corporation to operate stock.

Last week receivership proceedings brought out the statement that the Orpheum stock had sunk about \$35,000.

The Orpheum Players no sooner received their closing notice than Corse Payton made an arrangement with James Brennan, who has been managing the house, whereby the Corse Payton Players take possession of the Orpheum Jan. 18.

Payton confirmed the report Tuesday and said he would open with "The Three of Us." William Mortimer, long in the Payton service, will be the Orpheum stage director.

The Lee Avenue, which Corse Payton and M. S. Schlesinger are making ready for a resumption of Payton stock in Brooklyn, will open Feb. 17. Mr. Schlesinger will personally manage the house. A strong company is now being formed.

APPELL CO. THROUGH.

Niagara Falls, Jan. 9.

The Nathan Appell stock company brought its permanent season here to an end Saturday night.

LYCEUM CO. CLOSING.

Los Angeles, Jan. 9.

Morosco's Lyceum company received notice Tuesday that the engagement would terminate Saturday night with the last performance of "The Dairy Farm."

It is impossible to get into communication with either manager Dick Ferris or Morosco at this time, but in all probability the company will be reorganized and will reopen. One rumor has it the house was closed by the authorities on account of the falling in of a small part of the gallery ceiling Sunday night and injuring one man. This cannot be verified, but it is known that a committee visited the theatre Tuesday to inspect it.

BLANK CARTRIDGE HURTS.

William Wagner, a leading man in stock, is recovering from the effects of an accident while playing the last performance of "Tony the Bootblack" Saturday night at the Academy (stock) Jersey City.

Wagner, playing the leads, is supposed to be shot by the leading woman, Mary Louise Malloy. They were so close together in the scene Wagner's left hand was painfully burned by the powder from the blank cartridge.

Prompt action by his wife, Camplyn Wagner, probably saved Wagner from blood poisoning.

"SPRING MAID" NOT RELEASED.

Werba & Luescher enter a contradiction of the report that "The Spring Maid" will be released for stock production after this week's engagement of the Christie MacDonald company in the piece.

Although the report emanated indirectly from Werba & Luescher's office, it is said on their behalf that they have not contemplated a stock release of the musical piece. Two companies will remain out on the road playing "The Spring Maid."

WORKING DOUBLE SHIFTS.

Chicago, Jan. 9.

Day and night shifts are working at the Selig Polyscope studios here in order to make up lost time due to cloudy weather. One shift goes on at 8 and works until 3 and the other begins at 3 and works until 11.

Oscar Engle, the director, has instituted an innovation in picture making, as he works on from three to four pictures at one time. There are two indoor studios, each of which can accommodate several sets at one time. The yard also affords room for more, and he has his players working continuously, one set posing, while another is making up.

"BUCK" COWBOYING AGAIN.

"Buck" Connor, for several seasons private secretary for Maj. Gordon W. Lillie, of the Two Bills' Wild West, has entered moving pictures. He is posing for the St. Louis Moving Picture Co. producers and manufacturers. Connor is located in Missouri with a band of cowboys.

Frank Gulbey an American ragtime singer, was killed by a fall from a railroad train Dec. 22, while en route from Hull to London, England.

OBITUARY

Two more deaths have been recorded in the ranks of the New York local of the International Alliance Theatrical Stage Employees. J. J. Buckley (Steve), aged fifty years, a master mechanic, who at one time was chief carpenter at Koster & Bial's old place, died Dec. 29 at Corona, N. Y. Heart trouble caused his demise. He was last employed in the shops of the Metropolitan Opera House. A widow and one son survive. William Hauschild, aged forty-five years, a property man, formerly with the Thalia theatre, and late of the Hippodrome stage staff, died Jan. 2. Hauschild succumbed to pneumonia, being ill but a few days. He was best remembered for his size, weighing over two hundred and fifty pounds.

Paris, Jan. 1.

Princess of Salm-Salm, who before her marriage was Agnes Le Clercq, an American, died week before last in Germany. Daughter of Colonel Le Clercq Joy, she was in the early sixties a bareback circus rider, and met Prince Felix Salm-Salm during the civil war. He had left the Austrian army owing to debts and joined a regiment of volunteers. Falling in love with each other they married, and the circus rider followed her husband's regiment on horseback during the campaign. The couple were the talk of New York in 1863. When the Mexican revolution broke out they went to Maximilian's side, and Salm-Salm was captured. He owed his life to the American girl's pluck and tack. She pleaded with Guarez to spare him. They then returned to Germany, and the Prince died during the Franco-Prussian war.

Harry Preston Coffin, age 47, died in New York Jan. 6. He had played with Marie Wainwright and J. K. Emmett in his time. Death was sudden, coming through a paralytic stroke. Interment was held Wednesday at Deposits, N. Y. The deceased leaves a widow. He was to have opened Monday at Lynn, Mass., with J. Herbert Frank and Co. in a vaudeville sketch. The company cancelled the date.

Chicago, Jan. 9.

Mrs. Harry Sheldon, wife of Harry Sheldon, the dramatic agent, died Dec. 30 in Chicago and was buried here. Mrs. Sheldon was formerly on the stage and known as Hazel Harrison. She retired twelve years ago.

Joseph Feld, father of Mrs. J. H. Roberts (Roberts, Hayes and Roberts) died at Vallejo, Cal., Dec. 21 of heart disease.

Dallas, Tex., Jan. 9.

Mrs. Alice Gould, wife of O. F. Gould, manager of the Majestic theatre, Dallas, died of pneumonia Jan. 30.

Arthur Carlton died Jan. 3 at his home, 488 Waverly avenue, Brooklyn. He had been ill for several weeks. The deceased was a pianist with the Harry Von Tilzer Music Publishing Co.

The father of William and Hugo Morris died Jan. 3 in New York City.

A GOOD LITTLE DEVIL

Go to the Republic theatre and see what Mr. Belasco has made out of a plain and simple fairy tale.

At the opening performance after the first of the three acts, each of which Ernest Lawford introduced in a direct appeal which put the audience in the mood for fairy tales, the clans gathered and discussed the issue in real earnestness. There was hardly a straightforward opinion given. Belasco had baffled the wise ones, it seemed.

After the second act all had changed. It is the big act, and laid in Juliet's Garden, "A Good Little Devil" will be remembered for its Garden scene even after the prettiness and the sweetness of it has faded away.

The story is that Once Upon a Time, there was a poor boy much abused by a wicked aunt. The boy was in love with a little blind girl of the village, but the wicked aunt gives them little opportunity to see each other. She finally sends the boy away to school under two very bad masters, who beat and treat him shamefully. At last the boy runs away with several of his comrades and they come to Juliet's Garden. Here they are aided by a good master of the school who is poet with a pure heart and beautiful thoughts, but a poor business head. This keeps him from marrying his sweetheart. The wicked masters find the boy in the garden and are about to rush them back to school when in comes a solicitor from London who announces the little boy is now a Lord and must return at once to London with him. The boy takes a loving farewell from his sweetheart and departs upon his new life. He soon forgets the old friends in his new surroundings, and is not brought back upon the scene of his childhood until his aunt (the wicked one as was), who has become very lonesome during his absence is about to die. She has reformed during her illness and has been faithfully nursed by Juliet. The boy returns. Then everyone lives happily ever after.

And there are real fairies, too. They helped the Good Little Devil and they made little Blind Juliet see and they even came and comforted the wicked old aunt, as was, even after she was as was.

Ernest Lawford as the poet and dreamer is excellent. His reading of lines is a lesson in itself, and he becomes the feature of the cast. Interest centered in Mary Pickford, the "movie" actress. This is supposed to be her first speaking part. Her work was most satisfactory. William Norris played the wicked aunt, that would be called a "dame" character in England and afford some first rate comedy aside from the perfect interpretation of the role. Ernest Truex ("The Good Little Devil") has quite a role to handle. He even makes a couple of preachy speeches, and preachy speeches are not popular, but he gets them over. There are many other characters, not forgetting George Stewart, who does not appear, but makes all the noises of various animals.

It is a Belasco show after all, so why go into detail? "A Good Little Devil" might have arrived just before Christmas but it is not too late, and its life should be a long and happy one.

Dash.

FINE FEATHERS

Modern problem plays may be—and probably are—an obsession with Eugene Walter, author of "Paid in Full," "The Easiest Way" and "Fine Feathers."

Whether his latest composition to see the light of day proves as successful as his two other "modern problems," or not, will not alter the undeniable fact that "Fine Feathers" will make you, in an absolutely literal sense, sit up. Eugene Walter can write drama—melodrama—yes, dress-suited melodrama, and by jinks, this third of the triumvirate of "problem" plays is a hummer.

In the dialog things are said—things you know are so—natural, human arguments are set forth and as they are being hurled at you, one after another, you find yourself nodding acquiescence and agreeing with the author over the pathetic and pitiful truths.

In eulogizing the beauties of "Fine Feathers," it is safe to say that no small proportion of its interest is maintained by the wonderfully assembled cast of five principals and two minor characterizations. For instance there was exemplified two contrasting types of acting—each a masterpiece of its respective "school"—the mental delineation of a heavy, by which the points were scored by what may be most readily described as "mentality," and the vigorous, virile, declamatory characterization of a lead. The former was in the hands—or brain—of Wilton Lackaye, the latter in the "body" of Robert Edeson. In deciding which is the more acceptable, one must be guided solely by personal inclination.

The leading feminine role was capably and interestingly handled by Lolita Robertson, who is now established as a top-notch delineator of modern parts.

From several viewpoints the best part in the play, that of a "friend of the family," a most lovable character, was magnificently played by Max Figman. It is not difficult to imagine what would have happened to the entire evening's entertainment if this role were allotted to a less competent performer. New York has not seen much of Figman's work in the east of late years—more's the pity. Rose Coghlan, in the comparatively minor role of a garrulous neighbor, added one more to her many laurels.

If you like interesting drama—melodrama, or by any other name—or if you care for genuine acting of the highest grade and not especially interested in a play that is fundamentally based upon a "modern problem," go see "Fine Feathers." Either will interest you. Should you happen to care for both, you will be well repaid.

Jolo.

IRWIN STARTS TABLOIDS.

Robert E. Irwin is engaged in promoting tours with a series of tabloid musical comedies. "The Manicure Girl" opened Monday last at the State Street, Trenton, and "The New Porter" a new tab by Willard Holcomb, begins its tour at Reading, Jan. 20.

The companies are made up of 16 people each and run about 45 minutes. The shows are pieced out with several vaudeville acts each and are repeated three times daily. It is Irwin's purpose to organize a string of the tabs.

Claude Bostock returned from Europe Wednesday.

THE UNWRITTEN LAW.

Chicago, Jan. 9.

As revealed at the Olympic Sunday night, this new play of modern life appears to be a clinic on a woman's soul. The heroine (if she may so be called) is placed on the stage to suffer from the time she first appears until the final curtain. She is at last allowed to go with the knowledge of murder on her soul, but reunited with her husband and children.

In the first act this woman is seen tortured by a drunken husband's delinquencies. She is supporting the family by taking in washing. The landlord is a saloon keeper, who has sinister motives in his kindness, not surmised by the woman.

In the second act the woman is brought on after having arisen from a sick bed, and is dragged through in this fashion. In the third, she is bullied by the saloon keeper, who has grown tired of her. She murders him. In the final scene she is put through a third degree while under hypnotic influence, and tells the story of the murder before a grand jury.

This is the bald story of the piece, not a cheerful picture. There are enlivening touches of humor, and little spurts of preaching that take the mind away from the continual gripping, but on the whole the play is very lugubrious.

It is well played, and one act is a marvel of stage craft. This is the third, where the woman, driven to desperation after a terrific scene with the man who has deceived her, follows him into a room with a knife in her hand. The two are heard in a quarrel behind closed doors. Then the drunken husband (who has been away for over a year) steps into the darkened outer room, strikes a match, and, hearing the sound of the altercation, enters the room where they are closeted. A woman's shriek rings out. For a while there is absolute silence. In that time the audience has done a lot of thinking and wondering. The woman emerges and runs to the street. She returns with a policeman, but is unable to tell why she has brought him, for her mind seems a wreck. The next moment the husband comes out, with the knife in his hand, and he is taken away as a murderer.

Mary Buckley plays the wife, and does it with poignancy. She is called upon to play the whole gamut of emotions, and holds the interest throughout. Frank Sheridan is the saloon keeper, vivid and sure. Frederick Burton as the neurologist, is natural, and does some of the best work in the play. Elsie Herbert plays a young girl with enthusiasm. Two children, Robert and Vivian Tobin, add a nice youthful touch, and the only humor. Stella Hammerstein is cast as a hard woman of the world, and she plays it as hard as nails.

Edwin Milton Royle wrote the play. The audience Sunday night received it with considerable applause, and rapt attention at the high points. The consensus of opinion is that the show is too gripping and intense to become a popular success. H. H. Frazee is the producer. He has given the play every chance to succeed.

Reed.

BLACKBIRDS.

Harry James Smith wrote "Blackbirds." Henry Miller produced it. Laura Hope Crews and H. B. Warner play it at the Lyceum. Now that it has been written, produced and played it is a matter of doubt whether it will live long in Broadway's theatricals. Most of the New York critics "panned" it very hard, but the audience that braved the elements the second night seemingly didn't care a rap what the reviewers thought and applauded it heartily.

"Blackbirds" is a crook play. Plays of the underworld are the rage now. They can't all go over. It will be the survival of the crookedest with the box office the answer. The critics say the play lacks the punch. When "Alas Jimmy Valentine" was first brought out in Chicago the critics there worked their lampoons overtime.

And that reminds that H. B. Warner was the principal player in the "Valentine" show which later went over with unbounded success. But you can stick a pin right here that "Blackbirds" lacks the action and the criminal finesse "Valentine" possessed and which made it the big success it became.

Mr. Smith, in his newest work, takes a trio of smugglers with an innocent-looking girl as the chief character and a suave, quiet-mannered young Englishman who has the police after him for murder and has them fasten to a rich family from Detroit as its pickings.

The smugglers want a priceless prayer rug while the smooth-talking Nevil Trask (H. B. Warner) would arrange a supposed international marriage for a cold ten thousand. The girl is played by Miss Crews, who has to use a foreign accent all the way. As the smuggler she acquits herself splendidly.

The girl finally accepts faith in the Gospel, refuses to steal the rug, but in the last act plans to go to Nome with Neville, the bogus English lord, as soon as he escapes the police, who have surrounded the Crocker home in Detroit.

There is entirely too much talk, a lack of stage ingenuity at times and a tendency for the piece to flow at some length in a tiresome channel.

There are some funny lines, but they are few and far between. Smith makes his chief man crook speak polished English and has handed him some long speeches that would give the town constable and the county sheriff plenty of time to round up their quarry.

Warner works hard to get something of the oily, glib-tongued Englishman. Ada Dwyer is seen occasionally as an old grandmother and she acts well. It is odd to see Miss Dwyer in a role wholly different from anything she has attempted in recent seasons.

The rest of the cast was adequate, while the play was admirably mounted. But after all it's unlikely that the joint stars and the fine scenic equipment will carry "Blackbirds" over.

Mark.

Steve A. Wood's Alamo show, featuring carnival acts, is slated to open the season Feb. 10 in Muskogee, Okla. The show has a long route. Millie Davenport (Mrs. Wood) will be with the show. The Alamo troupe will travel in a special car.

STAR AND GARTER SHOW

Frank Wiesberg's "Star and Garter Show" is about the same this season as during its past two. The two-act piece remains "The Flirting Widow." New numbers, girls, costumes and principals are the main changes.

Among the newcomers are Ray Montgomery and the Healy Sisters, the "three-act" from vaudeville. The trio always look and do well, handling most of the songs and the only dancing. Anna Healy developed a pretty dimple in her right cheek when quite young. Her sister, Jennie, has manufactured a dimple on her left cheek. The audience wonders if they are twins. Since they sing "Alabama," it may be that Max Winslow (though hiding in Chicago) has placed another couple of sisters on his singing list.

Other rags are in the show, but the eighteen chorus girls do little enough in the numbers. That may be why two or three are eligible to join Billy Watson's "Beef Trust." "Everybody Two-Step," led by Mr. Montgomery (a clean-cut young fellow, who isn't working as hard in this performance as he can), is the finale song. Some of the girls have a couple of trot steps in it, and others loaf. Mr. Montgomery should take one of the Healy girls for this number and tear off a rag that is right. Opportunities for the ladies of the rank to put numbers over are missed continually, but the comedy apparently makes up for all shortcomings.

Jack Conway is the principal comedian. He plays an Irishman without facial make-up, having no difficulty in drawing laughs frequently. Lee Barth is the "Dutchman," aiding Conway, but with little for attention excepting an imitation of Al Shean, particularly Mr. Shean's chuckle.

There are some old bits, well done over, and borrowed dialog here and there, besides some few exceptionally bright lines (new), but perhaps there is no more of the annexed matter than a burlesque show usually is found the possessor of. One thing somewhat raw in its choosing, however, is the "S's" prefixed to words by Marion Blake. It is a direct lift from Fanny Vedder, with the Wiesberg show last season. Frank should have Miss Blake drop this "S" thing, even if it is all Miss Blake has to offer of any value.

The principal woman is Dollie Bowen, playing the Widow. Miss Bowen had a cold when the show was seen, also enough cracked ice on her fingers to bring any stranded troupe back to Broadway from as far west as Passaic. But the "Star and Garter" won't call upon Miss Bowen to sacrifice her glisterers. It is doing business right along, and had a \$7,000 record at the Columbia last week. James J. Collins makes a nice "straight" man. Two or three others are programmed as principals.

The "Holidays" number is retained, giving the choristers a chance to display what little voice they have, even when talking. There is very much claptick in the burlesque, also some suggestiveness in the corridor scene (on a boat in this instance).

The "Star and Garter Show," though, is giving a good, even burlesque entertainment.

Simc.

NEW CENTURY GIRLS

The "New Century Girls" is good, bad and indifferent. Each department which goes to make up a burlesque show gets into the three classes at some time.

There is nothing distinctive about the performance, and still it has the general air of a good production.

Ted Burns, principal comedian, is the big noise. With James J. Lowry he wrote the book, supplied the lyrics alone, is stage manager, and acts as chief and almost lone funmaker.

The shows is divided into three parts. The first opens with a depot scene, including a little of the "Delicatessen Shop" and "Barber Shop" of Lew Fields' productions. The chorus girls do a minstrel first part bit in "one" during the shifting to a club scene where Burns does his "New Year's Eve at the Club," a rather mushy bid for the sentimental which will be liked in all burlesque houses.

The burlesque brings forth some comedy of the old school which falls short through the lack of capable comedians to assist the star. A singing quartet has been saddled with too much in the way of roles.

The scenic equipment is adequate. The depot scene is more elaborate than the general run, and the exterior used in the burlesque gives a production appearance.

The costuming of the girls while not extravagant nor new looking has been chosen with judgment. On one occasion the girls return in the burlesque with costumes worn in the opening. There is a run to tights, but several different colors are used.

The numbers do nicely, although the lack of a good dancing soubret is felt. The show needs some dancing. The girls look well because they have been handed costumes that fit them and have style. "Be My Little Bumble Bee" figured as the strongest number.

Mr. Burns played a diversity of characters; a "boob" in the first part, a down-and-out clubman in the "sentimental bit," and a "bum" in the burlesque. Burns needs assistance, and in this show receives none. Chas. Saunders as a "Dutchman" and "rube" appears capable of giving aid if allowed the opportunity.

Ralph Conway has a corking singing voice and makes a very good "straight," but is too stagey in his bearing. A little more subdued working would place him in the front rank of straight men. The Metropolitan Four make up the other male principals.

Gloria Martinez and Pearl Reid are the only principal women. The former is leading lady and gets plenty of opportunity to lead numbers, also to wear clothes. She does both well. Her wardrobe will stand the comparison test without strain. Three or four of her frocks are more than passably good looking. Miss Reid is stout and cute, but she is not a lively, gingerly soubret such as the show needs. She does well and holds her position easily. There is no need for a change. The show merely needs another woman principal.

The "New Century Girls" holds its own in the Class A division of the Western Wheel shows.

Dash.

COLONIAL.

(Estimated Cost of Show, \$4,625.)

Three acrobatic turns, two sketches and only one singing and dancing act, is, to say the least an uncommon selection. However it does work out to an average of entertainment at the Colonial this week. The one glaring lack is the absence of comedy. It was "No. 4" on the program before there was a laugh. James F. Kelly and Emma Pollock (New Acts) scored this.

Corelli and Gillette, opening the second half provided another laughing interval, and May Tully and Co. in "The Battle Cry of Freedom" earned the comedy honors. Monday evening in spite of the disagreeable weather the house was filled to capacity and there were a great many standing on the orchestra floor. The increased attendance was due to the appearance of Eva Tanguay.

Miss Tanguay sang five songs, recited two bits of verse, and after taking bows past count made a speech. And still there was applause. The cyclonic comedienne has a trunkful of new clothes, mostly of white and characteristically daring. The songs are "Back in Vaudeville," "It's Funny What Clothes Will Do," "The Tanguay Tango," "Because I've Got to be Crazy" and "I'm Lucky to Get By," all entirely in the Tanguay vein, which is to say thoroughly impertinent and in bad taste. They aroused the Colonial audience to a high state of glee. The situation must be dismissed with Broadway's puzzled bromide "You've got to hand it to Eva."

Miss Tully is giving variety the sort of humor it fairly thirsts for. She develops a real farcical situation which takes its fun from clean-cut characterization and plausible human relations. Miss Tully's dry wit is a highly satisfactory substitute for the horseplay that is much too common in the run of comedy sketches. She and her sketch are pure joy.

The Mardo Trio opened the show. The woman makes a good appearance, but her work on the bars is of the simplest. The straight work of the real worker is most interesting and the comedian does some fair clowning. Romano and Briglio (New Acts).

Bert Levy was in an earlier position than usual. His entertaining specialty fitted in nicely and he scored. Nina Morris and Co. closed the first half with the dramatic sketch "The Yellow Peril." It has one splendid situation. The playlet would be better if the entire effort were made to lend emphasis to this. As it is there is a confusion of incident, due to an effort to get too much into the story. The pictures have been abandoned.

Corelli and Gillette have worked out an amusing routine of skillful tumbling, patter and clowning. The "Gunga Din" (it's pronounced to rhyme with "green," by the way) recitation is made too long.

The Lozano Troupe of wire walkers make a good appearance and work with speed, but they offer nothing of novelty. The act depends upon simple feats, worked swiftly, and upon its "sight" features, the four women in spangled clothes lending an effective "flash" to the stage picture.

Rush.

UNION SQUARE.

(Estimated Cost of Show, \$1,950.)

"A pretty good show" would be about the answer to the Union Square bill this week. There are nine acts, none sensational or of uncommon distinction.

The show opens with Dare Brothers, two neat, clean-cut gymnasts, who offer seven minutes of very deliberate hand-to-hand and kindred stunts, with orchestral accompaniment synchronized with the pace they set.

Crouch and Welch show a marked improvement over their acrobatic dancing turn of last season. Their trip to Europe has given them some new comedy ideas. George Welch now effects somewhat the European style of humor and make-up and has elaborated a bit on his travesty work. The knock-about dance at the finish scored strongly enough to earn for them a rousing recall. Brehany and Ambrose, and Charles C. Drew and Co. (New Acts.)

Adelaide Herrmann with her illusions and sleight-of-hand, augmented by an effective stage setting, interested as well as mystified the house. While she has nothing very new to offer, it is an excellent act of its kind. Alfred Grant and Ethel Hoag, with crossfire play upon words, did fairly well with that portion of the offering. Grant's single work lifting it up.

Mr. and Mrs. Gardner Crane and Co., with their latest one-act farce, could not possibly have gone better. It's an excellent idea and an elaboration of an old two-act of theirs employed by them some ten or more years ago. With two more players added and a special set, it ranks as an up-to-date, high-class comedy sketch. In it Mrs. Crane subordinates her individuality, confining herself to feeding the comedy points for her husband.

Belle Blanche, in next to closing, offered a varied repertoire which included imitations of Frank Tinney, Jack Norworth, Irene Franklin, Eddie Leonard, Trentini, Tanguay, and for an artistic bit, an aria from "Tosca" in Italian. Four recalls and a "speech" were accorded her.

The DeKoe Troupe, two men, a woman and a boy, in head-to-head balancing, up and down stairs and the tossing of the youth about, made a strong closing number.

Jolo.

86TH STREET.

An exemplification of the value of using special scenery and drops was displayed at the 86th Street Tuesday evening, when True and Campbell, a singing and talking act on "one" had just completed their turn. They carry their own "drop" and as they finished a man seated in the orchestra said to the woman accompanying him: "They're good artists—they carry their own scenery." The turn is under New Acts, as are also The Lansings; Evans and Lloyd in a comedy sketch "Turning the Tables"; Great Joseph, billed as "eccentric musical clown."

Two other acts completed the vaudeville program. They were Vassar and Arken, two smooth-faced men singing Hebrew parodies and using a bunch of old-time crossfire talk.

Jolo.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,950.)

A goodly gathering was on hand Monday night to see the entrants away on their seven-day grind. "Goody" does not mean capacity, but it does mean a full three-quarters in all parts of the house. The throng was highly pleased with the entertainment offered, for there is variety in the program, which after the usual Monday afternoon shiftings, made a clean-cut smooth running show.

Maurice and Walton and Stella Mayhew and Billie Taylor divided the headlines, both acts coming late on the program. The dancers closed the bill, with Mayhew and Taylor, two numbers ahead of them.

The early portion of the running could have been improved. Burley and Burley (New Acts), originally placed "No. 7," were shifted to "No. 2" and their comedy acrobatics followed by Redford and Winchester doing comedy juggling, rather messed things up.

It was not a bad mess, however, and when the bill straightened out for the home stretch it came fast all the way and finished strong under a pull.

Miss Mayhew and Mr. Taylor were second to none in popular favor. The jovial Stella is a great entertainer. She sings a song as well as she kids Billie (or herself and once in a while the audience), but whatever she does, she gets away with it. Mr. Taylor at the piano assists nobly and sings his Irish ballad as though Ireland were the only thought he had in the world.

Maurice and Walton did not have an easy spot closing. They were somewhat peeved about something, either the music or the rugs on the stage or something else. They have little cause for complaint, however, for they did splendidly. Here is a good example of what class means.

Zelda Sears was one of the bill's biggest favorites. The star of the "Wardrobe Woman" must have left a popular trail all along the vaudeville route. There has been no entrant from the legit with a better idea of what vaudeville desired and one more capable of carrying out that idea than Miss Sears.

Redford and Winchester, "No. 3," could have been better placed. It took them a few minutes to get their stride, but they soon got running and cleaned up a big hit. The two boys do a great deal more actual work than most of the other comedy jugglers, and manage to squeeze the laughs along also.

Harry De Coe, lately returned from a year or two abroad, held the house spellbound with his balancing. That four-table high balance is some trick. There is a thrill in it that reaches. Personality helps De Coe to put the act over.

McKay and Cantwell, a couple of nifty little fellows, just sneaked in and tickled 'em for a few minutes and sneaked off again. McKay and Cantwell are go-ahead entertainers.

Frosini was down next to closing. It was hard following the long bill, but he won them over and finished well up with the leaders.

Les Gougets, a foreign musical act, opened, but were up against too tough a proposition. Clara Inge (New Acts).

*Dash.***HAMMERSTEIN'S.**

(Estimated Cost of Show, \$5,400.)

There are but nine acts at Hammerstein's this week, yet it is one of the biggest and best shows there in a very long while. This goes even with three "single men" on the program, and two of the turns utterly wasted through following a long act near the ending of the bill. The house held capacity Monday night after playing to a record matinee. This, too, with the second feature of the current program, Ching Ling Foo, in his fifth week. The headliner is Frank Tinney (New Acts), reappearing in vaudeville and receiving credit for the big business.

From the way Ching and his troupe of Chinese entertainers are received, the Chinese magician could run on indefinitely at "The Corner." If he had no one excepting himself and daughter, Chee Toy, they would be enough. Miss Toy is making a splendid individual hit for herself, singing American popular songs. This week she did "Row, Row, Row" for the first time, getting it over strongly, following with "Hitchy Koo." Her intonation for "Hitchy Koo" in the refrain is a laughing riot. It's a novel entertainment the Chink came over with this time.

The third feature is "The System." The difference between Hammerstein's and a great many other vaudeville theatres is here illustrated. What other houses believe is sufficient for a headline (as they have done with "The System") Hammerstein's installs as the usual sketch feature only of the program. "The System" is a good turn for Broadway and 42d street. The bunch that goes in there knows what it is talking about. It is also all right while the present police reform movements are on, but as a sketch or playlet for the stage "The System" in its subject matter and characters is all wrong.

"No. 2" on the program was "The Visions D'Art." The present "vision" in this Lasky act is Mervin Morgan, and she isn't a bad little sight either. Merv has some figger, also some looks and when standing on a block dressed in a union suit, in front of a sheet that silhouettes her against a projected background in colors, figger goes a long way toward getting salary from the box office. Merv looks about the best vision Lasky has been fooling the people with in this act, which, by the way (lest it has been forgotten), is a steal from the revival of it by "Simone De Beryl."

The act to get the very worst of position was Andy Rice, next to last, following forty-five minutes of "The System." It was murder in the first degree to place anyone there. Tinney had the position at the matinee, but was shifted to close the first half at night. Ben Linn (New Acts) in the evening was made to open the second part, another sacrifice. Leonard and Alvin, dancers, opened the show on a hurry call. The Gregoria-Elmina Co., with a juggling turn that has been improved through being speeded up, closed the performance. The new audience work with the sofa now entitles this act to the opening position of any big time bill. "The Honey Girls" (New Acts).

*Time.***WINTER GARDEN.**

A little newness was interjected into the rather light vaudeville at the Winter Garden Sunday night. It came through production numbers not hitherto shown at the special weekly concerts, and from an endeavor by acts often called upon to vary their routine.

A novelty on the program was the "single" in the form of a "piano act," tried by Harry Fox, with Jean Schwartz at the instrument. Mr. Fox sang three songs, two new, ending with "Ida." He had a good spot and got over very big, aided to quite some extent by Mr. Schwartz's playing, the latter going through a medley of his own popular melodies. The applause brought Fox back for a speech of appreciation, during which he explained nothing more had been rehearsed.

Another variation occurred with Doyle and Dixon, who had a new number to open with and passed up Dixon's solo dance. They did as well as usual.

Louise Dresser and Sam Mann gave the "table scene," concluding the turn with Miss Dresser singing "My Heavenly Man," a very good soft rag.

Tallman, the pool playing expert, was a stranger to the Garden and greatly interested the house.

Grace Fields led the "rag" number from "The Red Petticoat" to several encores in the first half. This part also contained the "Jimmy Valentine" number and subsequent business from the Hoffman show, with Morton and Austin in the lead of the choristers, besides the "Merry Maiden" number from the same production. The latter was short half its complement. Two of the boys make up well enough to go in for female impersonation on their own. Gertrude Hoffmann closed the first half with the "Spring Song" dance.

Burt Earle again opened the show. Lillian Bradbury, a "straight" singer in the "No. 3" position, was allowed to sing three songs, going against "My Hero" among the trio. In the second part Lucianna Lucca happened with his double voice. He came along too late, and hurt himself at the opening through double voicing something about some one he met at Dreamland the night before. Mr. Lucca might get a regular number for his first bit. It wouldn't do him a bit of harm, for he has a little trouble with lyrics in English anyway.

The Ahearn Troupe opened after intermission, getting their first real opportunity at the Sunday crowd in a long while. The comedy cycling act took full advantage, winning laughter all the way. After Lucca were Marion Sunshine and James Duffy leading the "Boy and Girl" number from the Winter Garden show. This went very well. The Hoffmann production is doing a great deal for Miss Sunshine, in looks and work, though she takes the Sunday night engagement very lightly, probably through familiarity with it. Pietro with his accordion came next to closing. The Garden is making him the Sunday war-horse, but he goes to it without a murmur.

The Three Yoscarrys were on early with acrobatics, and the Seven Bel-fords, an acrobatic "Risley" act, closed the performance.

*Time.***COLUMBIA.**

The vaudeville bill at the Columbia last Sunday had hard work getting under way. The first part bore confusions, with two acrobatic and two colored numbers. Toward the finish the show commenced to play fast and better, starting with the "Texas Tommy Dancers" and closing with John De Loris and Co. in a sharpshooting turn.

Mr. De Loris, in a line that has almost become obsolete in vaudeville, handles himself, guns and turn very well, going through a difficult routine that is made brief, quick and attractive. His shooting away the costume of a good-looking young woman who appears neatly dressed in a short, knee-length skirt is much better performed than it has been in the past, while his work with the pistols is remarkable for cleverness of aim. The final shot, where De Loris hits the trigger of a stationery rifle which fires a bullet smashing a white ball just above his own head, brought him a couple of curtain calls, even while the audience was leaving.

The "Tommy Dancers" give a good show because that style of step is liked, but they are not well handled in the presentation, though dressed much better than the "Tommy" sets preceding them. This is a part of the bunch that opened at the Winter Garden. With trotting the rage all over New York, one may now see what was missed in this kind of an act when first arriving in New York through poor judgment or inexperience.

Next to closing were Clark and Verdi, with their "Wop" turn that is all their own. They have messed up the act a bit through the beer business. Placing their fingers in the glass and throwing the foam about is small time stuff only. Clark and Verdi should be playing the big houses.

In the early part Felix Adler walked off with the hit. His "Shakespearean Rag" is too close to "The Dramatic Rag" to get him anything around, but the remainder of the material, with a few changes, won out very hugely for him.

Opening the program were the Herbert Germain Trio, acrobats on the bars and trampoline, who put over a number that could stand a similar position on any bill. Following were Gundy and Lazzo, a mixed colored "two-act" with the man using Britton's catch line, "How's that?" Perhaps Britton made Gundy, who was formerly with the "Watermelon Trust," a present of it. As a two-act for the smaller houses, the colored couple will get over. After Adler came the "Porto Rico Girls," with Maggie Davis leading in the place formerly occupied by Ada Overton Walker. The straight male singer helps the turn. It is all right for the small time through numbers and dances, at a price.

The Star Trio, cabaretters, have a poorly arranged act. There are pianist, violinist and singer. They will please some small time houses, but the pianist and singer should reframe for better work. The act isn't far enough away from the many others, as well, in method. Baptiste and Francoini, with head balancing, did fairly well in an early spot.

Time.

AMERICAN ROOF

(Estimated Cost of Show, \$1,390.)

With the cost of the show taken into consideration (and the estimate is a fairly true one at small time prices), the Roof gave a good bill the first half of the week. It held comedy and class with some novelty in the way of different turns. One fault with the show was no act on it had strength sufficient to take next-to-closing position. It's an important spot on the small as well as the big time. With the small time aiming to make a bid for all vaudeville patronage, the second half of the show and the lower portion of that will have to be taken seriously.

The closing position was finely held by the Seven Belfords, the acrobats, but Waring, a straight pianist, just preceding, was not the turn for the spot. Waring plays the piano only, with a few remarks in the form of announcements. He's there as a pianist, using "The Gaby Glide" for his liveliest air, while "Cuddle Up a Little Closer" (from "The Three Twins") is varied several times. Waring might do better in some houses than others. He will get over easily enough on the small time. About next to closing the first half should be his place, or opening the second part.

A very little classy two-person sketch was tried out Tuesday evening by Roland West. The programing was phoney. The setting is pretty and the house liked the act. Another nice turn was "The Leap Year Girls," a short fast sketch in a parlor set that completely wins the audience through its bubbling youth, contributed mostly by three girls. Two of the young women are new to the act since it last played the east. The big time missed this number when it was shown for its benefit, but as the big time misses a lot one way or another, that is not surprising.

Richards and Montrose "No. 4" did very well. They have a well laid out turn that carries with its singing and is put over solidly by Mr. Richards' acrobatics. After the intermission came Fitzgerald and O'Dell in about as close a copy of the old Smith and Cook act as any couple could get without taking the original. The newest thing in Fitzgerald and O'Dell's turn is the white suits they are wearing to their tramp make-ups. They would have done much better "No. 2."

The big hit was Blake's Circus, billed as "A Day at the Circus." If memory is right, this billing has been used by Dan Sherman for one of his acts. Fred Blake is working the present number, about the best of the Blake "mule acts." Besides the "unridable" animal there is an "educated" mule, worked as well as the usual "educated" horse is. The act from start to finish is well handled and gets away over. "No. 3"

gave the show a boost that was slowed down by the remainder of the program.

Claude Ranf opened the show. King and Gee, a colored "sister act," were next. Both are under New Acts.

Time.

CROTONA.

One can stand on the 3rd avenue elevated station at Tremont avenue and 177th street just opposite the Crotona Park hall and almost drop a rock on the roof of the new Crotona, the latest of the William Fox pop circuit chain.

"Crotona" may sound like the name of a patent medicine down town, but in outskirts of the Bronx it means a little city within itself. The new Fox theatre is a credit to the neighborhood and has been done in regular style.

It's a big, airy house, seating between 2,500 and 2,900 and has a stage commodate a small musical show. The lobby is a beauty, decidedly ornamental and arrayed with electric candelabra that make it very attractive.

Eddie McGuire, the card boy, stopped the show Monday night, but his stunt had not been programmed, and but for the timely intervention of Harry Reichenbach, who is getting the house in good running shape for Fox, might have caused a rush for the exits.

Young McGuire was sashaying across the darkened stage after the Tighe and Clifford act. As he attempted to pick up a piano stool close by the footlights, he skidded and went headlong into the orchestra pit (with the stool). The crash was like that of a train smash. In the excitement following, Reichenbach made his way to the stage and quieted the audience, telling them to remain seated as the show would go right along. And they did. Eddie was carried into the basement with a big time bump on his head.

Shaw and Lee opened, dancing. They gave the show a quiet start. Tilford came next and scored a hit. As a ventriloquist he owns a singing voice that eclipses anything the dummy is made to do. There's music in his voice. Johnson and Wise (New Acts) were third.

A Vitagraph picture "Botter's Niece" followed. John Bunny was the central figure. His work as usual caused some hearty laughter. Dan Mason and Co. presented "The New Chauffeur" with Mason and his German dialect holding up the action. His male support is fair. It's a good act for the pop houses.

Harry Tighe and Edith Clifford were a big hit. To the Crotonas their singing made the best impression. If the couple cared to, they might announce imitations of Frank Tinney and Bayes and Norworth and get

DRESSER IN FRAZEE SHOW.

When "Broadway to Paris" leaves the Winter Garden Jan. 18 or 25 bound for Montreal, and beyond that to the Shubert, Chicago, via Toronto and Buffalo, Louise Dresser will not be with the company. Miss Dresser has been engaged to create the principal role in a new musical piece H. H. Frazee intends producing at Chicago in the near future.

Another who will leave the Hoffmann show at the end of the Garden engagement is Sam Mann. Barney Bernard and a woman principal will play the scenes Miss Dresser and Mr. Mann are now doing. Doyle and Dixon, the dancers, now at the Garden, will be transferred to the new production coming in.

If the sudden increase in receipts at the Garden holds up, it is possible the Hoffmann production will be retained until the new show with Al. Jolson and Gaby Deslys is in readiness to go on there.

Credit for their good work in this respect. Tighe and Clifford work well together and their voices harmonize nicely. Maurice Samuels and Co. with their Italian story of Ellis Island, elicited laughter, but the piece is too long.

The Creighton Bros., with their typical Rube types, seemed too foreign to the new clientele and did not receive the applause deserved. The Carson Bros. closed the show and gave satisfaction.

The Crotona orchestra numbers twelve men. It is directed by Theodore Becker, whom the boys have dubbed "Lieutenant." The stage is managed by Nick Holland. Mark.

BREWSTER BLOCK COMING DOWN

The Mitchell Mark crowd, who have secured the Brewster Block at Broadway and 47th street, expect to give out the contract for the demolition of the present building this week. Work will start Jan. 20.

The site takes in the entire Broadway front of the block between 47th and 48th streets, excepting the northwestern corner, 50x75. The site for the proposed pop vaudeville theatre runs 155 feet on Broadway, 277½ feet on 47th street, extending 200 feet through to 48th street, with a frontage on 48th street of 75 feet.

A four-story building is planned for the location. The theatre will seat 3,000, it is claimed, while there will be stores on Broadway and the side streets, besides office space above. A roof garden is to be a part of the construction scheme.

Theatrical men who build set a figure varying from \$50,000 to \$125,000 as the net rental the theatre will stand the Mark people in, allowing for rents and maintenance of the structure. The ground rent for the plot is \$125,000 yearly. It is said the building will cost \$650,000 to erect.

The proposition is being financed. Gus Hill is understood to have gone into the project as well as Sam Gumpertz. No booking connection has been announced as yet.

One of the interested parties said that the promoters had already received offers for the electric sign privilege on the roof.

Felix Adler has withdrawn from the Sarah Bernhardt show and returned to the east.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—There is certainly nothing commendable about the first bill of the new year at the Majestic. With possibly one or two exceptions it measures up about the weakest collection of attractions ever brought together at the same house. One number gracefully "dipped" after another until half through the program Florence Tempest and her ten assistants brought the first smile of the evening to the packed house. And this, a tabloid musical comedy, as it was programed, is merely a diamond in the rough. It needs considerable polishing to fit it for the road. While the piece showed up nicely, some one needs a little rehearsing. It hasn't been audience-broke as yet. Occasionally the house called for a bow, but the principal was either taken unexpectedly or was in the midst of one of her several changes. This marred the going and brought out the roughness. Miss Tempest is as good or better than ever. Her vehicle has been well staged and contains several pretty novelties. Her chief assistants, Aveling and Lloyd, especially the straight man of the pair, made a great background and helped wonderfully. With a few weeks' work and some rehearsing the act will measure up to the standard of its particular kind. Nance O'Neill and Co., headlined in "The Jewess," a grewsome dramatic bit that showed off her

abilities, but left a weird impression. Her chief support exhibited weakness in work and this alone put a damper on "The Jewess." It's not any too good a turn for vaudeville but, of course, Miss O'Neill's name is there for the box office. The Ombras Trio of bar artists opened the bill, going big to the very present, after which Van Hoven worked vainly to get them started. In his several past visits to the house the dipy magician generally took either first or second honor and this week he fell. Perhaps it was the fault of a laughless house. Franklyn Arden and Co., followed and they, too, jumped on the slippery toboggan. Ardell became peered at a critical time, finally ending by cutting an act almost in half and rushing through to an early finish. He would probably have returned to take a bow, had one been proffered. Williams and Warner came next with a society novelty musical trick. Their finish brought an encore but up to that it was awful and going for the pair. On a big bill this act might run a good race in second spot, but they are hardly capable of holding down the fourth notch, especially at the Majestic. After Florence Tempest and Co., had woken a few up, McIntyre and Hardy landed moderately well with a neat turn in one. The male member can sing, while his partner adds a delightful appearance. Kate Blincoe

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NEXT WEEK (JAN. 13)

JOE DEKOS CO. HUMAN JUGGLERS

Introducing **Bouncing Button**

This Week (Jan. 6), Union Sq., New York

Direction PAUL DURANT

and Sam Williams following the headliner, made their usual impression, registering big with their better material. Leonard Gautier's Animated Toy Shop closed. WYNN.

PALACE MUSIC HALL (Mort H. Singer, mgr.; Orpheum, agents). Vaudeville bills, like the weather, are uncertain, and even in the best of houses poor programs sometimes are to be encountered. The fare offered this week at the Palace looks good on paper, but is not quite so on the stage. There are two or three good numbers and nothing that is actually bad nor wholly uninteresting. Harry Bulger is the headliner, and with his elaborate tabloid holds the limelight to a considerable length of time without creating a big stir. The act comes with a whole list of authors and producers, just like a real live musical comedy, but with all that, it is but mildly diverting. Bulger sings some songs and dons female attire, much in his old fashion. There is but one woman in the act, Olive North, and she sings well and passes. The barber shop quartet has nothing on many another singing four, but Monday afternoon caused some little clapping of hands in the very large audience that greeted the new show. The setting, showing the interior of a barber shop, is elaborate and true to life, and the finale in which a Turkish opera is sung is novel. Grace Cameron, diminutive and agile, gives a varied entertainment of character songs and burlesque. She has added some new ditties to her repertoire and the audience demanded some of the old ones of her Monday. Cliff Gordon, with his sense and humor, caused the biggest laughs in the program. He was the laughing hit of the bill. Leon Kimberly and Halsey Mohr went very big, the audience seemingly unable to get enough of their songs and nonsense. They offer "Clubland" which allows opportunity for good songs and chaffing and they were called back so many times that Kimberly was forced to make a little speech of thanks in which he stated that they were delighted to be received with such warmth on their first appearance in Chicago. A novelty offered was "An Indian Romance" in which real redskins acted. The scenic environment is good and the acting realistic. This act caused some little stir. The show opened with a liquid air demonstration, not exactly new, but of interest, and closed with Bertish, a strong man, who offered spectacular feats in a manner to hold the audience until the final curtain.

REED.

WILSON AVENUE (Mich. Liczalski, mgr.; agent, W. V. M. A.). Completing a tour of Chicago's so-called small timers brings one to the fashionable Wilson Avenue theatre, one of the several of its kind under the guidance of Jones, Linick & Schaeffer, located at the extreme end of the North Side's residential district, a stone's throw from Father

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Thirty-five Beautiful Birds on the Stage

This Week, (Jan. 6), Orpheum, Brooklyn

Direction, PAUL DURAND

THE YOUNGERS

ARTISTIC POSING and BALANCING

ORPHEUM CIRCUIT

BOOKED SOLID

Dearborn's society herd, the pink tea set. Automobiles galore of all descriptions and prices grace the immediate front of the house and opera cloaks, canes and high hats of a kind that would make a Bernhardt engagement look like a Punch and Judy show crowd, can be found pounding up and down the lobby most any old time. The only difference in their carriage is the fact that at the Wilson Avenue they are all neighbors and they naturally tie the proverbial "can" to the chalk and salve that must go along with their presence at the Bernhardt meeting. This fact among others places this particular house pretty close to the category of big time. The Wilson Avenue is positively and absolutely many points above the average small timer. The audience, the shows, the admission prices, the conveniences and the big names that are occasionally displayed on the double decked electric sign out front, jerks the Wilson Avenue right up with the top notchers. An act must be pretty close to "class" to get over, and the best need never be ashamed to take a bow on its three-cornered platform. The bill at the Wilson this week, or at least for the first three days (with one small exception) was unanimously good. Fortunately there was no legitimate star at the top, for legit stars are merely booked for drawing ability anyhow. The chief call for patronage happened to be Signor

Drowskey's Man monkey, "Alfred the Great." After witnessing the great "Consul" and his many successors, "Alfred the Great" is a revelation. Queer as it may sound to many, this monkey would make the "Consul" look like an untamed simian mustang. "Alfred" does all that "Consul" ever did, does it much better and besides does a few of his own. He handles a rifle without any evidence of fear, blasting the flame of a lighted candle (without splash bullets), rides several kinds of bicycles including the old fashioned high wheeler and finally proceeds to the edge of the stage to shake hands with a delighted auditor, grinning like a fiend after the latter had whispered a note into his well-trained head, via his ear. If trained chimps ever return to the point of headlining Hammerstein's and the like, it will be "Alfred the Great" at the front of the procession. J. Albert Hall and a company of four held the third section with a well written, better played travesty on Shakespeare's "Hamlet." This is the brand of attraction that established the Wilson Avenue. It's one of those kind of acts that cause expressions of surprise when one sees it in a small time house. To be brief, it was a laughing hit from curtain to curtain and in this heyday of travesties, it belongs in the dollar vaudeville palaces. Red Fox, English, of neat appearance and considerably versatile, opened the show. Fox is a juggler, equilibrist,

musician and ventriloquist and exhibits his abilities astride a slack wire. His ventriloquist bit with the dummy strapped to his back is the novelty section of his offering, and because of this should be strengthened first and finally featured. A better routine of talk and a reconstruction of his entire layout should place Fox on the two-a-day time, where he probably started. Compared to the preceding section of his offering, the finale lacks speed. This is a bad fault and one easily remedied. A trip to a competent routine is strongly recommended. A grand opera quartet (which particular one was not made known) warbled popular and classic selections in a high class manner. This quartet has an essential that its competitors generally lack. The four make a pleasant appearance besides being able to sing while the average Italian singers who dabble in grand opera generally give one the impression that they were jerked out of the steerage section of a slow-going liner. They made good and should adopt a name so that they may be distinguished from the eight million others. Daniels and Conrad, piano and violin, was the programmatic introduction to the second turn. They exhibited the usual piano rag, the stereotyped violinist who played "The Rosary" after an unannounced imitation of Rinaldo (dressed slightly differently) a few popular numbers duetted and an atmosphere that oozed strongly of very small time. Following some excellent teams of their kind around town, they lack everything necessary to make an impression. Any old audience will applaud that long drawn out rag solo on a violin and the Wilson Avenue clientele is no exception. Oh, yes, the pianist made the customary announcements. The house is booked through the "Association" by Edward Hayman and managed by Mich. Liczalski. WYNN.

Sophie Tucker, who is playing in "Louisiana Lou," was in town last Sunday and announces that she will soon return to vaudeville. She will probably appear at the Palace in February.

AMERICAN MUSIC HALL (Sam. P. Gerken, mgr.; Shuberts)—"The Sun Dodgers," with Nora Hayes and Jack Norworth, opened Monday night to good advance sale.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.) Chicago Opera Co. in repertoire. Fair returns.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.) "The Concert" closed Saturday night. Elsie Ferguson in "Primrose" Monday.

CHICAGO OPERA HOUSE (George A. Kingsbury, mgr.; K. & E.) Louis Mann meeting with success in "Elevating a Husband."

GRAND OPERA HOUSE (Harry Ridings, mgr.; K. & E.) Carter DeHaven and Elizabeth Murray in "Exceeding the Speed Limit." A risqué entertainment drawing well.

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BERT LEVEY CIRCUIT

ALCAZAR THEATER BUILDING

SAN FRANCISCO

COLONIAL (James Jay Brady, mgr.; K. & E.) "The Pink Lady" attracting some little attention.

CORT (C. J. Hermann, mgr.; Ind.) "Our Wives" with Henry Kolker, playing to moderate houses.

GARRICK (Asher Levy, mgr.; Shuberts) Sothern and Marlowe began their annual engagement Monday night. Advance sale for large.

ILLINOIS (Will J. Davis, mgr.; K. & E.) "The Count of Luxembourg" opened Monday night. Indications are propitious.

LA SALLE (Harry Askin, mgr.; Ind.) "The Girl at the Gate" still drawing good houses after nearly 200 performances.

McVICKER'S (George Warren, mgr.; K. & E.) "The Divorce Question," a melodrama by a local playwright, opened Sunday night.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.) Mme. Simone in "The Return From Jerusalem." Gaining in attendance.

PRINCESS (Will Singer, mgr.; Brady and Shuberts) "Bought and Paid For" still holds its own.

STUDEBAKER (Edward Leonard, mgr.; Ind.) "The Blindness of Virtue" gaining in drawing power each week. Indefinite.

WHITNEY (Frank O. Peers, mgr.; Ind.) Interim affairs, pretty well patronized.

COLISEUM (Charles Spaulding, mgr.; Ind.) Annual Household show drawing big crowds.

OLYMPIC (Sam Lederer, mgr.; K. & E.) "The Unwritten Law" opened Sunday night to a fair house.

FINE ARTS (Arthur Bissell, mgr.; Ind.) Second week of the Irish Players. Drawing well.

GL BE (James A. Browne, mgr.; Ind.) Wrestling bouts under the management of the Wabash Athletic Association.

COLLEGE (T. C. Gleason, mgr.; Ind.) Resident stock.

CROWN (Arthur Spink, mgr.; S. & H.) Playing combinations.

NATIONAL (John Barrett, mgr.; S. & H.) Playing traveling companies.

VICTORIA (Alfred Spink, mgr.; S. & H.) combinations.

Rowland & Clifford, contemplate producing "The Cost of Living," by William Anthony McGuire, at McVicker's the second week in March.

The second annual Household show opened in the Coliseum Jan. 3. It is conducted by the Industrial Exposition Co., and comprises an exhibition of all sorts of household furnishings, utensils and novelties. Hand's band, with numerous singers furnish the entertainment.

Members of the company playing in "The Girl at the Gate," at the La Salle, presented Ben. M. Jerome with a handsome baton New Year's eve. It is decorated with gold and ivory. Lucy Weston and Cathryn Rowe Palmer made the presentation.

The advance sale for the Harry Lauder engagement at the Auditorium is large. The show will begin his stay of six days, Feb. 3.

Alfred Hamburger has sent his family to California for the winter.

Enrica Clay Dillon, daughter of Judge H. C. Dillon, of Los Angeles, stepped into the chief role in "Aida" at the Auditorium Saturday night and saved the management the trouble of giving back the money paid in. Carolina White, who had been billed to sing the role, was taken with a fit of hoarseness. Miss Dillon, without a moment's notice and with a hastily gotten together wardrobe, covered herself with great credit.

Dan Eagan, secretary to George Warren at McVicker's theatre, was married New Year's Eve, in Notre Dame church on the West

Side, to Mildred Reindeau, of one of the old families in the French settlement. Kitty Eagan, sister of the groom, who is employed as secretary at the Imperial theatre, was maid of honor, and Edward Berkly was best man. Mr. and Mrs. Eagan have gone to housekeeping at 4145 West Sixteenth street. Mr. Eagan is one of the most popular young men in the theatrical business in Chicago.

Charles H. Marvin, for several years interested in theatricals, has deserted the show business for commercial pursuits. He will exploit a new beverage.

Walter McCullough will open in "Conscience," under the management of Ralph T. Keitering, at Dubuque, Ia., Jan. 20. The act is booked for eight weeks over the W. M. V. A. time.

Jan. 10, Minnie Warner, telephone operator for the Kohl Castle Companies and the "Association," will retire from that position after seven years of loyal and steady work. Miss Warner, appointed to her position by the late C. E. Kohl, will travel for the next few months during which she will visit New York and several southern towns. Miss Warner has made a great number of friends in the profession during her stay at the Majestic Theatre building and will be missed by many. It has been a custom for her to spend two weeks of each year in New York in company with Genevieve Gannon.

Mrs. Lee Kraus will leave Chicago Jan. 14 for a month's vacation in the west. Mrs. Kraus will travel as far as California and return in company with Mr. and Mrs. Harry Newman, who are going there on a demonstrating trip.

James O'Donnell Bennett, dramatic editor of the Chicago Record-Herald, has been confined to his home on account of sickness. Sheppard Butler has been sitting in for him.

The annual ball of the White Rats of America will be held in the Coliseum Annex, Jan. 21.

The only opening of any consequence next week will be "Robin Hood," at the Colonial with Bessie Abbott and a notable company.

Chester's Canines De Luxe were billed heavily at the Great Northern Hippodrome this week. Others in the bill are: The Sutcliffe Troupe, Leach & Walling, O. B. Elwood, Swain's Cockatoos, The Monkey Hippodrome, Prince and Dearie and the Windecker Burlesque Comedy Band.

"Louisiana Lou" "No. 1" will move west next week and begin a tour of the middle states that will end at Kansas City.

Byrdine Zuber, well known in Chicago, has joined "A Modern Eve."

Will Jossey has signed to play a role in "Frisolous Geraldine."

Ned Alvord traveled through several one-night stands in the state of Michigan last week, making arrangements for some of his many attractions to get Michigan money before the season ends.

"The Broken Idol," a new tabloid teased by the Interstate Producing Co., from B. C. Whitney, is rehearsing at the Plaza.

"Alfred, the Great," the Man Monk, considered the best in his class at present, will commence a ten weeks' tour of the Interstate Circuit Jan. 19, after playing around Chicago during the entire season. In many of the smaller houses where the monk has shown, the house managers played the animal on percentage.

Fred M. Griffith has received fifteen weeks of Orpheum time, opening at Des Moines next week. The route was arranged by C. E. Bray, through Kerry Meagher, of the W. M. V. A.

Charles Herzman, who managed "Fine Feathers" at the Cort, has returned to town and is looking after the interests of "The Unwritten Law" for H. H. Frazee.

Edgar Foreman, one of the veterans in dramatic acts in vaudeville, has produced two new sketches in this city during the past fortnight. One is a dramatic act called "The Danger Point," which has been booked solid by the association. The other is a comedy act called "One Circus Day," which Mr. Foreman will use alternately while on tour.

"Rebecca of Sunnybrook Farm" will be the attraction at McVicker's after "The Divorce Question." Edith Tallafiero will have the title role.

George Ade, humorist and playwright, fell on the icy sidewalk in Lafayette, Ind., Sunday, and was picked up in an insensible condition. He was taken in an ambulance to the home of Judge Henry Vinton, where he has been visiting. Physicians say the injury is not serious.

"The Sun Dodgers," with Nora Hayes, Jack Norworth, George W. Monroe and Harry Fisher, opened at the American Music Hall Monday night before a large audience. The piece is here for an indefinite run.

Abe Jacobs, stage manager for the Majestic, is able to be out again after a severe sickness.

Joseph E. Howard and Mable McCane avow their intention of returning to the two-day since "Frisolous Geraldine" has been taken to the storehouse.

It is announced that the Thomas A. Edison, talking-moving picture machine will be exhibited at the current show in the Coliseum next week. Some Panama Canal views will be shown.

James Robbins is in the city looking after the press work for "The Count of Luxembourg," which opened at the Illinois Monday night.

Lew Cantor, who has returned from a tour of his "Merry Kids" over the Pantages time, will remain in the city and produce two new musical tabloids, one to be called the "Water Garden Four" and the other "Choo-choo Girls." His latest production "The Seven Juvenile Jesters," has been booked solid over the W. M. V. A. time.

Among the special features announced for the Auditorium for the next few weeks are: A Scandinavian concert, Sunday afternoon, Jan. 12, with Julia Claussen, Rudolph Ganz, Joel Messberg and two Scandinavian singing societies. Sunday, Jan. 14, Adeline Genee will appear in two dance programs with the Chicago Grand Opera ballet. The last Campanini concert of the season will be given Sunday, Jan. 26. This will be a Wagner anniversary concert and the Apollo club will assist.

"Bill Bailey's Minstrels" opened at the Globe theatre Sunday afternoon for a week's stay. The organization is composed of negroes and the attraction has been drawing fairly well during the week.

Charles S. Primrose will send "Paid in Full" on the road again next week to play through Wisconsin. The company closed just before Christmas and came in for a vacation.

"Truxton King" will be put in rehearsal next Monday by the United Play Co. The piece is a dramatization of the novel of the same name by George Barr McCutcheon.

Morris Greenwald, formerly of Norman Fradenwald's office, will manage Minnie Palmer's "Running for Congress," the tabloid musical show over the Interstate time.

Gertrude Lee Folsom was compelled to close her engagement at St. Joseph, Mo., on account of Mr. Folsom losing his voice.

"Parisian Violets," a new novelty musical act, will open on the Pantages time shortly.

Sam Kramer, formerly of Kramer & Willard, is now a producer. His first effort is "The Five Lunatics" with Nick Copeland. The act will shortly go over the Pantages time.

The Grand theatre on Archer avenue, owned by Andrus & DeForest, is now running stock. The house played vaudeville. The firm is putting on two shows, "The Man of the People," to play East and West.

Robert H. Meredith and Helen La Fleur, formerly with road shows, are now with Sidney Shepherd in vaudeville.

Jack Hoskins has gone to Texas where he will put on "The Clausman" under tents. It was formerly a hall show.

Sothern and Marlowe opened their annual Chicago engagement at the Garrick Monday night before a large audience. The first night was under the auspices of the Bonnie Home Society, an organization which is raising funds to found a home where widows may have their children housed well while they go out to work. The society raised over \$500 on the occasion. "Twelfth Night" was the opening bill. Tuesday night the bill was "Taming of the Shrew"; Wednesday, "Much Ado About Nothing"; Thursday, "Macbeth"; Friday, "The Merchant of Venice," and the two performances scheduled for Jan. 11 are: "Romeo and Juliet" and "Hamlet." Next week the repertoire will be the same, except that the plays will be differently arranged.

Harry Beresford, in town in "In Old New York," will soon have a new vehicle. A one-act piece is now being written for him by Paul Neuman and Hob Clarke, of the Chicago Tribune.

Talking moving pictures are soon to be installed at the Palace Music Hall and the Majestic according to the latest announcement.

Sydney Smith and Clare Briggs, the Chicago Tribune cartoonists who have appeared at several of the vaudeville houses in town, are planning another excursion into the two-day field.

Lillian Stock opened the first half of the week at the Franklin, and is booked for the rest half at the Ashland.

The Radio News, a six-page paper, was issued last week by Sam Lederer of the Olympia and Gene Morgan. It contains many illustrations and some little news matter with large advertisements of the Palace, Olympia and the Chicago Opera House. Louis Macdon, press agent of the Palace, assisted in getting the paper together.

The advance sale for the Sothern-Marlowe engagement mounted up to over \$12,000 Sunday night. The indications are that the engagement will be exceedingly successful.

Nellie Lovell, advance agent for "The Passing Show of 1912," has arrived in the city.

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The village board of Oak Park has refused to grant a permit to J. G. Hodgson, Jr., for a moving picture theatre at Pleasant street and Wisconsin avenue on the ground that there are too many churches near there.

John Pierre Roche, more or less in touch with the theatrical profession for some years, will join the advertising forces of the Chicago Tribune in a short time. He is under a five-year contract at a big salary.

"The Divorce Question" opened Sunday night at McVicker's for a return engagement. The piece is by William Anthony McGuire, of Chicago, and it aims to combat the divorce evil.

Ben Cohen has resumed his cartoons of show people in the Chicago Examiner.

Walter Blaufuss is now one of the cabaret singers at the College Inn.

Flo Collier opened this week at the Franklin.

SAN FRANCISCO

By HARRY BONNELL

Variety's Office, Pantages Theatre Bldg.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—The Tasmanian Van Diemens were in the closing spot and were very well received. Tieber's Seals showed fine training and their work was heartily enjoyed. Ponte and Christopher were voted the right sort, the team having a good act. Josh Daly's Minstrels did well while Nevins and Gordons went big. King and Thornton offered a meritorious sketch, the acting being appreciated. The Cabberts tabbed up some legitimate applause in the opening position.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"Ben Hur," first week.

CORT (Homer F. Curran, mgr.; Shuberts).—"The Blue Bird," first week.

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb & Dill ("The Motor Girl"), fourth week.

ALCAZAR (Belasco & Mayer, mgrs.).—Evelyn Vaughan & Bert Lytell, dramatic stock, third week.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

IMPERIAL (D. J. Grauman, mgr.).—Tabloid opera and pictures.

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ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Constance Crawley and Co., including Arthur Maude, presented "A Florentine Tragedy" by Oscar Wilde which came in for a nice little panning at the hands of the local critics. The sketch is a trifle too serious for the Orpheum regulars. Splendid acting fails to make the act a big substantial hit. The Harvey Family made a fine impression with their aerial work in the closing position. The act shows class. Chris Richards struck a happy medium with his English style and scored a hit. Merrill and Otto were well liked, the act fitting in nicely on the bill. Hopkins and Axtell got over nicely while the holdovers Winona Winter, Mr. and Mrs. Jimmie Barry, the Schmettans and Walter C. Kelly repeated their success of the previous week.

EMPEROR (Sullivan-Considine, gen. mgrs.; agents, direct).—"Fun in a Cabaret," the Lew Fields' tabloid musical piece, was well advertised and gave pleasing satisfaction. Pauline

Fletcher and Co. offered a strong sketch with the comedy finely interpreted. Don Carney proved entertaining while Virginia Grant was passable with her turn. Devere and Lewis were applauded for their work while Jacob's dogs were successful in the opening position. Lovell and Williams replaced another act previously advertised and they gave a faithful "copy" of Claudius and Scarlett's act recently seen at the Orpheum. If there ever was an out-and-out "copy" this is one.

Kolb and Dill have commenced rehearsals of Victor Herbert's musical play, "Algeria," which is to succeed "The Motor Girl" about the middle of this month at the Savoy. The book of the piece is said to have been revised by one Henry White.

San Franciscans are to have another visit shortly from the Lombardi Grand Opera Co., at the Cort a few weeks ago. This organization is now playing a second engagement

at Los Angeles and is scheduled to open at the Valencia, this city, Jan. 26. The opera, "Ouida," is announced as the initial bill. Since the last appearance here, the company has been reinforced by several new singers, including Ester Adaberto, dramatic soprano; Regina Vicarino, soprano; Biana Volpini, contralto; Lina Bertossi, soprano; Eugenio Polco, tenor; Signor Bellingeri, tenor, and Signor De Biasi, basso cantante. Arturo Bovi will direct the orchestra.

The management of the Portola-Louvre has inaugurated a new feature in the shape of a team of cabaret entertainers who work between the regular shows. These are Harry Glyn, an English singer of topical songs, and Hirschel Hendler, pianist.

La Estrellita, the dancer, appears to be repeating her former success at the Portola-Louvre, where she is the star attraction. Although her engagement there is indefinite, Signor Henry Garcia, her husband and manager, is completing arrangements for a tour of the world next season.

A season of musical comedy will shortly be inaugurated at the Liberty, Oakland, where the policy of late has been stock drama.

The management of the National seems to have come to a realization of the necessity of providing for the comfort of the patrons of the house and as a result is installing a heating plant.

Members of the Allied Theatre Managers' Association are loud in their complaints of the alleged apathy of the city authorities in permitting the National, Globe and Lyceum to operate without amusement permits. It is claimed licensees have been refused these places on account of the owners not having complied with the building ordinance that provides for proper safety exits and other similar regulations, while the police are charged with a dereliction of duty in not compelling either a strict observance of the building requirements or closing these resorts. The annual license fee is approximately \$300. This is one of the several matters that is on the tapis at the meetings of the association.

Notwithstanding California's proud boast of perpetual summer, there is some particular element in this balmy coast air that seriously affects the vocal organs of nearly every visiting player at the local theatres. Scarcely a week passes members of talking and singing acts do not experience great difficulty in doing their work satisfactorily and in more than one instance a member of a

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turn has been obliged to miss a performance as a result of "pipe" trouble. This hoarseness is said to stubbornly continue until either the acts reach the high altitude of Denver on their way back east or have been here on the coast long enough to become acclimated.

George Samuels recently bought the exclusive exhibiting rights of the Carnegie-Alaska motion picture films for the territory of the Hawaiian Islands and the Orient, and whither he has been booked by Sam Blair. Manager Samuels sailed from here Jan. 9 for Honolulu, where he will show the pictures for one week at the Liberty. After he will make a tour of China, Japan and the Philippine Islands.

Irving C. Ackerman, president of the Western States Vaudeville Association, is back at his desk after an indisposition that kept him confined to his home for a week.

Mr. and Mrs. Electra sailed Dec. 30 for Honolulu, where they are booked for two weeks at the Liberty. From there they will proceed to Australia.

Oliver Labadie, who had a couple of one-night-stand shows on the road last season out of Chicago, was here last week with Minnie Palmer's cabaret act at Pantages. Labadie is playing a blackface part in the "revue" and is directing the business affairs of the offering. The act is unusually strong with specialties that include Harry Walman, eccentric violinist; Stanton and May, English music hall entertainers; Alma Fern, vocalist and pianiste, and the Madison Sisters, Edna and Elsie. The latter pair are leaving the act this week at Oakland and will be succeeded by Mamie Harrington and Dolly Burton, recruits from this city.

Mildred Gray, a member of the "Macy Models" act here last week at the Empress theatre, received word on New Year's Eve of the death of a sister (non-professional) in Syracuse, N. Y.

Dolly Bunch, the irrepressible soubrette of the Jim Post Stock Burlesquers at Pantages, Sacramento, is reported to be out of the show permanently as the result of an altercation between her and Manager Post. Professional jealousy over the standing between the soubrette and Hazel Belmont, a member of the chorus and player of small "bits," is alleged to have been primarily responsible for the differences that finally led to what is said to have been a rough-house climax. Miss Bunch subsequently alleged maltreatment at the hands of her employer, who in turn denied the allegations and entirely reversed the blame.

Ethel Davis, leading woman with the Armstrong stock burlesque company at Teal's, Fresno, is out of the show and in a local hospital, where she is reported to be recovering from the effects of an operation.

Brown and Hodges have returned from a vaudeville trip to Honolulu.

Col. Stoner, who returned here recently from Japan, where he was in advance of the Ferris-Hartman Company, is planning to take a vaudeville organization to the Orient some time next month.

"The Typhoon" is reported to have played to \$3,000 gross at the Cort New Year's Eve. To increase the reserved seat capacity, forty

chairs were placed in the space over the orchestra pit and the musicians did their work back stage.

Robert G. Drady, until last week assistant manager and press representative at Pantages, Oakland, has been transferred to Pantages, this city, where he swaps jobs with Thomas J. Myers, who has been officiating here in a like capacity.

Frederick R. Benson, an English actor-manager and producer of the historical pageant at Fulham Palace, London, arrived here last week and has since been conferring with President Moore, of the Panama-Pacific Exposition regarding the proposed production of a big spectacle at the Fair in 1915.

Considerable ceremony and eclat attended the laying of the cornerstone of the new Wigwam theatre in the Mission district, New Year's Eve.

Grace Carlyle has left the Alcazar theatre stock company, in which she played second leads, and has departed for New York City.

The management of the Alcazar theatre is planning to put on some musical shows during the present engagement of Evelyn Vaughan and Bert Lytell. The first of these is to be "The Talk of New York."

J. C. Cohen, the Hawaiian theatrical manager, who has been spending the last month in this city with his family, will return to Honolulu Jan. 14.

Wilbur Emmett Carleton, the new business manager of Dr. Frederick A. Cook, the Arctic explorer, is scheduled to sail from here Feb. 5 for Honolulu in advance of his attraction.

Percy A. Sargent, the local sketchologist, left Sacramento Saturday on the Overland Limited for New York City. He will be gone several months.

While playing a split week recently at the Lincoln theatre in the Richmond district, the Zara-Carmen Trio were closed by Manager Charles Brown as the result of a dispute with the stage manager. They were "docked" one day's pay and have since put a claim for the "cut" in the hands of a local attorney for collection.

Geraldine Bonnelle, an aspiring down-state thespian, appealed to State Labor Commissioner McLaughlin Friday to help her collect the sum of \$2.50, representing half of an unpaid week's salary which she claims is due her from the management of the National theatre since last Thanksgiving, when she was taken ill in the middle of a stock melodramatic engagement as the result of contracting a severe cold in an unheated house. The Commissioner agreed to force a settlement of the claim and his authority in matters of this kind should be a welcome bit of news to other players here on the coast, who may happen to have difficulty in collecting their salaries. It appears that a civil action is unnecessary out here in cases of this kind, for the reason that under the provisions of a practical State labor law, the Commissioner has the authority to take a hand in a criminal way and thereby quickly accomplish what an expensive civil suit frequently fails to do.

Ethel Davis, wife of Manager Ed Armstrong, is out of the hospital in Fresno after her recent operation, but will be out of the

Armstrong Follies Company at Teal's theatre in that city for a few weeks.

The executive office space of the Bert Levey Circuit is being increased by the addition of another room in the Alcazar theatre building. This annex is being fitted up for the accommodation of a department that will be devoted to club, fair and park booking. With the expansion of his circuit by the addition of such houses as the Diepenbrook in Sacramento and the Belasco in Los Angeles, Levey is beginning to feel the urgent necessity of increasing the standard of his attractions. With this idea in mind he is after the best of the acts that close in Oklahoma or Texas on either the Hodkin or Interstate time. The Levey Circuit extends into New Mexico and Arizona, where it embraces the bookings of a total of nine houses, three of which, the Coliseum and Empress in Phoenix and the New State theatre, Prescott, play big feature novelties, and which are jump breaking points into Southern California.

The Elite Musical Comedy Co. is reported to have made its last stand recently at Hanford, Cal., where it went out of business. Louis E. Jacobs, former lessee and manager of the Olympic theatre in Los Angeles, reports that he secured judgment lately at Fresno in his suit against Manager Turner, of the Elite Company, for an alleged unpaid costume bill.

Clara Howard, wife of "Jack" Josephs, the Coast theatrical newspaper man, and soubrette of the No. 2 Armstrong stock burlesque company here at the American, has handed in her two weeks' notice. She is to close January 18.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There is only one fault to find with the dramatic playlet written by Austin Strong and presented in vaudeville by David Belasco under the title of "The Drums of Oude." It is too short.

"The Drums of Oude" is a great sketch, well written, admirably played and shows in every minute detail of stagecraft the fine hand of Belasco. Tuesday's audience was most attentive, interested and warmly demonstrative in showing its appreciation for a vaudeville offering of real class. The position of the Belasco playlet gave ample opportunity for the study of contrast in vaudeville. Just ahead of the dramatic skit were Morgan, Bailey and Moran and what the "G-P-O" trio did to the big crowd in front was well worth scoring as a clean-up bit. It was the first appearance of the raggy act here, but, having to follow a long list of what are classed as rathekelier acts didn't even dull the edge of the Morgan-Bailey combination. When Jimmy Morgan, Miss Betty, Bill Bailey and Jimmy's smile disappeared in the first entrance there was nothing left to be had. It was all theirs. McMahon and Chappelle were in fourth position and gave the show its first real start. The Flying Weavers with their aerial work did very well in the opening spot, but there was a big drag following. Merlin, a card manipulator, turned a few good tricks with the cards, but slipped up in trying to put over some of the Van Hoven brand of talk. Merlin will do nicely if he will build up a routine of tricks for he is a clever fellow with his material. Next came Hilda Thomas and Lou Hall in a sketch called "The Substitute" which failed to help things very much so that McMahon and Chappelle dropped right into a soft spot and put it over. As an artistic "panner" Tim is there so strong that the "Married Men's Last Home" Society ought to grant him a pension, but it seems a shame to use it on Edythe Chappelle. It is some time since we have had Tim in our midst. We miss him because we have heard so many use his material the other way. The act was a big laughing hit and finished to big applause. Rosina Caselli's midget dogs put down a nice act for show in a good spot. The Empire Comedy Four followed the Belasco sketch and got away with it nicely. The boys are holding on to some pretty old numbers, but the comedy holds up strong and there was nothing to complain of at the finish. It might be well to inject a few new songs, however, just to keep the order of keeping up to date. It was a long show for the Four Kliffons to follow, but the appearance of the strong men in the groupings caught the fancy of those in front and when they got down to their real work there was no disposition shown on the part of the majority to walk out. The Kliffons have a dandy act, have worked out some new hand-to-hand tricks and do them all well.

NIXON (P. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—All a West Philadelphia audience appears to want is an even break and they usually get it. Most of the time they get more. This week they are getting just a shade and everybody seemed satisfied Tuesday evening after the last half of the bill was finished. Up to this time the bill never hit any speed. Beltrah and Beltrah gave it a fairly good start with their novelty musical act and then the Makaronka Duo just failed to slip over nicely because of the overworked effort on the part of the man to get his comedy over. The comedy thing is not for this fellow. He has a voice and makes a nice appearance in his Russian Cossack uniform. The woman can hold up her end along the same lines, but as a comedy talking act this pair is not there. A sketch offered by Gertrude Dean Forbes and Co. also missed fire. It isn't a good sketch to begin with and poor playing adds to its weakness. When a sketch fails to go over with a bang with a crowded house at "pop" prices to work to, there is something wrong with either the sketch or the players in it. The fault can

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be played "flirty-flirty" in this instance. The Strolling Players got the big slice of applause. The long-haired violinist just captured the house with his fiddling, while the singer added a liberal share. The act gave the show a great big boost when it needed it. Following came Evans and Vidocq. There is enough of the material used to bring memories of Nat Haines. In a class by himself, and it served in excellent purpose. The laughs started early and held on right through. Bidocq is just as good a feeder as ever with the best

"prop" laugh in vaudeville and Evans sends his stuff over in good shape. The Carl Dammann closed the bill with their capital acrobatics. Showy dressing, snappy work and cleverly handled tricks make this a corking good act for any kind of time and it served as a big closing feature here.

BJJOI (Joseph Dougherty, mgr.; agent, U. H. O.). If the "Great State Fair" act was as big as it sounded this week's show ought to have held up to the usual average. Monday night the "Fair" act was missing from its place in the first show because one of the actors went out for an auto ride and forgot to come back in time. He plays a "rube" in the act. Several "singles," which have been playing the small time act in the big act, Joe Wilson, one of the "singles," made the lost-strayed-or-stolen announcement and the picture sheet came down. Just before this Coakley, Melbride and Milo put over a nice little hit with their singing "first-part." Milo has taken Dunleavy's place in the act and his singing is a big help to the act. The much-disputed sketch, "Holding Out," proved a big laugh. Davitt and Duval get a lot out of the comedy by skilful handling. It's a very good sketch and well played by the couple. Herman Seitz, held over from last week, dressed up in evening clothes and sang himself into mild favor. He promised a change of songs which was all he needed, for he left out the Harry Fox stuff and got along just as well. Harry Tsoula got his full share of honors in the opening spot.

PALACE (E. L. Perry, mgr.; booked direct). A new "Romero and Juliet" picture was featured this week, the orchestra augmented to eight musicians and then Manager Perry dug up a new "chaser" in the person of Hash Hash, a Whirling Dervish. As a continuous performer, this fellow with the name that sounds like a theatrical boarding house feature number, has a three-reel picture film beat a block. Old Hash Hash just jumps right out and starts to spin around as long as the stage manager wants him to. Monday he did 22 minutes on one show and then kicked because they were cutting his act short. The second show he did about six minutes and whirled 520 times. He is doing eight shows a day and on this basis of calculation is doing something like 4,500 turns a day. If that hasn't a six-day week book making beat, what has? But it's hard on the other acts and the audience. When Hash finished his 520th turn he had the first eight rows dizzy and four musicians ready to give up their union cards. Washburn's leopards watched him through two turns and missed a dozen tricks, but finally won a lot of favor. Mile, Margy who rides a bicycle in fleshings made such a nice-looking stage picture that the applause was generous for her, but when her partner started to do a turn around the handle bars, several men in the front row thought old Hash Hash was on the job again and ducked. The other acts were too far away to be bothered and did well. Jere McAlliff and Co. were very well received in the sketch, "Days of '61." It is well played and the singing is a big help. Mile Du Croix, a shapely miss, did some showy trapeze and ring work and distributed a few garters to the audience. She has a very likable act. Zeland Hunt, a cartoonist, Landou and Morris, dancers, and Percy and Putnam, a singing and talking act, made up the remainder of the bill.

VICTORIA (Clay Mastbaum, mgr.; booked direct). The Gray Clifton and Co. in a showy "caper" act featured a bill which ran on an even balance and proved of pleasing quality on the average. Clifton had a rather difficult task following the many acts of this week which have been seen here, but did very well with what he had to show. An act of real interest was the posing of La Bergerie, a woman who posed two very well trained colts in several groups. The does are splendid at the job and the woman shows some new figures in the posing line which won warm favor. Lane and Sharp offered a singing and talking act which pleased. They put their material

over with plenty of snap and make a good-looking pair. The man did not change his clothes once, which is strange for this fellow. The Temple Quartet got by in the usual way for a straight singing turn. A laughing hit went to the credit of Cole and Collins, who offer a singing and talking turn of the old school class with some old songs. The "waiter in the hat" trick gave Marty Porter a chance to "look funny" and he played the part merrily. Felix, a clever cartoonist, was well liked. He works quickly and secures good results. Rita Marshan put over a very good little musical act, but her piano playing took the edge off that part of the Montgomery Duo's act. The latter team did nicely with their other musical numbers, the chime playing winning warm applause. The girl does well with her song. The nicely handled balancing act of the Franks met with liberal favor. They have a good finishing trick in a one-foot headstand, which is very good to look at.

CASINO (Elias & Koenig, mgrs.). With practically a new cast of principals, Robie's Knickerbockers are just about hitting a Stair & Haylin average for entertaining quality. When in proper running order there should be no reason to find fault with the show. Just now it is the second act there is no olio that gives the average a great big boost. The first part is weak and will very likely remain so until the new people employed have an opportunity to become "easy" in their parts. There is a book, not a very heavy one, and a lot of that used in the second act is a composite of familiar bits with Roger Imhof's "Casey, the Fiddler," standing out the most prominent. In Imhof, the Knickerbockers have a Class A comedian who knows how, and appreciates the value of getting laughs in the right places and through legitimate efforts. Imhof is never too prominent in the early portion of the show, so that his is a welcome presence in the second act. If the first act can be whipped into shape to hold pace with the second, the show will command a position in the front rank. The book carries the story of "Casey, the Porter," who becomes rich through possessing the lucky ticket in a lottery and the principal fun making occurs at a reception given at Casey's house in honor of the arrival of the Prince of Montenegro. The comedy in the first part suffered through the handling. Some trick stuff with a panto dance, in which Imhof is the central figure for comedy purposes, held up nicely and brought back memories of some of the old panto pieces which enjoyed big days in the old Central. Now the Casino. The powder can and cannon bits, which were used in a sketch by Imhof are employed and are handled for good laughs. Plentifully distributed through the entire show are some catchy numbers, some of them very well done, but always depending upon the chorus to build them up. The chorus of the Robie show will stand on its own merit. The girls have been well drilled, although nothing startling is shown in the formation of lines and business. Neither is it a particularly strong singing chorus, but what the girls lack in vocal ability is fully made up in their ability and willingness to get the numbers over the footlights and in this respect there is something coming to these girls. With the exception of the costumes worn at the opening of the show, the dressing is good. The first set of costumes should be at least second best, as it is generally the first impression which counts. A number led by May Stanley and the help given George Banks by the Misses Williams and Gientoy, all three from the chorus, proved the presence of some useful girls in the line. Evelyn Carson was the leading woman until the Knickerbockers reached this point. She did a rather hurried exit number that was not on the program and left the show "flat" so that those who were hastily thrown into the breach were working under a handicap. If there is to be a substitute chosen to succeed Miss Carson, it would be well to select a woman with a first-class

voice to fill her place. The show is in need of one. Allie Vivian, now in the principal role, has a fair voice, but it is more suited to harmonizing with Irving Walton, with whom she put over one of the singing hits of the show. Out in front of a number her voice did not sound so good. In this number Walton just about spoiled an excellent bit by spitting in his partner's face. This is not funny at any time, especially when the partner happens to be a woman. Doris Thayer is the soubrette and a clever, good-looking little girl with a lot of life. A pretty strong combination to improve upon. Miss Thayer is shy on voice, but the defect is not particularly noticeable in the face of what the little girl can do in the way of handling business. She makes a corking good soubrette, her "touching" scene with Imhof being worthy of mention, and she led a Ringer number with the girls that stood out strong for high honors. Marcelle Coreene was another woman principal with very little to do. Miss Coreene may have a voice, and, if so, should be given a chance to use it. In other respects, Miss Coreene is a real pleasing person. She is a big, nice-looking blonde girl, one that you might expect to see come out in lights, but she doesn't. Max Fehrmann, Jr., as a Hebrew, and Irving Walton as a tramp, give Imhof the chief comedy support. It would not be fair to criticize the work of either if they are as new as reported. Both parts need building up. George Banks is the "straight" and should do well in the part. He sings a little, dances the same way and looks well. Banks is big enough for the "white hope" class, but dresses neatly and with Miss Thayer gets away nicely with two or three numbers. Tom Morrissey also has a comedy role as a waiter, but Morrissey is too noisy. Jack West plays a westerner and shoots off a gun every time he comes on the stage. West is almost alone in his class in these days of advanced burlesque where it is not necessary to shake a person's nerves to make good as a westerner. West leads a nice looking "cowgirl" number in the first part. There is a lot to be done with the Knickerbockers, most of it in getting the first part into good working order. When this is accomplished the show will hold up the reputation Louis Robie has always had for giving return for one's money.

Billy Parker, of Dooley and Parker, was operated on for appendicitis two weeks ago at Lynn, Mass. He is making a quick recovery at his home in York, Pa., and expects to be at work next week.

Paul B. Hall has secured the booking privilege for theatres at Ambler and Lansdale, Pa.

BOSTON

BY J. GOOLTZ.

80 Summer Street

KEITH'S (Harry E. Gustin, mgr.; agent, U. H. O.). Ethel Barrymore in "The Twelve Pound Look," hummer. The Taissee Brothers, opened well; Peppino, went big; Campbell & Brady, good; Adler & Arline, new and clever; Ed F. Reynard, same big hit; Linton & Lawrence, new act, pleased; Armstrong & Ford, good; Great Alpine Troupe, closed big.

HOLLIS (Charles J. Rich, res. mgr.; K & E.). "The Perplexed Husband," with John Drew. Good Boston box office attraction. It is for two weeks. Mrs. Flske in "The High Road," follows.

COLONIAL (Charles J. Rich, res. mgr.; K & E.). "Ziegfeld's Polities" opened to capacity. Always does in this town. Engagement limited to four weeks. Could stay longer and make money.

PARK (Charles J. Rich, res. mgr.; K & E.). "The Woman," business big and will stay for a while.

PLYMOUTH (Fred Wright, mgr.; Liebner & Drelich, with George Artiss, a surprising business). Was to close this week, but engagement has been extended to Jan. 25.

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Announces her departure January 8, 1913,
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Palace Theatre, London (January 20)

For an engagement of four weeks, returning to play at
Keith's Theatre, Louisville, March 2

Miss Wakefield has pleasure in extending her grateful appreciation to the considerate American managers who so kindly released her for the English time.

In saying au revoir to friends, trust to have their good wishes for the other side—to attain a success equalling that achieved by her in vaudeville at home.

(Address all communications until February 10, care VARIETY, 18 Charing Cross Road, London)

Personal Direction, PAT CASEY and JENIE JACOBS

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Hanky Panky," opened to capacity. Will stay two weeks only. Has been here before and did wonderful business. The Orpheum (Marcus Loew) is carrying a big display banner of the Hanky Panky show.

SHUBERT (E. D. Smith, mgr.; Shubert).—"The Merry Countess." Opened well. May stay four weeks.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"The Red Widow," with Raymond Hitchcock and Flora Zabelle. Doing bigger business every night. Closes this week. Could stay longer. "Milestones" follow.

BOSTON (Al Levering, mgr.; K. & E.).—"Dark this week. Happened once before this season. "The Garden of Allah," next Monday.

CASTLE SQUARE (John Craig, mgr.).—"Stock, "The Gingerbread Man."

ST. JAMES (M. H. Gulesian, mgr.).—"Stock, "The Isle of Spice."

GAITY (George T. Batchelor, mgr.).—"Burlesque, "The Girls of the Great White Way."

CASINO (Charles Waldron, mgr.).—"Burlesque, "The Merry Go Rounders."

HOWARD (C. Lothrop, mgr.).—"Burlesque and vaudeville, "Follies of the Day."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—"Burlesque, "Daffydillie."

BOSTON OPERA HOUSE (Henry Russell, mgr. director).—"Grand opera."

Billie Burke comes to the Hollis Street theatre Feb. 3 in "Mind the Paint Girl," following Mrs. Fiske.

The old cakewalk has been revived as an

extra attraction and is being used at the Grand Opera House with great success. The patrons like it.

George H. Rogers, the special officer of the Empire theatre, Court street, walked into a nearby saloon with two friends, exhibited his revolver, which he claimed would not work, placed it to his neck, pulled the trigger and an explosion followed. At the sound of the shot two policemen rushed into the place, summoned an ambulance, and had the stricken man taken to a hospital. He died on the way. He had been warned by his friends that the gun might go off, but answered with a laugh, "No, it won't work." Rogers was married and lived at 499 Columbus avenue, Boston. It was feared that he intended suicide at first but an investigation showed that he was in good health and spirits.

ATLANTIC CITY

By L. B. FULASKI

SAVOY (Grant Lafferty, mgr.; agent, U. B. O.).—"Grace Hazard, delightful personality; Richards & Kyle, classy, hit; Fred Dupres, went fine; Etta Bryan & Co. in "A College Proposition," well liked; Smith, Voelk & Cronin, big; Sprague & McNeece, good; Insa & Lorella, clever.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Trail of the Lonesome Pine" (8-8); R. G. Knowles, travelogues (9-11).

MILLION DOLLAR PIER (Walter Brookett, mgr.).—"M. P."

BIJOU DREAM (Elliott, mgr.).—"M. P."

CRITERION (I. Notes, mgr.).—"M. P."

ROYAL (W. R. Brown, mgr.).—"M. P."

CITY SQUARE (E. O'Keefe, mgr.).—"M. P."

CENTRAL (Karrer & Short, mgrs.).—"M. P."

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Billy K. Goldenberg, formerly treasurer of the Casino, Philadelphia, and until a year ago manager of the Palace, Reading, Pa., leaving that city to take over Goldy's Cafe here, has given up his cafe and returned to again accept a theatrical position in Philly. The cafe is now managed by Schuyker Stokes, for years connected with the Dunlop Hotel.

Mayor Riddle has made comprehensive plans for ridding Atlantic City of mosquitos and has formed a commission to work out the problem. \$27,000 will be available for the work which will be conducted by five physicians.

NEW ORLEANS

By O. M. SAMUEL.

DAUPHINE (Henry Greenwall, mgr.; Shubert).—"Everywoman," large houses.

TULANE (T. C. Campbell, mgr.; K. & E.).—"The Woman," graphic play, splendidly staged and interpreted. Good business.

ORPHEUM (Martin Beck, general manager, agent, direct.).—Ryan Brothers, opening, did nicely; Rae Ball, appreciated; W. C. Fields, humorous; Sharp and Turek, fair. Mr. and Mrs. Sidney Drew, in "The Still Voice," impressive; Lew Sully, laughter; Sandor's Circus, favor.

HIPPEDROME (Lew Rose, manager).—S. R. O. Tuesday evening, Leslie Kline opened; Reynolds & Reynolds, ordinary; Gene Gomes, better than many big timers; Hays and Hays, fair; Black and Black, scored decisively; Raymond and Hess, require tutoring; Clark's Animals, amusing.

GREENWALL (J. J. Holland, mgr.). Dec. 29.—Tony Kennedy dominates at the Green wall this week. Kennedy is an unctuous comedian, with a fund of extempore wit. Minus his efforts the current pieces would be flat. The first, called "Bunty Bulls and Stings," is an aged "Uncle Tom" burlesque, the humor revolving around a "statue" bit. The afterpiece was "Razor Jim," programed "Delusions." In extenuation, it should be stated that the familiar "tonorial" travesty has been revised, or, to be veracious, padded.

Kennedy helped the barber affair wonderfully through an excellent "Rube" characterization. Madeline Rowe is the new leading woman of the Dinkins & Stair organization. She's handsome, sings well and adds strength to the company. In the olio, Eddie P. Holland imitated many things that have been imitated here many times before. Aria Mystere is the same pretty number. It has lost none of its effectiveness since last in New Orleans. Louie Daere sang naughty songs and told suggestive jokes. No couch dancer is apparent this week.

CRESCENT (T. C. Campbell, mgr.).—Evans' Minstrels.

FRENCH O. H. (Jules Layolle, mgr.).—French Opera Co., in "Les Huguenots," "Les Cloches de Corneville," "Quo Vadis," "Madame Butterfly" and "Les Contes D'Hoffmann."

LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypzone Stock Co., in "Uncle Tom's Cabin."

MAJESTIC (L. E. Sawyer, mgr.).—Maori Italian Dramatic Co.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

ALAMO (Wm Gueringer, mgr.).—Vaudeville.

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HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d Street, N. Y.

Emily Behm, grandmother of Mabel Gypsen, soubrette of the Peruch-Gypsen Stock Co., is spending several weeks in New Orleans.

Alexis Scafar, who dropped dead at Baton Rouge last week, was without funds at the time of death. The Brennan Vaudeville Agency, through which he had been booked, saw to it that he was buried properly.

O. L. Hall, the Chicago dramatic writer, will visit New Orleans shortly on a vacation trip. He will be the guest of his father-in-law, Maurice Cohen.

The Oberammergau pictures are at the Dauphine next week.

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—John J. McGraw, popular headliner, owing to local baseball controversy; Milton & DeLong Sisters, went big; Chick Sale, excellent; Newbold & Gribben, scored; Ralph Erolle, very good; Two Alfreds, many encores; Mme. Lorette & Bud, very entertaining; Le Grohs, well liked. Business good.

HIPPODROME (Frank L. Talbot, mgr.).—Huntress & Co., headliner to advantage; Nan Aker, well received; Four Victors, very clever; Wright & Lawrence, much applause; Batts Bros., sensational; Great Frederick, exceptionally good; Santuzzi, hit; Julian Sisters and Ty Bell, good; Haney & Long, did nicely; Carletta, clever; John & Emma Correa, meritorious crowded houses.

OLYMPIC (Walter Sanford, mgr.).—"The Round-Up," with Maclyn Arbuckle heading an excellent cast opened to a full house. CENTURY (Wm. Kaye, mgr.).—"The Countess Coquette," featuring Knox Wilson, made a good impression. Good business.

SHUBERT (Melville Stols, mgr.).—"The Million," best farce of the season.

AMERICAN (H. R. Wallace, mgr.).—"Mutt and Jeff," playing a return engagement. GARRICK (Mat Smith, mgr.).—"The Chocolate Soldier," a two weeks' return engagement.

STANDARD (Leo Reichenbach, mgr.).—"Moulin Rouge," with "Kyril" as an added attraction drew the usual large gathering. Talbot's Hippodrome has just opened a mammoth waiting room which will accommodate 1,000 people. This was found necessary owing to the enormous crowds.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; T.

Aylward, K. & E.).—"Officer 888," excellently presented.

LYRIC (James E. Fennessy, mgr.; Shuberta).—Gilbert and Sullivan Festival Co. WALNUT (W. W. Jackson, mgr.; S. & H.).—"The Fortune Hunter."

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.; rehearsal, Sunday, 10).—Bounding Patersons, opened; Kaufman Brothers, good; Eight Berlin Madcaps, worked hard; J. C. Nugent & Co., hit; Elsa Ruegger, artistic; Jessie Busley & Co., featured; Gould & Ashlyn, good; Tom Davies Trio, closed show.

EMPRESS (George F. Fish, mgr.; S-C, rehearsal Sunday 10).—The Waites, fine; The Cabaret Trio, hit; Paul & Asella, excellent; Al Lewis & Co., in "The New Leader," featured; Kenney & Hollis, very good; The Aeroplane Ladies, hit.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent).—"The Golden Crook Extravaganza Co. "The Auto Bugs" is full of good comedy. Billy Arlington and Ed Johnston are the chief comedians.

PEOPLE'S (J. E. Fennessy, mgr.).—"Girls From Joyland," Harry L. Cooper featured. Excellent show. Business good.

Col. James E. Fennessy and James M. Whalen, of Louisville, went to Buffalo, N. Y., on legal business of the Empire Circuit.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.), rehearsal, Monday, 10).—A bill of eleven acts drew a large crowd Monday afternoon. Edna Goodrich and Co. in headline position doing a large part of the attracting. Willard Simms in his ever-popular paper-hanging sketch, created gales of laughter. Snowden and Benham were applauded for artistic singing and dancing. The Wood Brothers scored with their flying ring specialty. Marshall Montgomery, ventriloquial novelty, pleased; Hoffman, applauded; The Bernivinci Brothers, appreciated; Al and Fannie Stedman pleased with a piano and singing specialty. The Gee Jays, marionettes in a new guise, well liked. The Six Steppers made an excellent impression; Buckley's Animals, well liked. The long bills at this house are beginning to bear fruit. Nearly every performance is a sell-out.

NEW THEATRE (George Schneider, mgr. direct. Rehearsal, Monday, 10).—Big draw in the act, besides which the beats do a lobby and street dash. The La Vere Trio, scenic singing and dancing specialty, the dancing the better part of the act. Charles Howe and Co., "A Broken Heart," scores. Cook and

Oaks gained laughs with "The Bug Professor and the College Hick." Linton and Buckley, black and tan, sang and played musical instruments, good. Sully and Larson opened with excellent acrobatic specialty.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—Powers' Elephants gave a good exhibition and proved an attractive headline feature. The Six Abdallahs scored. Alice Hanson amused in her character impersonations. Restive, accordion, played "Poet and Peasant" overture and many popular songs. Hyatt & Le Nole Minstrels, sang, danced and joked their way into popularity. Betty Brown and Co. amused in a comedy playlet. Big business continues.

FORD'S (Charles E. Ford, mgr.; K. & E.).—Chauncy Olcott pleased a host of admirers Monday night in Irish comedy drama, "Iale O' Dreams," the staging of which is especially elaborate.

AUDITORIUM (J. MacBride, mgr.; Shubert).—A magnificent production of "Julius Caesar," splendidly staged and acted by William Faversham by star cast attracted a representative audience Monday night.

ACADEMY OF MUSIC (Tunis F. Dean, mgr.; K. & E.).—Eddie Foy and an excellent company in "Over the River," pleased a large and fashionable audience Monday night. GAYETY (Wm. Ballauf, mgr.).—"The World of Pleasure."

EMPIRE (George W. Rife, director).—Zal-lah's Own Company.

HOLLIDAY ST. (Wm. Rife, mgr.).—The Klumt Gazzolo Players, headed by George L. Kennedy, made an excellent impression in a good production of the "thriller," "The Four Corners of the Earth."

AUSTRALIA

(By MARTIN C. SHENNAN.)

11 Park Street, Sydney, Dec. 14.

CRITERION.—"Milestones," with Julius Knight, tonight. Advance booking fine.

HER MAJESTY'S.—"Floradora," revival.

ROYAL.—"Harbor Lights."

ADELPHI.—"His Real Wife." Business only fair.

TIVOLI.—De Biere, illusionist; Nella Webb, Taylor and Arnold, Tom Dawson, Three Keltons and others. Today the Beni Boug Arabs come along, as does Fanny Powers. This latter little lady, who has been on the Rickards Circuit fourteen years, is about to receive a testimonial matinee on the eve of her retirement. Miss Powers will marry a wealthy Australian.

NATIONAL.—Armstrong and Verne, Dual Dixie, Albert Morrow, Tom Toohy and usual holdovers.

Bain's Entertainers are doing well all over

the circuit. At a picnic recently held, over 140 performers, all playing the Bain time, were present.

OPERA HOUSE (Melbourne) has My Fancy, English dancer; Chinko, Minnie Kaufman, Crawford and Howards, Albert Marini, Rallis and Wilson, A Madam Margo and Will Whitburn.

GALEITY (Melbourne) — Herbert Clifton, Maurice Chenoweth, Harry Sadler, La France, Les Francois, Magician Hassan and Hamlin and Mack, the hit of the bill.

The Barts Trio leave for America next week. The act is something out of the ordinary and should make good in the States.

Gloom was widespread over the city yesterday, when the news of Sam Gale's death was announced. The deceased was presumably killed in a tram accident. Up to the night of his death, he, with his clever daughter, was a feature at the National. He was one of the founders of the A. V. A., and enjoyed a wide measure of popularity. He was only 33 years of age.

Harry C. Coburn, manager of the National, tendered his resignation this week. He will take over the organizing of the Pathe Freres Sydney office. Coburn will be greatly missed by the profession.

Barnes and West leave for China early next year.

Marta Golden, a piano act of distinction from America, opens on the Brennan-Fuller time this day.

Mr. C., the raconteur, and Maude Courtenay, the American singing girl, leave for West Australia today, enroute for England. They have been very successful throughout Australia, where they have been playing for twelve months.

The Keltons, an American musical act, is making a big hit at the Tivoli.

Nella Webb is in her eleventh week at the Tivoli, this being a record for an imported act. Hugh D. McIntosh declares Nella to be the best ever.

Taylor and Arnold, a rathskeller duo, sail for New Zealand next month with a Rickards show. The boys have been very successful here.

Madame Margo, an English miss who has a magical act, has designs on America, and will probably leave for your side early in 1913.

FIRST AMERICAN APPEARANCE AFTER A TRIUMPH TOUR OF EUROPE

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The man with the tables and chairs who possesses a supernatural sense of balance.

By all means see this sensational feature.

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Let people know where you are and where mail may be addressed direct

Hugo Bros.' American Minstrels got something of a setback in South Australia recently. They were to have opened in Port Pirie, and, although suitable accommodation had been secured in advance, the landlords went back on the agreement, and kept the colored performers out. This raised a great outcry, and the result was that the minstrel men were treated well at the finish. The show is going fine, the feature act being the Era Quartet.

Joe St. Clair, late manager for Brennan, has taken over the Shaftesbury theatre, Perth, playing vaudeville and pictures. Business good.

The Great McEwen, under the personal direction of John E. Donnellan, is touring the Victorian towns to excellent receipts.

Great interest is being centred in the opening of the Bud Atkinson Circus and Wild West next Monday afternoon. The billing matter is the finest in the city. Connected with the show are H. S. Rowe, in advance; Murray A. Pennock, and L. G. Chapman, with Len Berg as master of construction. The location is Moore Park, about a mile out of the city. Providing the show opens well it should collect money. Feature acts are plentiful and the wild west attractions are good.

Edwin R. Lang, the American manager and agent, is located in a fine suite of offices here. He is trying to work up a vaudeville agency but is receiving very little encouragement from the big managers. Lang, however, is here to stay, and is receiving some encouragement from the small time managers, with whom he is doing a little business.

ALLEN TOWN, PA.

ORPHEUM (Geo. Carr, mgr.; agent, U. B. O.; rehearsal 10).—Lasky's "A Night on a House Boat," very good; Lee & Perrin, good; E. J. Baisden, good; Cotter & Boulden, fine; June Mills, good.

LYRIC (N. E. Worman, mgr.).—6, "Girls from Reno"; 10, "Girl of My Dreams"; 11, "Excuse Me." WM. A. EYERS.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. and Thurs. 3).—4-6, Rogers' Aerial Dogs, great; Miller & Cleveland, scored; Mr. & Mrs. Dowling, good; Allegro, pleased; "A Cabaret Revue," big hit. 9-11, "The Honeymoon Trail." MELTON.

BLOOMINGTON, ILL.

MAJESTIC (Thielen Circuit; A. G. Schade, mgr.).—30-1, The Rondous Trio, cyclists; Billy Link & Robinson, hit; Col. John A. Pattee and his old soldier addlers, fine; Joe Kettler & Co., good; Belle Hathway and her monkey, good; 2-4, John Miller, gymnast; Irwin & Heros, pleased; Allison & Allison, good; Lucas & Fields, hit; Don Carlos, marionettes, feature.

CHATEAUX O. H. (C. A. Takacs, mgr.).—30, "Officer 666," drew big; 31, "The Gamblers," good house; 1, "The Third Degree." WAG.

BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Oils Skinner in "Kismet," proved the most pretentious offering here of the season. 13, "Rebecca of Sunnybrook Farm."

TECK (John R. O'Shel, mgr.; Shuberts).—Robert Mantell portrayed "Hamlet," won the heart of a fashionable audience; 13, Gaby Deslys and 16, "Master of the House."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Cooper & Robinson, shared first honors with Lambert, the master musician; the Original Four Texas Tommy Dancers, Laswell & Rowland, Cole & Dalahy, excellent opener; the Helm Children, pleased; James F. Dolan & Ida Lennharr, in "Some Mind Reader," many laughs; Victor Moore, Emma Littlefield & Co. amused; Those Four Entertainers, endorsed; Jungman Family, agile.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Great Divide" scores a hit; 13, "The Confession."

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—"Queens of Paris," Harry K. Morton, formerly Buffalo newsboy, was cause of a large audience.

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"Cherry Blossoms," cleverly acted.

FAMILY (A. R. Sherry, mgr.; Loew; rehearsal Mon. 10).—Lyons, juggler, clever; West & Benton, neat; Howard Truesdale & Co., in "Aunt Louise," good; Alva McGill, pleased; Lemaire & Litt, scored; Musical Mack, a novelty.

ACADEMY (Henry M. Marcus, mgr.; Loew; rehearsal Monday 10).—Great Samayoa, applause; Marie Dreams, female baritone, a surprise; Eldon & Clifton, in "The Night-mare," well received; Billy Evans, enjoyable; Rudophy & Dares Co., in feats of strength, marvelous; Bombay Deerfoot, exceptional; Bijou Russell, went well; 3 Georgia Campers; Delaphone, versatile; Segura & Segura, fair.

The Shea Amusement Co. bought the property on the corner of Pearl and Huron and will erect a theatre for the Columbia Circuit, to take the place of the Garden. Rapid progress is being made with the new Hippodrome on the Keith site. It will seat 3,500 and be a ten, twenty and thirty-cent house. THAYER.

BURLINGTON, IA.

GARRICK (Geo. W. Mercer, mgr.).—Week of Jan. 6, first half: Chester Johnstone; Bonita, assisted by Jack Crippen; Weston & Young; Five Armanis. Last Half: Prof. Roberts; Emilie Spaul; Johnny & Mable Fogarty; Don Carlos' Marionettes.

GRAND O. H. (Ralph Holmes, mgr.).—"The Million," 3, play well received by good house; "Brewster's Millions," 4, to two good houses; Whittaker Stock Co., week of 5, excellent stock opened to two fair houses; Marshall Farnum in "Littlest Rebel," 10; "Girl & Tramp," 12; "Louisiana Lou," with Alex. Carr & Sophie Tucker, 13; How's Pictures, 17; Madame X, 18; "Morning After," 19; Fritz Scheff, in "The Love Wagon," 20; "Shepherd of the Hills," 25.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—6-8, Willard's Temple of Music, fine; Bolton & Everdeau, neat; Col. Sam Holdsworth, scored; Thurber & Thurber, won; Wilson & Thurston, pleased.

TEMPLE (Fred W. Falkner, mgr.).—"The City." DANIEL P. McCONNELL.

CANTON, OHIO.

ORPHEUM (O. G. Murray, mgr.; agent, Gus Sun; rehearsal 10).—Week Jan. 6, Preston, clown acrobat, very good; Cain & Odum, hit; Coleman's school act, fair; Sam Hood, good; 8 Melody Kings, one of the best musical acts heard here in some time. Capacity business opening.

GRAND O. H. (Fieber & Shea).—Pictures; fair business.

LYCEUM (Abrams & Bender, mgrs.).—Opens Jan. 13; Family time; agent, U. B. O.; opening program: Frank Hartley, Bernard & Scarth; Carl Stutzer; Harry B. Lester and Edwards' Circus.

AUDITORIUM.—Boddier & Secrist's Circus, week 13. JOE MASSLICH.

CLEVELAND, OHIO.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—James Tooney & Antoinette Norman, excellent; Ray Dooley and The Metropolitan Minstrels, well received; Walter S. Dickinson, "Rube" character creation, won favor; Agnes Scott & Henry Keane, "Drifting," pleased; Jones & Sylvester, "The Two Drummers," lively comedy; Bert Leslie, "Hogan the Painter," features; Beale Wynn, headliner, but her songs are very dry; John Conroy & Diving Models, novelty poses and diving.

GRAND (J. H. Michels, gen. mgr.; rehearsal Mon. & Thurs. 10).—Delmore & Onida, clever; Mack & Burgess, fast stoppers; Thomas & Payne, colored entertainers; Holland Youngster, songs pleased; Beau & Hamilton, jumpers; Holland & McVey; Tyler-St. Clair Trio.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—Capt. Picard's Performing Seals, headliner; Harr Crandall & Co., "Fun & Grocery," hit; Jim Dalton, good line; Tom & Kitty Allen; "Three Dancing Mares"; others billed are Moralis Bros.; "Brownie" Marshall; May, Marie & Marion. COLONIAL (R. H. McLaughlin, mgr.; Shubert).—"Little Boy Blue."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—"The Rose Maid."

PROSPECT (Geo. Todd, mgr.).—Boulab

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EMPIRE (E. A. McCardel, mgr.).—"The
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Tour.
STAR (Drew & Campbell, mgrs.).—"The
Monte Carlo Girls" Harry Welsh, Zella Clay-
ton & Belle Travers.
CLEVELAND.—Stock.
DUCHESS.—Motion pictures. A big ad-
vance sale for Vaughan Glaser Stock Co.
which will commence an indefinite engage-
ment Jan. 13.
ALHAMBRA (J. H. Michels, mgr.).—"The
Stonewall Jackson Trio and DeBout and pic-
tures."
WALTER D. HOLCOMB.

DALLAS, TEXAS.

MAJESTIC (O. F. Gould, mgr.; Inter.;
Monday, 10).—Bill Dooley, fair; Barrows,
Lancaster Co., excellent; O'Connor Sisters,
pleased; Toots Paka, hit; Swor & Mack,
scored heavily; Four Vania, very good.

Foster Ball (Ball & West), a brother to
Earnest R. Ball, married Saturday night
Miss Doris Wasserman, of this city, but who
used to be his partner, the team being known
as Foster Ball and Baby Doris.
GEO. B. WALKER.

DENVER, COLO.

ORPHEUM (Martin Beck, gen. mgr.; di-
rect);—23. Rube Marquard & Blossom
Seely, held interest; McConnell & Simpson,
excellent; Goldsmith & Hoppe, good; Nat
Nassar & Co., big hit; Three Bremens, fine;
Mayer Addis, passed; David Kidd, pleased.
EMPEROR (Geo. A. Boyer, mgr.; 5-C).
—Low Fields, "Fun in a Barber Shop" head-
line, went big; Leonard & Whitney in "Duffy's
Rise," good; Falls & Falls, entertained; Gil-
more Corbin, fine; Pritzkow & Blanchard,
fair; Glen Ellison, pleased.
PANTAGES (J. J. Cluxton, mgr.; direct).
—Whitney's Operatic Dolls, novel feature;
Charles & Madeline Dunbar, laughing hit;
Three Keiser Sisters, good; Ota Thayer &
Co., passed; Train & Campbell, fair.
BROADWAY (P. McCourt, mgr.).—"The
Little Rebel."
TABOR GRAND.—Mutt & Jeff.

Business is generally good, New Year's
Eve saw capacity business in all houses.

There are now very few 5 cent movies on
Curtis street, the Iris being the only big
one to continue at that scale.
HARRISON E. HALLAM.

ERIE, PA.

MAJESTIC (J. L. Gleason, mgr.).—4. The
Country Boy; 13. Little Boy Blue.
COLONIAL (A. P. Weschler, mgr.; A. V.
O'Brien, asst. mgr.; Gus Sun & U. E. O.;
rehearsal, Mon. 10).—Kipp & Kippy, enter-
tained; Fields & Hanson, well liked; Augus-
tus Neville & Co., clever; Mott & Maxfield,
big; Lyrica, good; The Four Rianos, feature.
PARK.—The Devil. M. H. MIZENER.

EVANSVILLE, IND.

NEW GRAND (Wm. McGowan, mgr.).—
Jan. 2-4. Jane Courthouse & Co. in "Lucky

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sical, good; Arnaut Bros., acrobats; Chas.
Kenna, comedian; Lohse & Sterling, gym-
nast; excellent houses. Jan. 5-10, Les Sil-
vas; Carl Bauwents; Holden & Herron; 3
Weston Sisters; Goyt Trio; La Graciosa.

WELLS BILLOU (Chas. Swerton, mgr.).—
5. "Little Millionaire"; 7. "Officer 666"; 8.
"The Pink Lady"; 11-13. "Heart Breakers";
15. "Winning Widow"; 24. "Modern Eve".

ORPHEUM (Chas. Swerton, mgr.).—Holt-
man & Porter; Kersands & Wade; Baby
Rose; Marie Smith; Roy Porter; Scott &
Lowery and pictures.

NEW MAJESTIC (Chas. Swerton, mgr.).—
Jan. 4-6, Vera De Terr. Stock in "The Man
and the Brute"; 8. "Thorns and Orange
Blossoms".

PRINCESS.—Kinemacolor pictures.
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FALL RIVER, MASS.

SAVOY (L. M. Boas, mgr.).—Malley-Deal-
son Stock Co. in "A Woman's Way," big
business.

ACADEMY OF MUSIC (L. M. Boas, mgr.;
agent, Loew; rehearsal Mon. 10).—6-8, Lowe
& Edwards, good; George Darling, very good;
Knight Bros. & Sawtelle, good; "Trapping
Santa Claus," sketch, very good. 9-11, Joe
Mole & Bro.; Richard Milloy & Co.; Gertie
Van Dyke; Melnotte Twins.

BIJOU (L. H. Goodhue, mgr.; agent, Guil-
ley; rehearsal Mon. 10).—4-8, Miss Norman-
die, a hit; Levina, very good; International
Opera Co., excellent; Goodhue, Lutteringer
Stock Co., all week, very good. 9-11, Arno
Comedy Trio; Rolland & Co.; Miss Wood-
ward.

PURITAN (L. M. Boas, mgr.; agent, Loew;
rehearsal Mon. 10).—6-8, Jergo & Hamilton,
very good; Darkins' Animals, good. 9-11,
Ralph Connors; to fill.

EDW. F. RAFFERTY.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; Bert
Levy).—23. "Number 44," thrilled; Kinsley &
Roberts, amusing; Burrow Sisters, went well;
Harris & Clark, clever; Myrl Sisters, har-
monious; last half, Riles & Zella, specta-
cular; Blondie Robinson, worked hard; Henri
French, amusing; Three Musical Millers,
melodious; Blaisdell & Webster, in "A Busy
Day in the Booking Office," good. Business
exceptional.

BARTON O. H. (Robert G. Barton, mgr.;
Curt).—"The Confession"; 3-4. "Big Ben."
IWATA O. H. (H. Iwata, mgr.).—19-22.
Imperial Japanese Opera Troupe, to good
business.

TEALS (F. Wolf, mgr.).—Ed Armstrong's
Follies Co. in burlesque, indef. Business
good.

Alice Mace, of Armstrong's Follies Co.
was fined \$20 in police court last week. The
cause was an encounter with her landlady,
in which she came off victorious.

A two year old case against C. W. Fin-
ney, "legal adjuster" of Ringling Bros. show,
was dismissed from court at the last session.
Col. Finney was accused of offering a bribe
of fifty paces, instead of the usual license.

W. Roy Garman has taken the manage-
ment of the Madera Opera House. Mr. Gar-
man has been sporting editor of the Fresno
Republican for five years, and leaves a host
of friends in the city.

The Local I. A. T. S. E. has taken an ap-
peal to the central body over a decision made

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by the local labor council. The home rule clause is in dispute.

The First Annual Banquet of Fresno Local No. 158, I. A. T. S. E., was held on the stage of Teal's theatre after the show December 30. The new officers were installed, after which the evening was given over to folly and frolic. The new officers are as follows: Emil Knoblah, pres.; Walter Ferguson, vice pres.; Geo. Churcher, secy.; William Beck, bus. agt. stage hands; and Basil Knoblah, bus. agt. operators. The executive board comprises: Geo. Churcher, Emil Knoblah, Wm. Beck, Clive Beck, and Bert Cardwell. J. F. MOLL.

HAMILTON, O.

SMITH'S (Tom A. Smith, mgr.)—1. "The Divorce Question," excellent, capacity; 2. "The Smart Set," lively, well attended; 5. "McFadden's Flats," good; usual Sunday business; 6. "The Spring Maid," pleased big house.

GRAND (J. E. McCarthy, mgr.; Gus Sun; rehearsals, Sun. & Thurs. 11.30).—5-8, Lads & Lassies, Gotham Trio, Mabello & De Vero, Salisbury & Burnett, Francis Woods; 9-11, The Colbys and four other acts. Business good.

The Grand has installed a four piece orchestra as a permanent feature. QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—O'Neill Trio, applauded; Darrel & Conway, pleased; "Honor Among Thieves," fairly; Ingels & Reading, laughs; Henry Clive's "Spirit Paintings," mystifying; Hawthorne & Burt, fair; Four Regals, excellent; capacity business.

MAJESTIC (N. C. Myrick, local rep.; Reis Circuit Co.)—1. "Rejuvenation of Aunt Mary," fair houses; 4. "Get Rich Quick Wallington," fair houses; 6. "Lion and the House," fair business; 7. Hyams & McIntyre, in "Girl of My Dreams," good house; 8. Al G. Field's Minstrels; 9. "Excuse Me"; 11. "Bunty Pulls the Strings." J. P. J.

HARTFORD, CONN.

POLI'S (W. D. Ascough, mgr.; U. B. O.; rehearsal, Mon. 10).—Bell Family, good; Madden & Fitzpatrick, fine; Doc O'Neil, went big; Apollo Trio, liked; Moffett & Clare Trio, very good; Georgetown, pleasing; Devine & Williams, laughs.

HARTFORD (Fred P. Dean, mgr.; James Clancy, rehearsal, Mon. & Thurs. at 11).—5-8, Stepp, Alman & King, hit; Three Musketeers, went well; Hemley Kids, versatile; Hall & Clark, clever; Madelyn S. home, opened; 9-11, Slayton's All Arabs, Barnes & Robinson, Florence Horst & Co., Ruth Becker, Chester Kingston.

PARSONS (H. C. Parsons, mgr.)—Harry Lauder road show; two performances, big

business; 10-11, Richard Carle & Hattie Williams, in "The Girl from Montmartre."

HOOPESTON, ILL.

McFERRIN O. H. (Wm. McFerren, mgr.; books ind.)—6. "The Thief."
VIRGINIAN (Max M. Nathan, mgr.; W. V. M. A.)—2-4, Fred Dale; 6-8, Zano, magician, and Lucille Tilton. RIGGS.

JACKSONVILLE, FLA.

DUVAL (J. B. Deicher, mgr.)—Frederick Ward, 6-7, in descriptive recital of Shakespearean plays, good business; Margaret Illington, supported by Robert Teber, 8, in "Kindling."

ORPHEUM (Chas. A. Leach, mgr.)—Gretchen Knorr in popular songs, scored heavily; Musical Conservatory Co.; Candor Bros.; Howard & Delores, and McNamee concluded good bill. JNO. L. ERNEST.

LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal, Mon. 6).—30, Hart's "Mein Liebchen," excellent; Nellie Nichols, solid hit; Herbert's Dogs, good closer; Blanche McHaffey, fair; Les Marco Belli, clever; Howard, first class; Frank Morrell, always good. Attendance, very good. LEE LOGAN.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; U. B. O.; rehearsal, Mon. & Thurs. 10).—4-8, Lester Trio, laughable; Ray Myers, fair; Ronair & Ward, big hit; La Jolle Deodima, featured; 9-11, Conrad & Reed, Dorothy Curtis, Dean & Price.

ACADEMY (Charles E. Keanich, mgr.; K. & E.)—6, Paul Gilmore in "The Havoc"; 8. "The Three Twins"; 10. "The Fortune Hunters"; 11. Henrietta Crossman in "The Real Thing." TREVELYAN BABER.

MACON, GA.

GRAND (Jake Wells, mgr.)—30, Over Night in Boston, to packed houses.

PALACE (J. B. Melton, mgr.)—Billy Beard, great.
MAJESTIC (J. B. Melton, mgr.)—Charles Brewer, musical comedian, good.
LYRIC (H. P. Diggs, mgr.)—Ed. Mack & Billy Meade, good. ANDREW ORR.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; Church-K. & E.)—30, Henry Miller, "The Rainbow," capacity; 6, Gracey Stock Co., headed by May Melvin and Cameron Clemens.

MOBILE, ALA.

MOBILE (J. Tannebaum, mgr.; K. & E.)—7-8, Eiks' Minstrels (local talent benefit B. F. O. E. No. 108, staged by Miller & Draper); 10, Adelaide Thurston, "The Love Affair."

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UNDER CANVAS.—Great Southern Carnival Co. Storm Thursday night blew down all tops of the carnival company. Everything working Friday. B. J. WILLIAMS.

MONTREAL.
HIS MAJESTY'S (H. Q. Brooks, mgr.).—The Montreal Opera Co.
PRINCESS (H. C. Judge, mgr.; Shuberts).—"Ready Money."
ROYAL (O. McBrien, mgr.).—Broadway Gaiety Girls.
ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"And They Lived Happy Ever After." Wirth, Emily Lyons, Yocco; Quinlan & Richards; Earl & Curtis; Klutzing's Animals; Marie Fenton; The Glocks. GAYETY (J. F. Arnold, mgr.; Eastern Wheel).—Billy Watson's "Girls from Happy-land." SHANNON.

MUNCIE, IND.
STAR (Ray Andrews, mgr.; agent, Gus Sun).—rehearsal Monday 10.30.—Robinson & Warner, comedy sketch, pleased; The Great Warrille, sensational athletic feats, very clever; Harry Randall, comedian, went big; The 5 Musical Girls, hit. GEO. FIFER.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; agent U. B. O.; rehearsal Mon. 9).—"De Armo," clever juggler; Charley Brown & May Newman, classy duo; Karl Emmy's Pets, well trained; Duryea Bensel, good; Una Clayton & Players, in "A Child Shall Lead Them," pleased; Olive Briscoe, scored; Bob & May Kemp, laughs; Little Lord Robert, immense; The Peers, clever; "Alfredo," hit.
LYRIC (Proctor's)—Sam J. Curtis & Co., amusing; Howard & Walsh, comical black-face; Dan & Jessie Hlatt, good musicians; Aubrey & Flower, nicely; Con & Con, equilibristically; James Stanley & Co. in "Bixby's Baby," a hit.

WASHINGTON (O. R. Neu, mgr.; Fox).—Emily Dodd & Co. in "The Awakening of Lucille," headlined nicely; Sawyer & Tanner, in cartoons, clever; Carson Bros., comedy acrobats, funny; De Van Sisters, hit; Rockwell & Hood, comedy workers; Maurice Wood, scored in character songs; Watson & Lawrence, big.
ODEON (Charles Burtis, mgr.; U. B. O.).—The Glendale Troupe of gymnasts, novelty; Maude Scott & Co., "A Newspaper Ad," good circulation; "El Gardo," novelty; Miller & Vincent, musical comedy stars; Belle Williams, hit; Grace Anderson, charmed.

ORPHEUM (M. S. Schlesinger, mgr.).—"The Gambler," doing very well.
JACOBS (George Jacobs, mgr.).—"The Great White Diamond," opened big.
SIUBERT (Lee Ottelengul, mgr.).—"Hindie Wakes," drawing card.
NEWARK (George Robbins, mgr.).—Dark, owing to illness of John Mason, who was to have opened in "The Attack."

HIPPOTRONE (Harry Cort, mgr.).—Margaret Bolander, in operatic selections, big hit in conjunction with special "Parafal" moving pictures.
COURT (Henry Robrecht, mgr.).—May Yohe and "pop" vaudeville to fine business.
NEW ARCADE (Henry Robrecht, mgr.).—The old "Arcade," remodeled and enlarged; renewed to big crowds by Henry Robrecht.

GAYETY (Leon Evans, mgr.).—"The Love-Makers."
MINER'S (Frank Abbott, mgr.).—"Queens of the Follies Bergere." JOE O'BRYAN.

NEW HAVEN, CONN.
POLI'S (S. Z. Poll, prop.; O. C. Edwards, mgr.; agent, U. B. O.).—Cavana Duo, good; Ward & Weber, very clever; Jack Kennedy & Co., fair; Fulgura, good; Farber Girls, very good; Linden Beckwith, riot; Royal Lunatic Bakers, very good; Rolfe's "Arcadia," very good; Van & Schenck, good; This Is Poli's Mardi Gras week. E. J. TODD.

OMAHA.
ORPHEUM (Wm. P. Burne, mgr.; rehearsal, Sun. 10).—29. Altken-Whitman Trio, good; Mary Elizabeth, entertained; Franklin Ardell & Co., big laughs; Melville & Higgins, usual hit; Frederick Hawley & Co., good; Nat M. Willis, headlined; Gaultier's Toy Shop, pretty.
HIPPOTRONE (E. L. Johnson, mgr.; T. B. O.; rehearsal, Sun. 10).—29. Arthur Brown-ling & dog opened a very good program; Aerial Sherwoods, good; Geo. Stanley, pleased; Buckley & Moore, fair; Alphonse Zelazka, headlined; Earl, Wilson & Neal, big hit. Capacity business.

GAYETY (E. L. Johnson, mgr.).—Gus Fay & "Gaiety Girls," capacity house Sunday.
KRIG (Chas. A. Franke, mgr.).—29. "Stars of Stangeland," big business.

BRANDEIS (C. W. Turner, Jr., mgr.).—1-2. "The Little Rebel"; 3-4. "Chicks of Normandy."
BOYD (Frank Phelps, mgr.).—Vaughan Glasser Stock Company in "Girls." KOPALD.

OTTAWA, ONT.
DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Valerie Bergere & Co., excellent;

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Donovan & McDonald, very good; Carl Demarest, hit; Kenny, Nobody & Platt, scream; Sampell & Reilly, fine; Borani & Nevato, laughable; Carl Green, good opener.
GRAND (T. L. Bonnell, mgr.; agent, Alois).—2-4. Jas. Johnstone, fine; Juggling Darnody good; Katherine Raymer, fair; pictures, 6-8. Billy Cross; Dorothy Dodge; Harry Layder.
CASINO (F. H. Leduc, mgr.; agents, Alois, Griffin).—2-4. Winton, applause; Martin & Doyle, fair; Wallers & Liewellyn, well liked; 6-8. Admont, pleased; Harris & Geay, good; The Francaus, applauded.
FAMILY (Ken Finley, mgr.).—"A Race for a Fortune"; "Romeo and Juliet."
MAJESTIC.—"The Shaugraun." "CLINE"

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—6-8. John Le Clair, good; Schriener & Richards, good; Frank Nolan, funny; Fannie Hatfield & Co., comedy; 9-11. Mlle. Rialta & Co., Bobby Stone; Barbara & Lynn; Fannie Hatfield & Co.; capacity business.
LYCEUM (E. J. Wilbur, mgr.).—"Between Showers."
OPERA HOUSE (Zabrickle & Reid, mgrs.).—Stock.

NOTE—Mike Donlin, the famous ball player, is appearing at the Lyceum theatre this week with Charles Grapewin and Anna Chance in "Between Showers," a musical farce. DAVID W. LEURE.

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; U. B. O.).—2-4. A College Proposition, good; Brown-ling & Lewis, good; Edna Krentz & Girls, scored; 8. Between Showers, very good, played to capacity; 6-8. Mother Goose, excellent; Harry Harvey, scream; Ostrafro, very good capacity.
BIJOU (E. A. Kovacs, leasee and mgr.).—Kovacs Stock Co. M. A. BRAM.

PLAQUEMINE, LA.
HOPE (J. H. Llonel Delacroix, mgr.).—45 Minutes from Broadway, fair; business fair.
GOLDEN RULE (Rouke & Delanoix, mgrs.).—Goldie & Linn, Gilbert & Graham, drawing well. H. A. E.

PORTLAND, ME.
PORTLAND (I. P. Moosher, mgr.; agent, U. B. O.; rehearsal Monday 10.30).—Kalma & Co., clever; Lockett & Shears, hit; Hilda Collins & Co.; excellent; Chas. Bartholomew, fine; Five Melody Maids, excellent feature.

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PHILADELPHIA.

GREELEY'S (James W. Greeley, mgr.; agt., Church; rehearsal Mon. & Thurs. 10.30) Pierce & Rosslin, hit; 6-8. Babe Smith, excellent; Ed & Jack Smith, good; 9-11. La SCENIC (Westbrook) (Guy P. Woodman, Nollis; George Welshman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1).—6-8. Morris & Clark, hit; 9-11. Cleary & Tracy.
JEFFERSON (Julius Cahn, mgr.).—6-8. Harrington Reynolds in "The Angelus." 9. Harry Lauder; 10. Nell O'Brien Minstrels; 13. Pollard Opera Co.; 20. John Drew; week of 21. Jefferson Theatre Stock Co., presents Adelaide Keim in "The Balalet Way." H. C. A.

PROVIDENCE, R. I.
BULLOCK (P. L. Burke, mgr.; agent, U. B. O.).—Five Ginger Kids, very good; Lew Fitzgiblin, excellent; The Cardowinle Sisters, good; The Kalo Bros., fine.
UNION (C. Allen, mgr.; Quigley).—The Great Barnet, very good; The Woodland Four, good; Newell & Most, good; Tollman, excellent.

KEITH'S (C. Lovenberg, mgr.; agent, U. B. O.).—"More Shined Against than Usual"; Maude Muller & Ed Stanley; Maxims Models; Mlle. La Tosta; Roehm's Athletic Girls; Raymond & Caverly; Pealsie & Goldie; Jed & Ethel Dooley.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.
OPERA HOUSE (F. W. Wendelsafer, mgr.; Shubert).—"The Man with Three Wives."

COLONIAL (C. Burke, mgr.; K. & E.).—"The Old Homestead."
EMPIRE (Max Braunig, mgr.).—"Hazel Kirke." C. E. HALE

READING, PA.
ORPHEUM (William Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Juggling Barretts, good; Willis Tains, liked; Schrade & Mulvey, laughs; Foster & L., very good; La Toy Bros., excellent.
HIPPOTRONE (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—2 Elliotts, very good; Rabie Troy & Dog, fair; The Cottas, very good; Lillian Barrett, fair; Barr & Dale, excellent; Theo & Her Dandies, "The Balloon Girl" big. G. R. H.

RICHMOND, VA.
ACADEMY (Chas. Baker, mgr.).—6-7. "The Merry Widow"; 9-10. "Howe's Pictures."

BIJOU (Harry McNiven, mgr.).—Norman Hackett in "Satan Sanderson," hit.
COLONIAL (E. P. Lyons, mgr.; agent, U. B. O.).—"The Georgia Trio, funny; The Booth Trio, good; J. K. Murray & Clara Lane, hit; Blanche Colvin, excellent; Lacey Sampson & Mabel Douglas, comedy hit.

EMPIRE (Blair Meanley, mgr.; agent, U. B. O.).—Max Bloom in "The Sunny Side of Broadway"; good show, packed houses.
LUBIN (D. L. Toney, mgr.; agent, Norman Jefferies; Nadia Sisters, good; Young & Walby, funny; Audrey, hit; "Violetta" Vision D'Art, feature. GERSON W. HELD.

ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.; rehearsal Mon. and Thurs. 11).—30-1. Chas. Bartholomew, excellent; Eydie Collins & Co., good; 3-4. Coffman & Carroll, good; Mms. Leisha's Lions, good; 6-8. Mailey & Wood, excellent; Mms. Leisha's Lions; 9-11. Maud Polley; Dennis Bros. "Freckles," with the original New York cast, plays at Rockland Theatre, Friday, Jan. 10. A. C. J.

SALT LAKE CITY.
ORPHEUM.—29. "California," went big; James J. Morton, immense; George Felix, hit; Nonette, scored; Delmar & Delmar, liked; Meredith, pleased; DeWitt Young & Sister, good. Every show 8. R. O.
EMPIRE (Chester Sutton, mgr.; 8-C.).—1. Paul Spadoni, excellent; 3. Spa Bros. and Collier & DeWald, pleased; Van & Carrie Avery, hit of bill; The Hirschhorns, good; George Garden, good. Good business. 6.00, paid admissions Xmas day.
SALT LAKE.—30-1. "The Red Rose," good business; 2-1. "Broadway Jones," good advance sale.

COLONIAL.—29. William J. Kelly & Co. in "The Lottery Man," good show, fine houses.
GARRICK.—29. Allen Curtis Follies Co. in "The Follies of 1912." Good show. Excellent business. OWEN.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—30-6. Pollard Australian Juvenile Opera Co., business good; 9-11. Nellie Gill Stock Co.; NICKEL (W. H. Golding, mgr.; U. B. O.).—30-4. Francis & DeMarr, Signor Mario Manetta, pictures.
LYRIC (Steve Hurley, mgr.).—30-4. Nashville Students, pleased; 2-4. Coe & Boyd, scored; pictures. L. H. CORTRIGHT.

SAVANNAH, GA.
NEW SAVANNAH (William B. Seaskind, mgr.; K. & E.).—Henrietta Croaman in "The Real Thing," 2, excellent show to good attendance; Black Patti's Troubadours, 6; Margaret Hiltong in "Klonding"; 7. "Little Miss Brown," 8.

BIJOU (Corbin Shield, mgr.; agent, U. B. O.; rehearsal Mon. 11).—Vaudeville is being resumed at this house for one week only, owing to failure of one Tabloid company booked here; attendance capacity with the following bill; Isabel Grey & Co., well merited applause; Earl Bergers, excellent; Murray, Love & Andrae, big hit; Blockson & Burns, hit; Austin & Tapa.

POLLY (Mose Eberstein, mgr.).—"Dayton," hit; attendance big.
PRINCESS (Gelger & Stebbins, mgrs.).—The Charles Brower Musical Comedy Co. to excellent crowds for second week.

LIBERTY (Mabel Paige Amusement Co., leasee).—The Mabel Paige Stock Co. in repertoire, to excellent attendance; Indef. REX.

SCHENECTADY, N. Y.
PROCTOR'S (Chas. Goulding, mgr.; U. B. O. & K. & E.; rehearsal Mon. & Thurs. 10.30).—2-4. Al Cameron & Co. in "The Last of the Regiment," a hit; Frances Stevens & Co.; laughs; The Boldens, genuine entertainment; Jack Lyle, pleased; Leo & Mack, good; excellent business; 6-8. a record attendance, with 8. R. O. at every show; Harry Tate's "Motoring," a decided hit; Sadie McDonald & Co., passed; Sweeney & Rooney, fair; King, Collins & Clifton Sisters, pleased; The Cycling Zanoras, fair.
MOHAWK (Ackerman J. Gill, Gotham Producing Co.).—"The Dawn of a Tomorrow," with Leonora Ulrich as "Glad," an excellent production.

VAN CURLER (Chas. McDonald, mgr.; Shubert).—2. "Ready Money"; 4. Nell O'Brien's Minstrels; 6. "Top O' th' Mornin'" with Gertrude Quinlan and Tim Murphy. Audience filled about half the house; 8. Frances Starr, in "The Case of Becky"; 18. Walter Damrosch and his Orchestra; 17. Mlle. Gaby Deslys, in "The Whirl of Society," with Al Jolson. "HOWY."

SPRINGFIELD, MASS.
POLI'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Graham Moffatt's Players, took well; Homer Lind & Co., pleased; Diero, good; Leo Corlino, hit; Max Circus, good; Donohue & Stewart, laugh producers; The Ramadoll Trio, nice dancers, big business.
GILMORE (Grace Damon, actress mgr.).—Midnight Mafdens, 6-8. lively show, good houses.
COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—Springfield Symphony Orchestra, 15; Nell O'Brien's Minstrels, 16. "Old Home-

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SOME BOY

Introduced by LILLIAN LORRAINE

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Introduced by ELIZABETH MURRAY

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Waltzes

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Vocal and Inst.

Druid's Prayer

Vocal and Inst.

Valse Septembre

Vocal and Inst.

Laughing Love

Vocal and Inst.

Parade of Tin Soldiers

Inst.

Marietta

Inst. Sumurun

AND SCORES OF OTHERS

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THE SPRING MAID

THE SPRING MAID

THE SIREN

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stead," 17-18; French Dramatic Co., 19; "Don't Lie to Your Wife," 21. G. F.

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 12.30).—6-8, We-Chok-Be, fair; Jackson & Margaret hit; McDowell & Evenson, good; Alf Holt, good; 9-12, Mme. Helen Hardy; Emma Sharrock & Co.; Milton & Dolly Nobles; Roland Carter & Co.; Gormely & Caffery; business very good. ("Little Miss Fix-It," with Ella Galvin, scored wonderful hit.

MAJESTIC (Ed. Smith, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—Blanch Williams, good; Bowers & Welch, good.

AUDITORIUM (W. Miller, mgr.)—Wright Huntington Stock Co., presenting "Girls"; business fair.

OLIVER (S. W. Pickering, mgr.; agent, U. B. O.).—4, Kitty Gordon, in "The Enchantress"; capacity house; bad weather. 7-8, "The Common Law." W. H. STEIN.

SYRACUSE, N. Y.

GRAND (Charles H. Plummer, mgr.; Chas. G. Anderson, mgr.; agent, U. B. O.).—John Higgins, jumper, good; Irene Bercony, liked; Brown, Harris & Brown, many laughs; Sullivan & Bartling, pleased; Phina & Co., scored; Mile. Minni Amato, "The Apple of Paris," headliner, well received; Pat Rooney & Marion Bent, scored; Mary Barleya, Bulides Music Hall, good.

EMPIRE (Martin L. Wolf, mgr.; Frederick Gage, local mgr.).—9-11, "Rebecca of Sunnybrook Farm"; 12-15, "The Littlest Rebel."

WIETING (John L. Kerr, mgr.; Francis Martin, local mgr.).—9, Misha Eiman; 12-15, "The Master of the House."
BASTABLE (Stephen Bastable, mgr.).—9-11, "Don't Lie to Your Wife"; 12-15, Ben Welch; 16-18, "The Rosary."

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Leshe & Stearling, great; Jackson & Margaret, good; Allen & Lawrence, fair; Gardner & Revere, hit; Berg Bros., good; E. J. Moore, fair; Dean & Stevens, fair; Ford & Hyde, ordinary; Eddie Gray, hit; Mother Goose Girls, fair; business good.
GRAND (T. W. Baryhdt, Jr., mgr.; K. & E.).—4, Aborn Opera Co.; 7, "A Little Millinaire, 8, "Spring Maid"; 9-10, dark; 11, "Sweetest Girl in Paris"; 12, "The Thiel." McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Jesse L. Laskey's "The Little Parisienne," a success; Juliet, clever; Eva Taylor & Co., good; Bert Fitzgibbons, pleased; Frank Hartley, a hit; Kitamura Japs, sensational; D'Arcy & Williams, scored.

MAJESTIC (Peter F. Grimm, mgr.).—Anvil Trio; Ed B. & Rolla White; Foster, Lamont & Foster.

STRAND (E. W. Well, mgr.).—F. S. Waxson, Louise Fallon.

PRINCES (O. B. Sheppard, mgr.).—"Man and Superman."
ROYAL ALEXANDRA (L. Salmon, mgr.).

—Gaby Deslys and the "Whirl of Society." GRAND (A. J. Small, mgr.).—"The Travelling Salesman." HARTLEY.

VANCOUVER, B. C.

ORPHEUM (Geo. F. Case, mgr.; S-C).—30, Fred Karno's Comedians in The Wow Wows is the headliner this week and is a scream. Leonard & Meredith, excellent; Lola Stanton Paulish, violinist, pleased; Gilbert Losee, songs, well received; Les Adlers, gymnasts, opened with a roman ring act. Business good.

PANTAGES (Wm. Wright, mgr.; Pantages direct).—Ned Wayburn's English Penny Ballet was the feature act, and the girls won rounds of applause; Hazel Folsom, lyric soprano, good voice but a little amateurish; Rice, Bell & Baldwin, funny; Janet Loudena & Co. in A Fourth Ward Romance, good; Tom & Edith Almond, spectacular dancing novelty; Spinetti & Georgiani, won applause. Business good.

IMPERIAL (E. R. Rickitts, mgr.; K. & E. and Shubert).—27-28, The Kiss Waits played to capacity; 30, The Rainey pictures are shown. Good business.

AVENUE (Geo. B. Howard, mgr.; dramatic stock).—Del S. Lawrence Co. in Pierre of the Plains, capable company.

EMPRESS (Walter Sanford, mgr.; dramatic stock).—Walter Sanfords' Players in Tempest Tossed, nautical melodrama, well played.

PANAMA (Frank Rich, mgr.).—Frank Rich Musical Comedy Co. in Hey, Rube. Good musical comedy, well played.
NATION (Mr. Nuchols, mgr.).—The

Jack Golden Comedy Co. in The Mexican German. Jack Golden as the Mexican German was a scream.

COLUMBIA (Mr. Nuchols, mgr.; Fisher book).—First half, Stadium Trio, The Gregory's, Jones & Lewis, Ito Japanese Family; last half, Murphy's Dogs, Thomas A. Wright, Dan & Lavigne Sisters, Otis Mitchell.

GRAND (H. Lubelski, mgr.).—The H. Lubelski Co. in high class burlesque and vaudeville.

Caspard Van, treasurer, Avenue theatre, has just returned from a two day trip to Seattle.

E. R. Rickitts, manager Rickitts Amusement Company, will have his new Kinemacolor theatre open in about three months. He will have installed a \$15,000 pipe organ.

Wm. Wright, manager of Pantages, gave a Christmas dinner to the company and house staff after the show Christmas night.

S. & C's new house is rapidly nearing completion, much to the satisfaction of manager Geo. F. Case.

Local T. M. A. No. 34 gave a smoker Sunday night which was a huge success. CASPARD VAN.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal, Sun. & Thurs. 12).—29-1, Four Alberta, good; Lupke & Lupke, artistic; Dora Phillittier, pleased; 2-4, Geo. Fitzgerald, 81 Stebbins, Ruth Frances & Co.
ROYAL (R. A. McLean, mgr.; Webster; rehearsal, Mon. & Thurs. 12).—30-1, Jones & Greiner, fair; Rush's Animal Circus, good; 2-4, Fernandez May Duo, good; Herndon Sisters, good. "RANGE."

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; agent, U. B. O.).—Carson & Brown, good; The Mack-Dugan Four, extremely clever; C. Slatzer Co., clever; The Three Bohemians, musical act of merit; success. C. M. H.

WILKES-BARRE, PA.

GRAND O. H. (D. M. Cauffman, mgr.).—14, Hyams & McIntyre, in "The Girl of My Dreams"; 22, Harry Lauder.
POLIS (J. H. Docking, mgr.).—The Three Brownies, good; Hugo Lutgens, entertained; Hal Davis, Ines Macauley & Co., went well; Harvey De Vara Trio, good; Arthur Hopkins, "Dance Dream," pleased; The Avon Comedy Four, hit; Buch Bros., good; business good.
NEBBITT (J. Kabiski, mgr.).—Willard's Palace of Music, hit; Collins & Reilly, entertained; Rickert & Halter, good; Margaret Nelson & Co., pleased; Willie Smith, good; Nelson, went well; business good.

MAJESTIC (L. Ferrandini, mgr.).—Passer's Band, excellent; Saxe & Abbott, enjoyed; Mimic Four, good; Carr Trio, pleased; Woodward, good; Kennedy & Farley, went big; business good.

WINNEPEG.

ORPHEUM (Clarence L. Dean, mgr.; direct; rehearsal, Mon. 10).—30, Puss in Boots, headlined; Appale's Zoo Circus, splendid; Mr. & Mrs. Jack McGreevy, scored; Miller & Lyle, good; Clara Ballerini, very good; Ignatius Cardosh, fair.

EMPRESS (J. Rush Bronson, mgr.; S-C; rehearsal, Mon. 10).—Beale La Count, excellent; Jack Ark, very clever; A Night in the Park, badly constructed; Bud Snyder, worthy assistant; Borden & Shannon, fair.
WALKER—A Romance of the Underworld.
WINNEPEG (Stock). The Chorus Lady.

J. Ross Bronson, of the S-C house, Kansas City, replaces John M. Cooke as manager of the Empress, here, the latter having resigned to manage The Coliseum—a mammoth dance hall. HUGH.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; Felber & Shea).—Seebacks, good; Wentworth, Vesta & Teddy, fine; Grundy & Laxso, amusing; Mr. & Mrs. Frederick Voelker, excellent; Felix Adler, hit; Three Leightons, clever.

GRAND (John R. Elliott, mgr.; S. & H.).—Jan. 6-8, "A Fool There Was." C. A. LEEDY.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Jan. 13)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abalos Edward Lambs Club, N. Y.
Albini Great S-C Heidelberg Bldg., N. Y.

HARRY ADLER and ANNA ARLINE
Next Week (Jan. 13), Pol's, New Haven.
XXC28834 "A NEW IDEA."

Adler & Arline Pol's New Haven Conn.
Ahearn Troupe Winter Garden, N. Y.

BARBEE, HILL and CO.
Direction, BENJAMIN BROTHERS.

Barnes & Crawford 19 Orpheum Salt Lake City.
Barnolds Animals Variety London
Barry & Wolford Orpheum Portland Ore.
Belfords, The, Loew Circuit
Bowers Walters & Crooker Apollo Nuremberg Germany

6 BROWN BROS.
Featured this Season with the Primrose and Dockstader Minstrels.

Brown & Foster King's St. Louis, Mo.
Burke John & Mae Variety London

Cahill, Woodbury and List
Management, JOSEPH F. HARRIS

Cameron Grace Variety New York
Cartmell & Harris Freeport L. I.
Clark & Hamilton Variety New York
Clifford Beale Variety New York
Collins Jose Shuberts 1410 Bway New York

MARIETTA CRAIG

Corelli & Gillette Keith's Phila., Pa.
Cross & Josephine Grand Syracuse N. Y.

Crouch and Welch
Next Week (Jan. 13), Keith's, Boston.

D
Deale Mille care Jenle Jacobs Putnam Bldg., New York
Deely Ben & Co., Variety, New York

Jim Diamond and Brennan Sibyl
This Week (Jan. 6), Orpheum, Minneapolis.
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Putnam Bldg., New York
Donnelly Lee Friars Club New York
Brown Harris & Brown Riverside R. I.

ELINORE and WILLIAMS
Next Week (Jan. 13), Majestic, Milwaukee.
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg., N. Y.

F
Fox Harry Variety New York
Fox & Ward Empress San Francisco
Frey Twins Savoy Atlantic City N. Y.

G
Godfrey & Henderson
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Variety N. Y.
Green Burt Lambs Club New York
Green Ethel Orpheum Denver Colo.

H
Hopkins Sisters Winter Garden New York

H
HOUDINI care Day's Agency 1 Arundel St., Strand, London.
Hufford & Chain Casey Agency Putnam Bldg New York
Hunter & Ross Variety N. Y.

I
Ioleen Sisters Variety New York

J
Jarrot Jack Variety New York

K
Karrell Great Variety New York
Kaufman Reba & Ines Variety Chicago
Kenna Charles Orpheum Joliet Ill.

L
Lambs Manikins Bushwick Brooklyn.
Sandons, The, Orpheum, Montreal.
Lee Isabelle Fine Arts Theatre Chicago

M
Masco Palace Huddersfield Eng.
Maurois & Walton Variety New York
Meredith Sisters 13 Orpheum Spokane
Morse Mite Highlands New Jersey
Mozarts Fred & Eva Empress Portland Ore.

McMAHON and CHAPPELLE
Next Week (Jan. 13), Keith's, Boston.
BOOKING DIRECT.

McCarthy Myles Keith's Indianapolis Ind.
McCarthy William Green Room Club N. Y.

PAUL NEVINS and RUBY ERWOOD
Management, Max E. Hayes, United Time.

Nonette Casey Agency Putnam Bldg., N. Y.

P
Paddock & Paddock Empress Milwaukee Wis
Parry Charlotte Variety London

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Rice Elmer & Tom Variety London
Relener & Gore Chase's Washington, D. C.
Ritchie W E Ronacher's Vienna
Roehm's Athletic Girls Variety N. Y.
Rogers Will Variety Chicago

S
Savoy Lucille Empress Seattle Wash.

ZELDA SEARS and CO.
Next Week (Jan. 13), Bronx, New York.
Direction, MAX HART.

Sherman & De Forest Davenport Centre N Y
Stanton Walter The Giant Rooster care The Billboard Chicago Ill.
Stephens Leona Variety Chicago

T
Tincharde Fay care Arthur Hopkins Putnam Bldg New York

CHAS. and FANNIE VAN
Week (Jan. 20), Keith's, Boston.
(Sarah Bernhardt Show)

W
Wander Sada & George Stone care S-C Heidelberg bldg N Y

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Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Gayety St. Louis, Mo
Wynn Beale Variety New York

WILLARD
THE MAN WHO GROWS
Direction, ERNEST EDELSTEN.
Jan. 13, Hippodrome, Birmingham, Eng.

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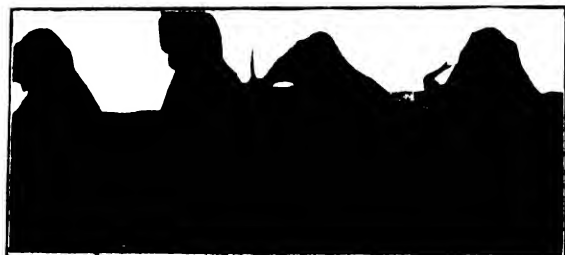
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Gay White Way Columbia New York 20 Star Brooklyn
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Mollie Williams Gayety St Louis 20 Gayety Kansas City
Monte Carlo Girls People's Cincinnati 20 Empire Chicago
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Reeves Beauty Show Westminster Providence 20 Gayety Boston
Robinson's Crusoe Girls Gayety Newark 20 Gayety Philadelphia
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Rose Sydel's 13-15 Empire Paterson 16-18 Empire Hoboken 20 Casino Philadelphia
Runaway Girls Gayety Boston 20-22 Gilmore Springfield 23-25 Empire Albany
Social Maids Garden Buffalo 20 Corinthian Rochester
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Hall Margaret M
Hardman Joe A
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Headley Dot
Holbrook Florence
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Murray Elsie
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Nazzaro Nat (C)
Nelson Mrs A E
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Palge Eddie
Play Jewel Mr
Pora Ralph
Primrose Fred

Raffing Frank (C)
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Randell Wm
Reeves Billy
Rivoli Caesar (C)
Robbins Ben & Clint (C)

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Royce Ray
Russell Fred P
Rutan's Song Birds (C)

S
Sickle Edward (C)
Simpson Cora
Simpson Bob
Smaller Ralph
Souloff A (C)
Stacey Della
Stanleys The
Stevens Leo
Stolpp Mrs H G
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Kelmer Edith
Kelso Bros
Kennedy & Vincent
King Nellie
Kingsburg & Munson

L
Lane & Kenny
Lawson & Namon
Lean Cecil
Lelgh Irene
Leonard Eddie (C)
Leslie Edward
Le Van Harry
Lichenstein Edward (C)
Linton Harry
Loder Charles A
Lippincott S
Lowrie Jeanette
Lucas Ed & Hazel
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M
Marcari & Bradford
MacBoyle Dari
McGee Jack (C)
Macomber Mr & Mrs
Mann Billy (C)
Mantel Dot
Marshall David
Marshall Selma
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May Ida
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Mella & Doris
Merrill Cora
Miller & Mack
Miller & Tempest (C)
Millar Helen H
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Morroe Jean
Morris Leslie
Morris & Schauer
Mortimer Lillian (C)

N
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Otis Ella P
Palge Eddie
Play Jewel Mr
Pora Ralph
Primrose Fred

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Raffing Frank (C)
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Souloff A (C)
Stacey Della
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Stevens Leo
Stolpp Mrs H G
Stuart W (C)
Sully & Hussey (C)
Sully & Laurson

T
Theresa Marie
Thurber Leona
Trickey Coe De
Trixido
Tucker Sophie

V
Van & Pierce (C)
Valelta (C)
Vans Denton
Valalo
Velde Trio (C)
Veness Amy
Verona Countess (C)

W
Walton Gordon
Watts Carrie (C)
Webb Helen (C)
West Lew
Whitehead Joe (C)
Wilber E D (C)
Wilbur Chick
Williams Check
Williams John W Jr (C)
Wilson Miss G
Woods B
Woods Nellie

Y
Yamakura Yuki
Yoder, Agnes (C)
Ywaxy (C)

LETTERS

Where C follows name, letter is in Chicago.

Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adams Dorothy
Allen Chas H
Allen Eloise (C)
Allen May T
Allen Searle
Allman Geo W
Ames Robert
Art Duke
Ashby Lillian
Archibald Jack
Arizona Troupe
Arizona Trio (C)

B
Backus Frederick
Baker Harry
Baldwin Guy Hines
Bandy Original (C)
Ballo Gus
Bannons & Vizard
Bannons Three (C)
Barbler Gabe
Barletts Wm
Barry Kathleen
Barry Tom
Bates Louis (C)
Bedini Jean
Bell Jessie (C)
Bell Pete
Betry Harry
Betts Billy
Blair Shirley
Bloom Harry (C)
Bloom Mrs Max
Borley Chas T
Bowers Frederick
Bowman Jas M
Boyne Hazel
Brady Ethel
Brennans Cyelling
Brown Thos R
Bruce Beale
Bruce Bettina (C)
Burke, Frank
Burman Al
Burns & Lawrence (C)
Byron Frank

C
Cameron C O'Conor (C)
Cardon Chas
Carroll Nettie
Carson Evelyn
Carson George (C)
Carter & Blufford
Cassell's Models (C)
Catto Nema (C)

D
Dale Johnnie
Daley Dorothy E
D'Armond Dorothy E
Davenport & Fuller
Davenport Flossie
Davett Jas A (C)
Dean Phillis (C)
Delevante A (C)
De Loris, Challer
Derle Helen (C)
Dillon, Bernard
Dimmick Frank C
Don & Crawford (C)
Donald John
Dorman E (C)
Dove John
Dow Al
Doyle Patsy
Drew Lowell & Esther (C)
Dupree Kate

E
Emery Edna
Fairbanks Irene
Ferarl Colonel Francis
Florence & Martyn
Foster Willard
Foster W A (C)
Fowler Kate
Fried Harry (C)

F
Fairbanks Irene
Ferarl Colonel Francis
Florence & Martyn
Foster Willard
Foster W A (C)
Fowler Kate
Fried Harry (C)

G
Gayfield Frank
Gay Daniel (C)
George Francis

H
Haggerty & Le Clair
Hale Willie
Hall Margaret M
Hardman Joe A
Harris Dixie (C)
Haviland J B
Headley Dot
Holbrook Florence
Holmes Wells & Finley (C)
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Ivling Margaret

J
James & Hockman
James Mrs Louis
Jeffrey Arthur
Jennings O'Malley
Percy (C)
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Jolly & Wild
Julius Anita (C)

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Karlton Avery B
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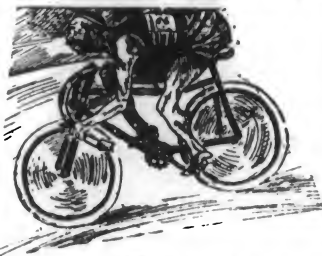
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VOL. XXIX. No. 7.

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1912

Colonial, New York.....	September 16
Orpheum, Brooklyn.....	September 23
Bushwick, Brooklyn.....	September 30
Keith's, Philadelphia.....	October 7
Bronx, New York.....	October 14
Keith's, Boston.....	October 21
Hammerstein's, New York.....	October 28
Keith's, Providence.....	November 4
Maryland, Baltimore.....	November 11
Keith's, Atlantic City.....	November 18
Alhambra, New York.....	November 25
Fifth Avenue, New York.....	December 2
Chase's, Washington.....	December 9
Colonial, New York.....	December 16
Orpheum, Brooklyn.....	December 23
Alhambra, New York.....	December 30

1913

Keith's, Syracuse.....	January 6
Poli's, Hartford.....	January 13
Poli's, Springfield.....	January 20
Poli's, Worcester.....	January 27
Poli's, New Haven.....	February 3
Temple, Detroit.....	February 10
Temple, Rochester.....	February 17
Majestic, Chicago.....	February 24
Keith's, Toledo.....	March 3
Grand Opera House, Pittsburgh.....	March 10
Keith's, Cincinnati.....	March 17
Keith's, Indianapolis.....	March 24
Keith's, Louisville.....	March 31
Grand, Atlanta, Ga.....	April 7
Keith's, Cleveland.....	April 14
Bronx, New York.....	April 21

1913

Keith's, Union Square, N. Y.....	April 28
Travel.....	May 4
Majestic, Milwaukee.....	May 11
Orpheum, Madison, Wis.....	May 18-19-20
Travel.....	May 21-22-23
Orpheum, Minneapolis.....	May 25
Orpheum, Winnipeg.....	June 1
Orpheum, Calgary.....	June 8
Travel.....	June 15
Orpheum, Spokane.....	June 22
Orpheum, Seattle.....	June 29
Orpheum, Portland, Ore.....	July 6
Travel.....	July 13
Orpheum, Frisco.....	July 20
Orpheum, Frisco.....	July 27
Orpheum, Oakland.....	August 3
Orpheum, Los Angeles.....	August 10
Orpheum, Los Angeles.....	August 17
Travel.....	August 24-25-26
Orpheum, Ogden.....	August 27-28-29
Orpheum, Salt Lake.....	August 31
Orpheum, Denver.....	September 7
Orpheum, Lincoln.....	September 14
Orpheum, Kansas City.....	September 21
Orpheum, Davenport, Iowa.....	September 28
Orpheum, Sioux City.....	October 5
Orpheum, Des Moines.....	October 12
Orpheum, Omaha.....	October 19
Orpheum, St. Paul.....	October 26
Orpheum, Duluth.....	November 2
Majestic, Chicago.....	November 9
Orpheum, St. Louis.....	November 16
Orpheum, Memphis.....	November 23
Orpheum, New Orleans.....	November 30
Travel.....	December 7

**December 14, 1913--Open on United Time for One Year Solid
in their new act, "Half and Half."**

VARIETY

Vol. XXIX. No. 7.

NEW YORK CITY, FRIDAY, JANUARY 17, 1913.

PRICE 10 CENTS

SHOWMEN INTERESTED IN THE MORRIS WONDERLAND POLICY

Hurtig and Seamon's Music Hall Will Change to That Plan of Entertainment When New Harlem House is Finished. Charles Barton to Organize Traveling Wonderland Outfit. Others Have Schemes.

The week's news developed the curious fact that showmen all over the United States have seized with renewed hope on the "Wonderland" idea which William Morris put over on the amusement world about two weeks ago.

Two specific instances of the tendency to grasp at the new scheme were the preparations of Hurtig & Seamon to turn their Harlem Music Hall into that style of entertainment as soon as the new burlesque house, now building for that firm, is completed and the Wheel shows transferred to that establishment; and the preparation by Charles Barton, of the Columbia Amusement Co., New York staff, to send out a semi-carnival production, featuring side shows, freaks and the general features of Morris' "Wonderland" in the form of a production. Barton's scheme is to carry along a big band, together with a street parade and to work them as a general ballyhoo before performances.

Barton's purpose is to arrange a special set to go with the organization, the audience being permitted on the stage before the performance, when ever it is not possible to "plant" the side shows somewhere about the theatre, so as not to interfere with the audience when it is seated to watch the specialty show which will accompany the outfit.

These two projects were announced with some degree of definiteness, but they were only a part of the general interest in the new style of entertainment. There were half a dozen different promoters of every grade of standing making inquiries among the agents who handle side shows and freaks this week. But none of them appeared to have very definite plans, although they seemed to be enthu-

siastic over the possibilities of the "Wonderland" idea and talked big plans for next year.

The Hurtig & Seamon Music Hall offers possibilities for the scheme. It has a large store on the 125th street frontage as well as a spacious dance hall in the upper floors. When the new burlesque house is opened the Hurtig & Seamon offices will be transferred to that address (it is on 125th street, close by the Music Hall), and that space will be made available for some novelty offering.

In addition to these advantages the Music Hall is directly on Harlem's Great White Way, and is within reach of an immense number of transient passers-by.

Morris' New York theatre venture opens Monday, or, perhaps, next Saturday, according to present plans. Up until the middle of the week Mr. Morris was not ready to disclose his features. The vaudeville show will be booked by Morris himself, according to an official statement from the office in the Times building. Mr. Morris had been so busy with the Lauder tour and several other enterprises, he had not had time to attend personally to the details of preparation, but had left the work in the hands of his office force.

One detail that had been settled, however, was the signing of contracts between William Morris, Inc., and the Kinemacolor Co., by which all the natural colored pictures of that concern will be shown exclusively at Wonderland. The contract gives Morris all the territory between 72d street and the Battery and between the two rivers which bound New York. The picture theatre of Wonderland will also take a service of black and white (Continued on page 10).

BOOKING EVERYWHERE.

The appearance of French and Eis at Hammerstein's this week is another count in the constantly growing evidence that William Hammerstein is booking his material wherever he can get the features he needs and without paying much attention to the likes and dislikes of the United Booking Offices.

French and Eis are being handled by B. A. Myers, who is not in especial favor with the United people. Another feature booked for the Victoria is Clifton Crawford. This engagement was entered into through Arthur Klein, although the United bookers tried to make it appear that it was booked direct between Crawford and Mr. Hammerstein without the intervention of an agent.

Anything like an open rupture between Mr. Hammerstein and the U. B. O. is a remote possibility. As an indication of his continued relations with the booking agency, he was present at the "long table" on Wednesday and booked several acts with the regular U. B. O. selling agents.

Crawford will play Hammerstein's Victoria for three straight weeks, opening Feb. 3. William Hammerstein placed the musical comedy star under contract at \$1,500 which figure does not please the U. B. O. chiefs one bit.

This is the fourth act that Hammerstein's has featured for two weeks or more of late, namely Ching Ling Foo, Lillian Lorraine, Frank Tinney and Crawford.

Chicago, Jan. 16.

Hollbrook Blinn will open at Hammerstein's Feb. 10. William Hammerstein has bought the sketch, "Lead Kindly Light," by Jack Lait, of the Chicago American, and will make the production himself. Blinn will head the act which will remain at "The Corner" for three weeks. The playlet was tried out here at the Christmas tree benefit of the Chicago Examiner. The production marks Mr. Hammerstein's debut into that field.

ALBEE ADDRESSES AGENTS.

The agents doing business with the United Booking Offices were summoned to a conference with E. F. Albee at noon Thursday. Messages had been delivered the previous evening summoning the commission men to the confab and more or less sensational rumors were current.

When the agents gathered on the sixth floor Albee gave them only a general talk in which he declared the desire of the U. B. O. was to do business with the selling agent, rather than direct, and expressed the hope that the big agency and the commission men might be able to get along on more harmonious terms.

He said it was the desire of the U. B. O. to book its material through the agents and the purpose of his talk was to explain that vaudeville managers in the U. B. O. had complained of the lack of cooperation with the agents.

"ROSEDALE" REVIVAL PLANNED.

William A. Brady will revive in the spring his plan, decided on last year, of reproducing with an all-star cast, Lester Wallack's "Rosedale."

It is quite likely that Grace George will be cast for the role of Rosa Leigh and Brady is said to have already signed H. B. Warner for the opposite part. The remainder of the cast will be recruited from players of importance.

ANDERSON INVASION DENIED.

Rumors of late have connected the names of Anderson & Ziegler with a plan to assemble a series of large-sized "pop" vaudeville houses in Greater New York.

Mr. Anderson was out of town this week, but at his offices in the Times Building, his secretary said there was no truth in the reports. He added that they probably emanated from the fact that a number of real estate brokers had presented several propositions for theatre sites and that Messrs. Anderson and Ziegler were always in the market for theatres, especially in New York, to be used as additions to the present Stair & Havlin popular-priced legitimate circuit, in which the firm has sixteen houses.

LONDON SEEKS AMERICANS FOR ITS MANY NEW REVUES

Fifteen Yankee Turns Wanted For Palladium Production. Blossom Seeley and Ned Wayburn Sought For Opera House Piece. C. B. Cochran Sails For New York Scouting For Material

(Special Cable to VARIETY.)

London, Jan. 16.

The Palladium management is said to be ready to put a revue on soon. It will contain 15 or more American acts. They are understood to be in negotiation for the services of Ned Wayburn as producer. The London Opera House is to have a big revue early in March. Ned Wayburn and Blossom Seeley have both been cabled for that house.

One of Alfred Butt's objects in visiting America is said to be to organize an all-star American troupe for a big revue at the Palace.

London has unquestionably gone crazy on the American ragtime style of entertainment.

C. B. Cochran sails for America soon. He will produce here a huge spectacular affair, probably a circus idea, at Olympia next Christmas.

RUSSIAN DANCERS RESUME.

(Special Cable to VARIETY.)

London, Jan. 16.

Mordkin and Karsavina open together shortly in London.

PAULINE PLAYS TURNS.

(Special Cable to VARIETY.)

London, Jan. 16.

Pauline has contracted to work two or more halls nightly for Gibbons, starting next week.

"LAW" GOES ABROAD.

(Special Cable to VARIETY.)

London, Jan. 16.

A. H. Woods has placed "Within the Law," to open here in the spring. He sails for home this week, taking "The Miracle" pictures with him.

"JUBILEE," FEB. 10.

(Special Cable to VARIETY.)

London, Jan. 16.

"The Ragtime Jubilee," a new production in five scenes, with twenty-five people. Fern Andrews and Will Strong featured, opens at Finsbury Park Empire, Feb. 10.

CONRAD AND WHIDDEN SCORE.

(Special Cable to VARIETY.)

London, Jan. 16.

Conrad and Whidden are a big hit in the Revue at the London Empire.

"MARKED MONEY" ABSORBING.

(Special Cable to VARIETY.)

London, Jan. 16.

At the Oxford "Marked Money," a sketch, kept a usually noisy audience very quiet and interested.

REJANE SHOWS "ALSACE."

(Special Cable to VARIETY.)

Paris, Jan. 16.

Madame Rejane presented Jan. 10 a new play entitled "Alsace," by Lu-

cien Camille and Gaston Leroux, the novelist, which is a huge success.

The subject is patriotic and the action passes in Alsacia, one of the French provinces in 1871 annexed by Germany. The cast consists of Mmes. Rejane, Isabelle Fusier, Vera Sergine, Miller, Messrs. Marcel Simon, Chautard, Rolland, Gorby and Joseph Leroux.

"RAFFLES" FEMINIZED; FAIR.

(Special Cable to VARIETY.)

Paris, Jan. 16.

The Theatre de l'Athenee presented here a detective story by Fearde Amy and Jean Marsale, entitled "La Main Mysterieuse" (and not "Mistress Robber" as at first announced), which met with only a fair reception.

It is a sort of feminine version of "Raffles." The principal roles are held by Mme. Augustine Leriche, Leone Devineur, Jeane Toury, Harry Barr.

THEATRE GROSS BANKRUPT.

(Special Cable to VARIETY.)

Berlin, Jan. 16.

Theatre Gross is bankrupt and the I. A. L. is looking after the claims of the artists.

"GUTE RUF" LIKED.

(Special Cable to VARIETY.)

Berlin, Jan. 16.

Sudermann's society drama "Gute Ruf" is much liked.

TINNEY GOING TO LONDON.

Frank Tinney is due to open at the Palace, London, Feb. 3. He will remain there for four weeks, returning to New York to take up a role in a new spring musical comedy F. Ziegfeld, Jr., has in mind.

Tinney was booked for the other side by Max Hart. Mr. Hart has also placed abroad through Ernest Edelsten (the London agent) Kathleen Kay, Gordon Eldrid and Co., Mary Elizabeth (return) and the Colonial Septet (also return).

REHEARSING "THE MIRACLE."

"The Miracle" picture chorus, numbering 150 adults and 50 children, went into rehearsal this week under Edward P. Temple's direction.

Temple, who made a hurried trip abroad, returned from London last week, with the picture, 7,000 feet long, in black and white, which will be used solely for rehearsal purposes. When all is ready for the New York opening, the colored picture will be shown.

Al. H. Woods, who also viewed the pictures in London with Temple and who is financially interested in their American reproduction with the Aborns, has been delayed in returning here from Europe.

"WALLINGFORD" PLEASES.

(Special Cable to VARIETY.)

London, Jan. 16.

"Get-Rick-Quick-Wallingford," with Hale Hamilton in the lead, opened at the Queens Theatre Tuesday night, and was voted a huge success.

SMYTHE & HARTMAN SCORE.

(Special Cable to VARIETY.)

London, Jan. 16.

Smythe and Hartman opened at the New Cross Empire Monday and scored.

OPERETTE FAILS.

(Special Cable to VARIETY.)

London, Jan. 16.

"Maison Decollette," a new operette, "fopped" at the Pavilion this week.

BICKEL AT HIP REVUE.

(Special Cable to VARIETY.)

London, Jan. 16.

George Bickel has arranged with the Moss Empires to play the provincial time and later join the Revue at the Hippodrome.

"GINGER BOYS" FAIL.

(Special Cable to VARIETY.)

London, Jan. 16.

"Eight Ginger Boys," opening at the Newcastle Empire Monday, failed to score.

WYER AND SHELDON SLIP.

(Special Cable to VARIETY.)

London, Jan. 16.

Wyer and Sheldon, at the London Tivoli, are a failure.

SUCCESS FOR MRS. FAY.

(Special Cable to VARIETY.)

London, Jan. 16.

Anna Eva Fay, working under disadvantages on account of the enormous size of the house, scored a success at the Coliseum.

MRS. LANGTRY INVESTS.

Calgary, Canada, Jan. 16.

Mrs. Lily Langtry, Lady de Bathe, has just purchased from McCutcheon Brothers for \$65,000 a site in this city for a theater.

The location is at Eighth avenue, East, between Second and Third streets, and at present is occupied by a mercantile building. It is understood the playhouse is to be built next summer.

KARNO CO. TO REPEAT.

Seattle, Jan. 16.

The Fred Karno Co. which played the Empress here, week before last, has been routed to return over the Sullivan-Considine Circuit playing "A Night at the Club" for the return, instead of "The Wow Wows" which is the present offering of the English organization.

Christmas evening John W. Considine invited the whole show at the Orpheum and Empress as well as the entire "Blue Bird" Co. to dinner after which the players danced on the stage of the Orpheum.

The present bookings of the Karno Co. will keep it moving until late in July next.

VODE SUCCESS AT O. H.

London, Jan. 5.

The London Opera House is now running as a full fledged music hall with a slight leaning towards moving pictures. The prices of the Opera House which seats more than 3,000 persons, run from 12 cents up to 75 cents. Opening on Dec. 26, the house did tremendous business for the first three days. There was a slight drop in the higher priced seats after this, though the upper parts of the house were packed.

The opening bill was a bright one and ran about three hours. The show started with two reels of films, with vaudeville interpolated. The pictures seemed a little better than those of the big picture theatres.

The vaudeville show is led by Stedman's company in a Fairy Fantasy called "The Magic Bell." In this Christmas affair Ivy Sawyer and Dan Leno, Jr., are featured. The show is bright and well fitted both to the house and the season of the year.

The Clarkonians come in for much popularity in their two man casting act. The very good aerial work shows up to good advantage on the big stage.

Beatty and Babs were the hit of the show. Kitty Sinclairis who opened here some time ago with the "is" off her last name now has five kiddies to assist her. These little girls help a lot with their looks and dancing. Kitty is adept at eccentric dancing herself and will get along.

Herbert Lloyd closed the show with his big act now called "Discordia." Using his old material for a foundation Lloyd has put some good looking girls in the act and with the comedy go: over strong.

Ben Nathan is doing all the booking for the Opera House. He told a representative of VARIETY a few of the future attractions booked. Among them are: Charles T. Aldritch, Carl Hertz, Von Biene, The American Ragtime Octette, Tom Hearn, Yorke and Adams and The Real Negro Ragtimers. From these it can be judged about what class of show will be run. The trouble with the booking of this hall will be that it is within the bar of many of the West End halls such as the Coliseum, Hippodrome, Palace, Tivoli, Oxford and Holborn Empire, so that an act booked at any of these for time within a year or so will not be able to play the Opera House. The house, therefore, will be used more or less for opening American acts and others wanting a London showing.

SAILINGS.

The following steamship bookings have been arranged through the Paul Tausig agency:

From New York (St. Paul, Jan. 11), Little Freddie Hackin; (Carmania, Jan. 11), Mr. and Mrs. Geo. L. Bickel; (Kaiser Wm. II, Jan. 21), Alfredo, Maurice H. Rose. From Boston (Arabic, Jan. 15), Barlowe Borland, Paul Atherton of the Francesca Reading Co.

James C. Morton left the cast of "From Broadway to Paris" last week. Dixon, of Doyle and Dixon, is playing his role.

JANUARY TO SEE SEVERAL SMALL TIMERS COMMENCE

Loew Has Two Big Ones Nearly Ready to Open. Moss & Brill With Two Also. Crowded Field Forces Harlem Pop House to Book From Philadelphia.

The Marcus Loew new Ave. B theatre at 5th street, is due to open around Feb. 1. The house is to play the Loew brand of pop vaudeville at 10-15-25. It seats 2,400, running 100 feet on the avenue and 150 feet along the side street. A marble frontage extending around the corner gives the edifice an imposing appearance. Situated in a populous neighborhood, of a better class than further down town on the East Side, the Loew's Ave. B looks like a good proposition.

Its opposition is Loew's Delancey Street house, that is somewhat toney for the locality, which would patronize it more freely if the prices were lower, though the Delancey Street is doing a little better than breaking even.

The new Yorkville theatre Mr. Loew is building at Lexington avenue and 86th street will open the end of this month. It is a novel exhibition idea, the new theatre adjoining Loew's present Yorkville, giving a joint capacity in the two separate houses of 4,000. The same bill will play on both stages without changing dressing rooms or reaching the open air in transit. Its opposition is Moss & Brill's 86th Street. The Yorkville will play the American shows, on a "split week."

At Loew's Greeley Square a new 6th avenue entrance has been built without disturbing business or the present entrance on the corner, to be later converted into a store. An addition will be placed on top of the Greeley Square for offices.

The new Hamilton of Moss & Brill's with a small lobby frontage on the right hand side of 14th street, below 3d avenue, is due to open Jan. 20. It will compete with the Academy of Music, City, Dewey and Unique on the block above. The first two are William Fox's theatres, with the Academy, since opening with pop vaudeville, affecting the patronage of its sister house across the way.

The Unique is doing some noisy ballooning to attract attention, and is getting it. The other 14th street houses depend upon an electrical display to draw the glances of the passing throngs.

Uptown the Mt. Morris at 5th avenue and 116th street seems to be nearly ready to start. It will play pop vaudeville in a neighborhood that already holds too many of that class. At 7th avenue and 116th street (southwest corner) the theatre nearly completed will be used for a picture policy, it is said, playing only the output of the Kinemacolor Co. (colored pictures). The Kinemacolor Co. is reported to have secured three theatres in New York for its product.

The new Lafayette, at 7th avenue and 131st street, starting some weeks ago with pop vaudeville and changing agents several times since then, is now

booked by Stein & Leonard, a Philadelphia agency, with a Pittsburgh connection. It's the first instance of a New York house being booked from out of town and may be indicative of the many sided competition in the Harlem pop field.

William Fox's new Crotona at 177th street on the east side (Bronx) opened very strong recently, but has since dropped off, according to report, owing to scant drawing population and strong opposition some ways below it. The Crotona failed to duplicate the success of Fox's other big house on the west side, Audubon. Though predicted too big for the neighborhood for the next five years, the Audubon started off like a race horse and has not stopped. At Broadway and 165th street, it must stand the opposition of the new Jefferson that is to be opened Jan. 23 by Moss & Brill at Broadway and 146th street, in the heart of the section the Audubon is now drawing most of its business from.

The Jefferson will also compete with Fox's Washington on Amsterdam avenue, another pop theatre, besides perhaps cutting off some of the trade that goes to the 125th street pop vaudeville theatres (Loew's 7th Ave., and Proctor's 125th St.).

There is also small time vaudeville building activity in the 90's and 100's streets, brought about through the big receipts at Fox's Riverside (Broadway and 96th street).

Last week Cunningham & Fluegelman opened a new picture house (Photoplay theatre) at 98th street and 3d avenue. It is a one-story house running under the L yards, and seats 1,000. It is understood the firm got in on the ground floor as well, with the place practically standing them in hardly anything at all before opening.

Any "neighborhood" man with the vaudeville bug may see in New York, by spending a dollar, from thirty to fifty vaudeville acts, according to the admission price he invests in.

INSIDE FIRE ESCAPES.

Gaetano Ajello, No. 1 West 34th street, has prepared plans for a half-million dollar theatre which, according to an announcement, is to be constructed in the middle of the city. No detailed statement has been made, except that an unusual feature will be incorporated in the construction.

All the fire escapes will be arranged so that a person leaving the building will be able to reach the street without going outside the main walls. These escapes will be enclosed in brick walls built into the interior of the building.

Lee Kohlmar, formerly of the Rose Stahl company, is showing his new vaudeville sketch out of town this week.

232 PERSONS ON BILL.

The Sunday night show at the Winter Garden created a new high record for the number of persons concerned in a vaudeville bill. There were 232 persons on the stage between 8.15 and 11.10 p. m., including the big number from the Hippodrome and another number from the "All for the Ladies" show.

TINNEY TO REVERSE ACT.

Elaborate plans are being made for the annual Lambs' Gambol Sunday, Jan. 26.

This week the committee in charge induced Frank Tinney to delay his sailing for Europe in order to participate in the Gambol. Tinney and Sam Wallach, manager of the Fulton theatre, have promised to do a "double," Tinney to act as the musical director and Wallach to impersonate Tinney and do his act in the comedian's clothes.

MOSE SIGNS FOR 10 YEARS.

Mose Gumble signed a ten-year contract with Remick Music Publishing Company. He is stopping at the Blackstone Hotel this trip.

Joe Goodwin, representing the Leo Feist Music Co., is in Chicago being shown around by the local Feist manager, Max Stone. With Mose Gumble, Al Von Tilzer and several other New York publishers on the way west, Chicago will probably hear something new in the way of "ragtime."

"POP" PROGRAMS, TOO.

Syracuse, Jan. 16.

A letter signed "A Patron" has been received by the local manager of Keith's Grand Opera House, which plays vaudeville.

The missive reads: "If you can't give better shows, wont you please have better stories in your program, at least."

"CLEARING HOUSE" OPENED.

Harry Williams and Vincent Bryan have opened what is described as "A Clearing House" in the Fitzgerald Building. Associated with them is Arthur Pryor.

It is the purpose of the "clearing house" concern to write exclusive stage material, and such music as may be required to be furnished by Pryor. They will also act as intermediate agents, to deliver or secure talent of all kinds for the stage and will accept sketches or other scripts for exploitation and sale.

MOOSERS' OTHER ACTS.

George & Leon Mooser, since signing Ching Ling Foo, on favorable contract terms for 47 weeks, with Klaw & Erlanger are going into the act producing business more extensively. A troupe of Hawaiians will shortly appear under their management.

Leon Mooser is coming home soon, arriving here before their Burmese Jugglers do. The latter act is due to open in New York some time during March.

George Mooser is on the local lot all the time, making his headquarters at the Cort where "Peg O' My Heart" is drawing in the natives to see Laurette Taylor.

HAS HER SOUL, TOO.

Chicago, Jan. 16.

Maud Le Page, the girl who has been loudly advertising the fact that she would sell her soul for \$1,000, has been placed at the Willard and Wilson theatre for one week at \$500.

Maud has been thrown out of nearly all first-class Chicago hotels. Recently she walked into the Blackstone's dining room clad in man's clothes. Before the "bouncer" got to Maud she advised the newspapermen present that she was about to publish a book of verse and not having the necessary cash on hand, was willing to peddle her soul at what she considered its face value, a thousand simoleons.

Dave Beehler consulted Jones, Linick and Schaeffer, who decided to give her the agreed amount. Her soul did not enter into the theatrical transaction. The expected newspaper space will more than pay for the engagement.

ANOTHER SAVOY SUIT.

Atlantic City, Jan. 16.

Another legal action has been discontinued by Comstock & Gest to oust Louis Wesley from the possession of the Savoy theatre, where vaudeville is played. Wesley has beaten the firm in court three or four times. The whole matter was settled out of court by a compromise.

Another reason is said to be Wesley's refusal to pay interest on a \$7,500 deposit with S. F. Nixon, made by Comstock & Gest to secure the rental of the theatre. The firm called upon Wesley to take this deposit up, which he agreed to do, but declined to bear the interest burden.

NOVELTY QUESTION ANSWERED.

VARIETY some weeks ago propounded the query "What Sort of Novelty?" in announcing the arrival as a sharer of desk room in the offices of the Vaudeville Collection Agency, on the second floor of the Putnam Building, of the Putnam Novelty Co. That mysterious concern has its name blazoned on the agency's door, but no one was able to find out what it was.

Well, here are the facts. One J. Goodman, a brother of Maurice Goodman, general counsel for the United Booking Offices, of which the Collection Agency is a sort of unofficial vassal, has a novelty puzzle. It's a neat little brain-twister, almost as complex as the U. B. O. Collection Agency relations, and when it has been properly exploited and marketed is going to make more money than the famous "Pigs in Clover." So J. Goodman, who is by way of being a lawyer, shares the agency quarters to handle his mail and operate the promotion of the puzzle.

E. V. Phelon, Jr., son of Mr. Phelon, Sr., who owns the Cape Cottage theatre, Portland, Me., joined "The Movies" last week to play the piano player's part. The act shows at Hammerstein's next week.

CHING CONTINUES FOR POLI; LOOKS LIKE DEFI TO UNITED

New England Manager Makes Statement to Newspapers in Which He Declares Playing of Chinese Feature at Hammerstein's Makes it Available For Poli's, Regardless of Other Considerations.

S. Z. Poli, notwithstanding the reported objections on the part of the United Booking Offices, has re-engaged Ching Ling Foo for a second week on his circuit. Next week the Chinese magician plays Bridgeport. Mr. Poli was interviewed by the representative of a local paper in New Haven on Monday relative to the matter and said:

"There has been and is," said he, "no friction between the United Booking Offices of America and myself, either, with regard to Ching Ling Foo's engagement or any other subject. As you are perhaps aware, Ching Ling Foo has just completed a six weeks' engagement at Hammerstein's Victoria theatre in New York, a house that is and has been affiliated with the United Booking Offices since the institution of that concern, and so far as I am aware, no exception was taken to that engagement by any of those in authority in the booking offices. The engagement was made by my general booking agent in New York during the progress of the Hammerstein engagement, he proceeding naturally on the assumption that there was no dissatisfaction of any kind with Ching Ling Foo and no objection to his playing in any of the theatres affiliated therewith, and I consider it quite a stroke of skill on the part of Mr. Alonzo in view of the demand for Ching's presentation.

"It is quite true of course that Ching Ling Foo's salary is out of all proportion to what I have been accustomed to paying, and to what I can really afford to pay at the prices charged on my circuit, but there are times when plunging is advisable in the theatrical business as well as in mercantile business, and it was for this reason that I endorsed the unusually large salary that Foo demands. I was satisfied to pay it, and the engagement was arranged forthwith and Ching Ling Foo is now playing my New Haven theatre.

The Chinese feature act is said to have done capacity business in New Haven. A report current on Broadway, Wednesday afternoon, was to the effect that the feature has been a powerful draw for Poli.

MORE "TABS" PROMOTED.

Gus Hill has been viewing the rapid influx of tabloid musical comedies into vaudeville and has decided to dabble a little in it himself. He is the owner of a number of attractions having scenery and special paper on hand.

Some of the pieces he contemplates condensing for vaudeville approval are "Around the Clock," "A Hot Old Time," "Aunt Bridget," "Spotless Town," "Gay New York" and "Over the Fence."

Plans have been consummated where-

by Lewis J. Morton in conjunction with Walter Vincent and E. L. Koneke will send a number of tabloid musical stock companies over the Wilmer & Vincent time. Before March 1 Morton expects to have from 12 to 14 companies on tour. Each will have about 14 in the chorus and from six to eight principals.

The first to start will be "The Girl from The South," opening next Monday and traveling through the W. & V. houses, and "Whose Baby Are You" with twenty people, will also get going the same week. The following week "The Gingerbread Man," with twenty-four people will be launched, while around Feb. 1 "The Isle of Champagne" gets under way.

Later on in February will come "The Belle of New York," which will be the biggest of the lot, having over thirty people in its cast.

Each company will put on a show lasting from one to one and a quarter hours.

SHEEDY GETS BENDER.

Utica, Jan. 16.

The new Bender theatre, which opened Dec. 25 with musical stock under the management of Dr. A. W. Bender, closed Saturday night.

M. R. Sheedy, the New England vaudeville showman has taken over the lease of the house for a term of 10 years, and will book in four acts and pictures, splitting the week with Holyoke, Mass. The New Bender has seating capacity for 1,600 persons. The vaudeville policy begins next Monday.

BUILD ONE EVERY DAY.

Zash M. Harris has formed a corporation for the erection of a "pop" vaudeville and picture house in New York.

He has secured through Ernest F. Hafner, a real estate broker, a plot of ground on Broadway, the location of which is mysteriously designated as "between 65th and 82d streets." The plans call for a seating capacity of 3,000.

WILD WEST INDOORS.

Philadelphia, Jan. 16.

If satisfactory arrangements can be made, Two Bill's Wild West show will play a two weeks' engagement in Saengerfest Hall, this city, preceding the two weeks at Madison Square Garden, New York.

Saengerfest Hall is situated in the extreme northern section. It was built last year by the city of Philadelphia and the German Turngemeinde for the purpose of holding the annual Fest Verein. The hall will seat 20,000. It has been looked over by several vaudeville and moving picture show promoters, but has been idle almost continuously since the German singers held their session.

MURDOCK PROMOTES "TALKERS."

The daily newspapers this week carried the announcement that one hundred Keith theatres would display the new Edison talking-moving pictures, but they said no word of the fact that J. J. Murdock has secured control of the product.

Neither did they mention the fact that Mr. Murdock has organized a corporation which is to handle it and is marketing stock therein among his associates in the U. B. O., Martin Beck appears to be an interested party, for the western newspapers announced that the "talkers" would be shown in the houses of the Orpheum.

Thus Mr. Murdock's company interests the showmen of the U. B. O. in the "talkers" and assures to itself a market for the reels.

The understanding is that the promoters of the talking-picture enterprise have contracted with the managers of the U. B. O. to play the feature for three months at a weekly cost of \$250 each.

HARTS OFF FOR S. A.

Philadelphia, Jan. 16.

Marie and Billy Hart have written from London to friends in this city that they are booked for Belfast and then sail for South Africa.

They were to leave Southampton Jan. 11, opening at Cape Town Jan. 28, then Johannesburg, playing eight consecutive weeks and traveling six, for which they receive full salary. They will go to Carlsbad in July and then return to America.

BUTT VISITS CHICAGO.

Alfred Butt, manager of the London Palace, who is in America "looking 'round," accompanied Martin Beck and Herman Fehr on a trip to Chicago on Wednesday.

While in the Windy City, Butt will have a "glance" at Bays and Norworth as a possible future attraction at his world famous house.

THE SKATELLS.

Adorning the front page of this week's issue a very good likeness of the Skatells, champion roller skate dancers of the world, now appearing as a special feature of the Gertrude Hoffmann show, "From Broadway to Paris," now in the Winter Garden.

The common expression "booked for life," could very truthfully describe the Skatells. They have just received English contracts for 1914, 1915, 1916 and 1917 in Europe and the Continent, opening in London, playing all of the important cities of England, Germany, Scotland, Ireland and France, and they will also go to South Africa and to India.

The Skatells have a distinction of being the only team of roller skate dancers doing the whirlwind Texas Tommy dances on roller skates.

Before going into the vaudeville field the Skatells were champion fancy exhibition roller rink skaters and have many medals from prominent clubs.

Jeanette Sherwood, former prima donna with Hurtig & Seamon's "Tiger Lilies," has signed with Max Spiegel's "Winning Widow" company. She joins next week.

BLOSSOM SEELEY DIVORCED.

Joe Kane and Blossom Seeley were divorced by Justice Hendrick Wednesday.

Kane intends to push his \$50,000 damage suit against Rube Marquard, charging him with alienating Blossom's affections.

TRAINOR AGAIN A RAT.

The application of the White Rats Actors' Union for a stay in the Val Trainor reinstatement case was refused Wednesday by Judge Greenbaum. Attorney Murray is preparing action against the Rats in behalf of the other expelled members, Major Doyle, Harry De Veaux and Robert Nome.

STAIR ACQUITTED.

Toronto, Jan. 16.

F. W. Stair, owner of the Star theatre (Western Burlesque Wheel), was acquitted by a jury before Justice Middleton Monday in his trial on a charge of giving indecent shows. Daniel Pierce, a co-defendant, was likewise discharged.

While the jury declined to convict on the charge of giving an immoral exhibition, they did declare in their report to the court that the theatre manager should be censured. The jury was out four hours.

COURT STOPS "MONTE CRISTO."

The Supreme Court, New York, issued an injunction this week against the General Film Co., forbidding it to market the Selig subject, "Monte Cristo." The action was taken upon the application of the Famous Players Co., the independent film producing concern of New York. The Players Co. contended that the Trust version of "Monte Cristo" was an infringement upon the copyrighted version owned by James O'Neill, of which the Players Co. has exclusive rights for screen purposes.

The decision establishes a legal status of a dramatic production in its precedent that fixes the copyright relationship to the motion picture, a question which has heretofore been entirely equivocal, and places the motion picture in a definite and distinct position as a dramatic production.

NEW BUILDINGS.

F. F. Proctor has commissioned A. W. Johnson to draw plans for his new Troy, N. Y., theatre, which is to occupy the plot 120x130 feet at 82 to 88 Fourth street, in that city. The building will be three stories in height and the construction will be entirely of stone, and fire proof.

Plans have been completed for the \$150,000 fireproof theatre projected by the Rex Amusement Company, and to be erected at Summitt avenue and Cortland street, West Hoboken, N. J. The building will contain, besides the theatre, apartments and stores. C. E. Horn, of New York City, is the architect.

The foundations have been completed for the F. F. Proctor theatre in Mount Vernon. The house is to be 100x150 ft. in the ground plan, and is located at Fourth and Fifth streets.

ALLIANCE SUSTAINS DEMAND FOR DOUBLE STAGE CREWS

Executive Council Supports President Shay in the "Hindle Wakes" and "The Brute" Controversies and Insists Upon Vaudeville Acts Carrying "Extra" Union Man Under the Recent Alliance Ruling. Protests Heard.

Chicago, Jan. 16.

The midwinter session of the Executive Board of the International Alliance of Theatrical Stage Employes of the United States and Canada is all over and the attending members have departed for their respective stations. The board convened from Jan. 6 to 11 at the Chicago offices of the Alliance, No. 37 West Adams street. Some very important matters were transacted.

The board indorsed every action taken by President Shay in New York in legitimate and vaudeville controversies and assured him its support in any of the matters likely to assume a new aspect. This sanction of the board covers Shay's action in the controversies with the Theatrical Managers' Producing Association, especially in the cases of the management of "Hindle Wakes" and "The Brute," when two crews were employed under protest for each production.

Lignon Johnson, attorney for the T. M. P. A., appeared in behalf of the association and voiced its argument in behalf of one crew for each show. The Alliance board voted to send a general communication to all the union locals regarding the question of an "extra" man with a vaudeville production, notifying them that the additional union help must be carried by each act coming under this ruling of the Alliance.

President Shay's action in refusing to accept British union cards as sufficient to admit their holders as union stage hands here without affiliating with the I. A. T. S. E. was sanctioned by the board. The English stage hand cannot work with American and Canadian stage crews unless he lives up to the residence clause of the Alliance and takes out a card in one of the locals in the United States and Canada. The board claims this stand is necessary to fully protect its own standing in America.

President Shay's instructions some time ago stopped three English stage hands without Alliance cards from working with the Forbes Robertson show and forced the Karno act, "A Night in an English Music Hall," to employ an "extra" man.

One of the very first things done was the changing of the date of the 1913 convention of the I. A. T. S. E. from July 14 to July 7, owing to the first date conflicting with the big municipal celebration Seattle has planned for that week.

The board made the Northern Pacific Railroad the official route to the Seattle convention and announced that that system would have a special train, sleepers, diners, etc., at the disposal of the Alliance delegates, running through from Chicago to the convention.

Charles C. Shay, president, who has been to the Pacific Coast investigating various big Alliance locals for the past month, presided over the convention. The board invested him with full power to carry on a movement toward the unionizing of new territory and the upbuilding of numerous unions from coast to coast which he promises will increase the membership of 15,000 Alliance men to 40,000 within a year and a half.

The Alliance will go after all the small towns where there are no charters and group them together under one head. Where there are charters an effort will be made to gather outlying territory heretofore ununionized into the fold.

The board received many applications for charters and twenty-two were granted or placed under investigation. Among those getting charters were: Streator, Ill.; Jamestown, N. Y.; Tiffin, O.; Dubuque, Ia.; Alton, Ill.; Lansing, Mich.; Port Jervis, N. Y.; Richmond, Ind.; Helena, Mont.; Clarksburg and Charleston, W. Va.; Portland, N. Y.; Missoula, Mont.; Petersboro, Ont. (provisional); Madison, Wis.; North Yakima, Wash.; Cumberland, Md.; Lake Charles La. Among the Moving Picture Operators' auxiliaries which received direct charters were: New Haven, Conn.; Sacramento Cal.; Rochester, N. Y.; Lawrence, Haverhill, Mass.; Ottawa, Can.; Chattanooga, Danville, Ill., and Montreal.

The board suspended several men for jumping shows. This ban will operate until the next annual convention. Territorial jurisdictions under dispute were settled by the executive chiefs. The vice-presidents submitted reports and each was endorsed by the board.

Charles Crickmore, eighth vice-president, Seattle, announced that after next year he would retire from all Alliance activity, his resignation coming at the Seattle convention.

President Shay, who left New York Dec. 2 last and visited Chicago, Omaha, Los Angeles, San Francisco, Portland, Seattle and Spokane, and then returned via Chicago, stopping off for the midwinter executive session of the I. A. T. S. E. board, returned to Broadway Wednesday.

ALDERMEN CAN'T DEADHEAD.

Milwaukee, Jan. 16.

Alderman William Fiebrantz attempted to pass an ordinance making it imperative for all Milwaukee theatre managers to admit city aldermen on their card. The ordinance failed.

The alderman is barred from several Milwaukee theatres and tried to pass the ordinance out of pique, it is charged by the managers.

BESSIE CLAYTON FOR VODE.

Bessie Clayton will take a dip into vaudeville after the six weeks tour of the Weber-Fields show through the southern territory.

It has been many years since the dancer played in the two-a-day on this side of the water. She will take her present specialty from the show as her vehicle, being assisted by eight coryphees.

It is understood that Bessie Clayton had already arranged time through the United Booking Office immediately following the tour of the Weber & Fields show, but upon the dancer's appearing at the Winter Garden last Sunday night the contracts were declared off.

SAME ACT; PARALLEL ROUTES.

"The New Leader" is playing both the Sullivan-Considine and the Orpheum Circuits in a parallel line across the continent. Al Lewis heads the S-C organization and Sam Mann that playing the Orpheum houses.

Both acts will play Minneapolis and St. Paul the same week. The Lewis act was booked for the S-C time a few weeks ago, while the Sam Mann company opened on the Orpheum circuit Monday of this week at Kansas City. The latter booking was made when Martin Beck assumed certain weeks remaining unplayed on contracts between Mann and the Shuberts. Mr. Beck organized a new company to play with Mann, the original organization having been taken over by Lewis.

Not only do the two acts play together in Minneapolis and St. Paul, but Lewis follows Mann closely over the Pacific Coast stretch of territory.

ACT WINS SUIT.

A judgment for the defendants was given last week in the Third Municipal Court, New York, where the suit of Dorothy Deschelle and Edward Archer against Wilmer & Vincent was tried.

The plaintiffs, who compose an act in vaudeville, sued the managers for salary alleged to be due them through a cancellation at the Victoria, Norfolk. Henry L. Gates represented the defendants, and established the cancellation of the contract the act held had been irregular.

CLUNE SELLS LEASE.

Los Angeles, Jan. 16.

The "five cents admission" sign now decorates the old Grand Opera House, First and Main streets. W. H. Clune is reported as having disposed of his lease on the first of the month to Claude Hassall. During former years the Grand was one of the best known places of amusement on the Coast. It has been the home of Orpheum vaudeville, "bloody" melodrama, legitimate drama, burlesque, and grand opera.

LADIES' NIGHT OFTEN.

Instead of having Ladies' Night at the Vaudeville Comedy Club now and then or even often, the Club will have Ladies' Night four times yearly.

The clubhouse will also be open for the women as guests on the night of the annual ball at Terrace Garden, (March 10).

A. F. OF L. DECISION PENDING.

The report of the executive council of the American Federation of Labor in the matter at issue between the insurgents of the White Rats, Actors' Union and that order is still awaited.

The council sat through nearly 12 hours of a hearing last Saturday in the Victoria Hotel, New York, at which representatives of all the interests concerned were heard, and the result of the investigation, as to an alleged disregard of the Federation charter remains with the council. No statement was forthcoming as to when this report would be made public.

At the meeting, representing the Federation, were Samuel Gompers, Hugh Frayne, New York representative of the Federation, and Frank Morrison.

Harry Mountford appeared as representative of the Hebrew Actors' Union No. 5, presenting their declaration that members of that affiliated organization were paying a per capita tax of \$2 a year and were not receiving proper representation in the W. R. A. U. Also present were several expelled members of the Rats: Val Trainor (now reinstated), Harry De Veaux, Robert Nome, and Major Doyle. They claimed their expulsion was illegal. Representatives of the New York and Chicago Central Federated Union were present, but did not take the witness stand, resting upon their report to the recent national convention at Rochester of the A. F. of L.

George Delmar, Junie McCree and Will J. Cooke were present on behalf of the White Rats. They did not go upon the stand.

WANT ORDINANCE REPEALED.

Los Angeles, Jan. 16.

Whether the ordinance passed by the council several months ago prohibiting circuses in certain residence districts of the city should be repealed is being considered by the legislation committee of the council.

Ringling Brothers, Barnum and Bailey, Forepaugh-Sells, and other big shows, were represented by their attorney, Mr. Kelley, who appeared before the council and said that in case the ordinance was not repealed Los Angeles would in all probability be erased from the route sheets of the tented organizations. He suggested that each circus be required to give a bond to maintain order while occupying a site and to clean up the premises before leaving.

Mr. Kelley was asked to file his request in writing for action by the legislation committee.

TABS SHOW PROFIT.

Since the Jake Wells Circuit inaugurated its tabloid musical comedy regime every house on the list shows an increase in its vaudeville receipts.

One of the best weeks of the season was recorded last week at the Empire, Richmond, where Boyle Woolfolk's "Sunny Side of Broadway" registered over \$1,000 net profit for the house.

The latest musical comedy booked by Wells is Billie Ritchie and company in "Around the Clock" which opens on the circuit at Richmond Feb. 10.

EMPIRE CIRCUIT CO. SEEKS A TIMES SQUARE LOCATION

In An Effort to Built Up Class of the Eastern Wheel Effort Will Be Made to Shift Eighth Avenue to Broadway.
"Burlesque Frolic" May Be Test Attraction For Theatre Under Negotiation.

The Empire Circuit Co. (Western Burlesque Wheel) is seeking another New York location to use as a substitute for the Eighth Avenue. It was reported on Broadway this week that a tentative arrangement has been entered into by which the Western wheel hopes to get control of a theatre in the Broadway district.

It was said that the "burlesque frolic" at the end of the season is designed as part of this plan. No one in authority at the New York headquarters of the Empire Co., would comment on the deal, but it is said the three-in-one burlesque troupe will be sent into the theatre under negotiation for a try-out. The owners of the house have expressed willingness to play burlesque on a sharing basis but demand that they first be "shown." The "frolic" is to be part of the "showing" process.

The Empire officials are said to be determined to enter Pittsburgh immediately and hope within the next few months to arrange also for a new theatre in the Loop district of Chicago.

These building or leasing operations are part of the new Western policy of making a bid for the patronage of women. The directors, and especially the younger men in the Wheel, are convinced that clean shows and attractive houses which will attract women are the only property of permanent value. In line with belief they now declare their intention of enforcing the rule for careful censorship and better houses.

Stock for the proposed Pittsburgh theatre is now being offered for subscription to members of the Empire Circuit Co. The financing of the Chicago project has not yet been begun.

"From time to time there are murmurs of discontent from the older producing managers," said a Western official this week, "over the strictness of the censorship this year. But this is becoming less and less evident. I think the managers themselves are convinced of the necessity for decent shows and believe in their value."

SHIFTING ARMSTRONG COS.

San Francisco, Jan. 16.

Ed. Armstrong's No. 1 stock burlesque company is destined to return here to the American theatre at the close of its engagement next week at Teal's in Fresno, and the No. 2 show, now at the American, is scheduled to open in Coalinga or some other nearby place in the oil fields down State.

START BUFFALO HOUSE.

Announcement was made at the Columbia Amusement Co.'s New York office this week that the work of clearing the lot for the new Buffalo house

on the Eastern Burlesque Wheel had begun.

Workmen arrived on the job Monday morning. The location is at Huron and Pearl streets, diagonally across from the new Majestic. The site is within a block of all the Buffalo traction lines and close to the White Way of the lake town. It will be opened in September. The house will have a seating capacity of 1,600. It replaces the old Garden.

HOODOO FOLLOWS TROUPE.

Utica, N. Y., Jan. 16.

The hoodoo has been following the "Merry Whirl" Burlesquers. Jan. 6, while playing in Syracuse, Thomas F. Smith, one of the comedians, fell and dislocated his leg. He returned to New York.

Sherman Wade was called from New York to take Smith's place. Jan. 9 Frank F. Moore, Smith's partner, was taken ill, and no matinee was played. The manager, Mr. Epstein, substituted for Moore. Moore finally left the show and returned to New York.

SHIFT OF MANAGERS.

A shift of managers with Gordon & North's Eastern Burlesque Wheel shows has placed Dave Gordon in charge of "The Gay White Way," Louis Epstein with "The World of Pleasure," and Frank Perley in command of "The Merry Whirl."

GOLDENBERG ON THE JOB.

One J. Goldenberg is still on the job, managing a burlesque show. He has just been heard from, with "The Winning Widows" on the Eastern Wheel. Mr. Goldenberg engaged Harry Rogers as comedian in his production to replace Lew Christy.

Max Spiegel has an interest in the Fred Irwin Eastern Wheel franchise under which the "Widows" is operated. It expires with the ending of this season, although Goldenberg has a further lease of three years upon it.

The new Watson Sisters show, to be called "Morocco Bound," on the Eastern Wheel that Spiegel intends putting out next season will play under some one else's franchise on that circuit.

"COOCH" QUESTION UNSETTLED.

The Empire Circuit directors have taken no official action on the much discussed question of "cooch" dancers as added attractions with Western Wheel shows.

The whole matter has been permitted to lapse, but it is noticeable that there have been no further reports of suggestive dancers in the circuit's houses since the affair in St. Louis, which started the controversy.

TO CONTEST KERNAN WILL.

Baltimore, Jan. 16.

The heirs of the late J. W. Kernan threaten to contest the showman's will. Joseph Kernan, a son, is in Baltimore. He has retained Harmon, Knapp, Ultman & Tucker to look after his interests.

Jean Kernan, another son living in New York and a daughter, Mrs. F. H. Thomas, of Jersey City, may be drawn into the litigation.

CROW, MONTREAL MANAGER.

Montreal, Jan. 16.

Fred Crow is the new manager of the Gayety. (Eastern Burlesque Wheel). He succeeded J. F. Arnold.

HENRY LEAVES BURLESQUE.

Carl Henry and Nellie Francis have closed with "High Life in Burlesque" and will open in vaudeville at the Bronx, New York, next week. Mr. Henry retains his interest in the burlesque show but was forced to retire owing to the effect of the smoke in the wheel house on his throat.

BURLESQUE THEATRE-CHURCH.

Omaha, Jan. 16.

The Gayety theatre here, playing Eastern Burlesque Wheel attractions, has been turned over to the People's Church for services each Sunday morning.

Manager E. L. Johnson of the Gayety arranged for the use of his theatre by the Rev. Chas. W. Savidge.

"ORIENTALS" IN CLASS A.

The Empire Circuit Governing Body journeyed to Baltimore late last week to inspect "Zallah's Own" Co. in which some changes had been made. They voted that the show was sufficiently improved to qualify for the No. 1 class.

"The Orientals" has been inspected also lately and when certain changes suggested have been made, will probably be put in the A class.

Lew Christy has lately joined the Zallah Co. replacing Farlardo. Christy was last with "The Winning Widows."

"CRACKERJACK" CO. ENGAGED.

Charles Arnold, who has been appointed manager of "The Crackerjacks" on the Eastern Burlesque Wheel by Rudolph Hynicka, has engaged the present organization for next season.

The only change will be the appearance of Pete Curley in place of Johnny Jess.

Arnold is located in the Columbia Theatre building in the offices of the Burlesque Operating Co. That concern is organizing its summer stock companies for several cities.

CONTINUOUS SUNDAYS.

The two principal Miner estate theatres in New York (People's and Bronx) have entered the list of Sunday vaudeville houses. They give continuous bills from 1 to 11 o'clock p. m. Last Sunday was the second day of the experiment. H. Clay Miner declared the People's turned patrons away.

The bills are booked by Freeman Bernstein.

SIMON A PROSECUTOR.

Milwaukee, Jan. 16.

S. R. Simon, for some years financially interested in Eastern Wheel burlesque theatres here and in Minneapolis, was recently made assistant prosecuting attorney of this city.

TURNING EMPIRE OVER.

Philadelphia, Jan. 16.

The Governing Committee of the Western Burlesque Wheel turned the Empire (formerly Park) over to the circuit Jan. 1, when their term of management, it is understood, expired.

The censoring body agreed to take the house this season and see what could be done with it in the way of increasing business. This has been accomplished, it is claimed, by the burlesque people, until at present the Empire is playing to between \$2,500 and \$3,000 or over weekly.

In returning the theatre to the Empire Circuit Co., the Governing body recommended that Wash Martin be continued as manager.

CHARLES VAN ILL.

Winnipeg, Jan. 16.

Charles Van, of Charles and Fanny Van, was prevented through serious illness from appearing at the Orpheum last week. Physicians have ordered a complete rest for Van. A member of the "And They Lived Happy Ever After" Co., appearing on the same bill, assisted Mrs. Van throughout the week.

Orpheum
LOS ANGELES

"Happy New Year".

7th STANDARD
VAUDEVILLE
BEGINNING

Monday Matinee, Dec. 30

BARNES AND CRAWFORD
"The Fable and the Leaf"

Mignonette Kokin
"The Original English Turkey Trot Act"

O'Brien Havel & Co.
Presenting "Monday" by the M. G. Company

"A Day at the Circus"
Presented by Robert's Matinee

Harry Gilfoil
"Three Buds"

Ed Morton
"The Canadian who Sings"

The Flying Martins
"Warriors of the Air"

Orpheum Symphony Orchestra
Concerts at 2 and 8 O'clock

World's News in Motion Views
Current Events Portrayed in Motion Pictures

Last week of
MARION LITTLEFIELD'S FLORENTINE SINGERS

ADA REEVE
Matinee Daily 10-25-50c; Boxes 75c
Every Night 10-25-50-75c; Boxes \$1

THE NEW YEAR'S BILL AT LOS ANGELES, CAL.

VARIETY

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SAN FRANCISCO
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HARRY BONNELL

LONDON
18 Charing Cross Road
JESSE FREEMAN.

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
15 Karl St.
E. A. LEVY

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

Vol. XXIX. January 17, 1913. No. 7.

Harry Weber is laid up.

Albert Whelan will open in America in October.

Henry E. Dixey goes over the Orpheum, starting Jan. 27.

Paul Doucet rejoined "The Confession" in Buffalo Monday.

Mrs. Taylor Carroll with Jos. Hart's "An Opening Night" Co. is in a New York hospital recovering from an operation.

Harry Clay Blaney and wife have cabled their safe arrival in Sydney, Australia.

Sammy Weston, formerly with Elsie Fay is now doing a single act in the Syndicate halls in England.

Zertho's Dogs, arrived on the Kaiser Wilhelm, opens its American season at the Colonial on Monday.

Helen Valletty, Bert Wilcox and Lelia Davis have been engaged for the new Gertrude Shipman act.

Frederic Wallace, of the "Leap Year Girls," is having a new comedy act written for him by Archie Colby.

Amy Butler is returning to her former singing act, framing up with the Long Acre quartet. She opens at the Palace, Chicago, Jan. 27.

Hedges Brothers and Jacobson are presenting Joe Bissett and four girls in a singing and dancing act opening at the Hippodrome, Portsmouth, Jan. 13.

Paul Scott was sponsor for a vaudeville show being given for the benefit of the county farm inmates at Staten Island Jan. 11.

"The Money Girl," a tabloid musical comedy, book and lyrics by Charles Horwitz, music by Jos. S. Nathan, is to be produced shortly.

Miss Werner (formerly of Greene and Werner), wife of Gene Greene, is in a sanitarium at Dresden, undergoing medical treatment.

Harry Fern, formerly of Orth and Fern, and Polly Prim, who was with the Ralph Herz show, have formed a "double," opening at Plainfield last week under Pat Casey's direction.

Dick Tubb, an English music hall comedian, gave a trial show at the Union Square last Sunday and is now booked there for the week of Jan. 27.

The Loretta Twins ask VARIETY to correct the statement that their mother died recently. The family is in Venezuela with the Tatal Tatal Circus.

Richard F. ("Dick") Staley, who came east a few weeks ago to bury his wife, Belle, who died of pneumonia early in December, returns to Idaho Springs shortly.

Dorothy Morton is going at it again. This time it is to be a single. Three songs and costume changes with each is to be the menu with Fred Ward as Maitre de Hotel.

Mackenzie and Shannon, who have been in Paris for the past six months are in England and will open at the Hippodrome, Bedford, Jan. 20, coming to the London Palladium the following week.

Valerie Bergere withdrew from the bill at the Fifth Avenue after Monday night and was replaced by Nina Morris and Co. in "The Yellow Peril." Miss Bergere went to the hospital on Tuesday for an operation for mastoiditis.

Harrington Reynolds has been engaged by Robert E. Irwin to produce his tabloids. Reynolds was employed by O. T. Crawford in the handling of tabloids until recently.

Alfred Letine, the English female impersonator who came over on "spec" and opened at the Winter Garden Sunday night, will probably return to England next week.

The tabloid stock company installed at the Lenox theatre at 111th street, lasted but one performance, when the house reverted to its original policy of "pop" vaudeville and pictures.

Gossip says: At a meeting held last week by those interested in the new Palace Theatre to decide upon the future policy of the house, a definite class of attraction was determined upon, but it is being kept secret.

"Yours Merrily" (alias John R.) Rogers, being pronounced the best preserved man of his age, is now giving private instruction in physical culture on the lines of William Muldoon and Eugene Sandow.

Edith Harvey, formerly of Billy Watson's "Foot Trust," is still in New York. She was injured in a street accident, and is in the Lebanon hospital, New York.

Florenz Kolb and Adelaide Harian and Co. (Cash Freeborn), of the Musical Stock Co., Utica, have been booked for four weeks in vaudeville by Wilmer & Vincent.

George Felix will do a pantomimic act next season. During his present tour of the Orpheum Circuit he has tried out the material. The new offering is to be strictly wordless. It will be called "The Laundry Boy."

When William Morris opens his Wonderland, the theatre will be partially booked by Louis Pincus, who will place there a number of acts anxious to "show" with the expectation of receiving bookings on the Pantages Circuit.

Ned Wayburn is in demand. Several English managers have already put in bids for the American producer. Since Jack Mason's successful revue at the London Hippodrome American number producers have been eagerly sought.

The John Cort office takes exception to the box office estimate of the Cort theatre where Laurette Taylor is playing "Peg O' My Heart," listed in last week's VARIETY. From \$9,000 to \$10,000 a week is what the office gives as the correct figures.

Barnes and Crawford, who are now completing a tour of the Orpheum Circuit, will sail for Europe in May. The couple are not certain of playing dates, although they have several offers for time as a result of their playing two weeks at the Tivoli in 1911.

Englewood, N. J., boasts of two dramatic clubs, the Englewood Comedy Club of 100 members, and the Opera Club of 160 people. The former produced "The Pirates of Penzance" recently to big receipts. Now the rival club has a show booked for March and expects to go the O. C. one better. A New York producer will do the directing.

The moving picture actors, while working out of town, are paid all hotel expenses excepting tobacco. In order to circumvent this, there is one company that has adopted an ingenious method to include this in their expense accounts. When ordering their meals and desiring "the makings" for smoking, they have their tobacco charged as "salad."

"Nan," by John Maschfeld, with Mary Barton, Constance Collier, M. O'Dea, Mary Murrell, Sylvia Zerk, A. E. Anson, Walter Edwards, H. Frederick Powell, William Saxe, Simpson and Henry Jackson, all cast, was given at the Theatre for the first time in America.



LAWRENCE JOHNSTON

LAWRENCE JOHNSTON appeared recently at the Columbia theatre, New York, for the purpose of ascertaining how his ventriloquist offering would be accepted by the Broadway critics. The weight of Johnston's success upon this occasion, may be judged by the fact that he has signed English contracts, opening on the Moss time, February 1, and is now in his fourth week on the Orpheum tour. Gene Hughes, who is Johnston's present critic, is negotiating to have the Moss time set forward until June in order that Johnston may complete his Orpheum routing before sailing.

FRANCIS WILSON WITH CORT UNDER LONG TERM CONTRACT

Musical Comedy Star Has Left the Frohman Forces, Is Preparing For a Tour in a New Piece Shortly. Reason of Change of Managers Remains a Secret.

Francis Wilson and Charles Frohman have come to the parting of ways. As a result of the severance of their theatrical relations Wilson has contracted with John Cort to star under his management for a term of years.

Wilson immediately got in touch with Cort as soon as he cut loose from Frohman and the latter agreed to produce Wilson's new three-act comedy, "The Spiritualist." Rehearsals will begin next week. Some out of town dates are already being arranged.

After the conference between Wilson and Cort Tuesday, Wilson arranged for the early production of a piece in which he will star.

Various reasons are being assigned for the break between Wilson and Frohman. The comedian has been starring for some years under Frohman and last season and the first of this has been playing "The Bachelor's Baby." Frohman thinks well of this piece and wished Wilson to continue in it. Wilson thought more of his new play and was anxious to have Frohman place it with him in it.

To make a long story short, Wilson and his manuscript went one way and Frohman and "Bachelor's Baby" the other.

Wilson is slated for a New York run in "The Spiritualist" shows the stuff Broadway successes are made of.

ANOTHER STAGE CREW ROW.

As a result of the International Alliance of Theatrical Stage Employees forcing the management of "The Spy" at the Empire to employ both a road and house crew there is a storm brewing.

Alf Hayman, of the Charles Frohman offices, is hot under the collar about the affair, but he has two crews working, but under protest. When "The Spy" opened on the road it went out with a road crew. When Philadelphia was played the road men were sent back to New York. The I. A. T. S. E. insisted the road crew be re-engaged, and when the Empire theatre opening here was made, Hayman put both crews to work after filing a protest.

With some of New York's biggest managers nursing sore spots against the Alliance, it is hinted that they will go to work quietly and organize their own crews for the new season, bringing in men from the country towns and keeping them on a yearly contract.

The managers do not object to hiring union men and hiring one full stage crew, but they do strenuously kick against working two crews on "big city" productions that have any kind of runs.

The Association is expected to hold an important meeting as soon as Attorney Lignon Johnson returns from the west. Johnson conferred with the Alliance chiefs in Chicago and will have something to report when the managers meet in executive session.

SURATT BOOKED AHEAD.

Notwithstanding Valeska Suratt believes her season with "The Kiss Waltz" will end at St. Paul in February, the show has been routed into April, with Miss Suratt remaining the feature of it.

"EVERYWOMAN" GOT \$11,994.

New Orleans, Jan. 16.

"Everywoman" played to \$11,994 at the Dauphine last week, breaking the house record for this season. The same show at the same house earned the blue ribbon in the matter of receipts last season.

"The Trail of the Lonesome Pine" and Louis Mann in "Elevating a Husband" (both New York failures) hold the Tulane's record. Peculiarly, "The Confession," another New York failure, holds the record, at the Crescent.

BONSTELLE PLAY CLEVER.

Baltimore, Jan. 16.

Elizabeth Jordan's play, "The Lady from Oklahoma," was produced at the Auditorium Monday night. The piece is clever, but needs work by an expert hand before it will be whipped into successful shape. In the name part Jessie Bonstelle won much success.

WILL SHOW "BETSY."

"Betsy," a play with a rural atmosphere, by James Lattimore Himrod, a western writer, will be produced Jan. 17 and 18 at the Berkeley Lyceum by a company specially recruited for the occasion by the author. Charles Goettler provided the artists.

The title role will be played by Fannie Carew Grant. "Betsy" was first produced in the west.

COPYING WONDERLAND.

(Continued from page 3).
reels, securing its supply from the Universal Co.

It was reported about Broadway this week that Mr. Morris just beat the promoters of the Mitchell Mark theatre in the Brewster block to the Wonderland idea. The original plan of that syndicate was to give much the same sort of show as that promised by Morris. Whether Morris learned of the scheme and got in ahead or whether his conception was a mere coincidence, was a matter of interested conjecture on Broadway.

Once Morris announced his plans and declared for an opening long before the Mitchell Mark people could get into action, the latter retired from the field.

MRS. HARRIS ASKS MILLION.

Mrs. Henry B. Harris, whose husband went down with the Titanic, has entered a claim of \$1,000,000 against the Oceanic Steam Navigation Co., Ltd., as the result of the disaster in which her husband lost his life. She also claims \$27,700 on her personal belongings and \$4,625 on her husband's baggage, which were lost.

PRODUCING UNDER DIFFICULTIES.

Charles Frohman has been attending rehearsals of "The Sunshine Girl" and has sat with his leg propped up on pillows. His stiff kneecap will have to be broken and reset before the indefatigable producer will be able to have the full use of the leg.

NEW CHICAGO RECORD.

Chicago, Jan. 16.

"Bought and Paid For," playing at the Princess did over \$12,000 week before last. This breaks the record for the house which was held before by "The Deep Purple" in its last week.

MINSTRELS BOOKED BY MOSS.

(Special Cable to VARIETY.)

London, Jan. 16.

The Palladium Minstrels have been booked by George Barclay for a tour of the Moss Circuit. The show will run two hours, taking up the full time of a performance, playing two shows nightly throughout the provinces.

FRENCH COMEDY SUCCESS.

(Special Cable to VARIETY.)

Paris, Jan. 16.

"La Folle Enchere" is the title of the new comedy by Lucien Besnard, produced at the Theatre de la Renaissance Jan. 14, by Andre Calmettes. The work is a huge success and Calmettes himself is splendid.

It is an entirely clean play, suitable for adaptation for America.

"TRUXTON KING" STARTS.

Chicago, Jan. 16.

Rehearsals for "Truxton King," the new George Barr McCutcheon play, were begun Monday. The following people have been engaged for the piece: James G. Morton, Dorothy Smith, Frank Collins, Edwin North, Elmer Fritz, Frank Rutledge, Ethel Wickman, and Mr. and Mrs. Lusco.

The play, which has been dramatized from the novel of the same name by Grace Hayward, will open in Racine Jan. 26 and will play the one night stands for a month. If it shows "color" it will be brought to Chicago to play the outskirting houses. There will be 16 people in the cast.

MAY STOP "EASIEST WAY."

Salem, Mass., Jan. 15.

Mayor John F. Hurley is trying to emulate Mayor John F. Fitzgerald of Boston in the censorship of "The Easiest Way." Mayor Fitzgerald of Boston closed it up when it appeared at the Hollis Street theatre two years ago.

Now comes Mayor Hurley of Salem, who says, "I'm ready for 'The Easiest Way.' If the things that made Mayor Fitzgerald quail are still in the show it is no play for Salem, and I'll bar it."

THALHEIMER QUITS WEIS.

Abe Thalheimer, who for the past five years has been general representative of the American Theatrical Exchange and Southern Booking Department of the National Theatre Owners' Association, severed his connections with that concern this week.

Clarence Weis, son of Albert Weis, the head of the Exchange, is now in full charge of the books. Thalheimer has not yet announced his plans for the future. Weis, who has been managing a theatre for his father in Texas, came into the office last summer and has been studying the books assiduously ever since.

Thalheimer was general manager for the Shuberts at the time he was called by the Weis interests to take charge of the Exchange's bookings. He succeeded J. J. Coleman, who had been with Weis for twelve years, but left to launch his own southern circuit.

Abe was with Sam S. Shubert on the ill-fated train that was wrecked and was the first to extricate the unfortunate man from the wreckage, Shubert dying later in the hospital.

Thalheimer, at the time he joined the Exchange, took quite a number of houses and managers with him. These have stuck with him ever since.

Denial is made that Thalheimer and the Weises had any squabble, and it is stated that the office change is made "for business reasons best known to the parties concerned."

It was reported that Thalheimer would start a circuit of his own. He will very likely affiliate himself with one of Broadway's big booking departments.

SHOWS IN NEW ORLEANS.

New Orleans, Jan. 16.

Julian Eltinge is doing an enormous business at the Tulane in "The Fascinating Widow." At the Dauphine the Oberammergau pictures are attracting only light patronage. The Orpheum has an entertaining show, but the offering at the Hippodrome is only fair.

ACTRESS HELD, FRAUD CHARGED.

Los Angeles, Jan. 16.

Helen O. Mayers, known on the stage as Helen Carew, is under \$3,000 bail here on a Federal charge of having used the United States mail in a scheme to defraud. Miss Mayers, connected with the G. P. Bowers company, is said to have been concerned in manipulations which fleeced would-be land buyers out of \$35,000.

"THE PEARL" GIVES UP.

"The Pearl of Holland," which the Norcross Amusement Co. produced on the road, opening at Camden, N. J., just before Christmas, has had its time cancelled, and the company is back in New York.

The management will try it again in tabloid vaudeville form, the entire third act being used for the purpose. Rehearsals started this week.

Madge Lawrence, prima donna, and Charles Webster, tenor, will head the tabloid.

Rainy weather followed the show on its Pennsylvania tour, and for five straight days there was no let-up to the deluge.

STRAIGHT PICTURE POLICY MAY BE SHUBERTS' PLAN

**Rumored They Are Much Interested in Reported Profits
of Moving Picture Exhibition. Several Houses
Could be Converted in Policy**

It is rumored about that the Shuberts are becoming very much interested in the exhibition end of moving pictures. It is said the Shuberts, through having a percentage in the profits of one or more theatres with a picture policy, have been amazed at some of the box office statements.

While the gross is not startling the profit is quite ponderous and amounts to considerably more week by week than many legitimate attractions return, without the chance of so large a loss.

There are several theatres controlled by the Shuberts, mostly outside the larger cities, that could stand the picture entertainment if the Shuberts become sufficiently convinced there is more money to be made through film than traveling shows.

"EVERYWOMAN" GETS RECORDS.

New Orleans, Jan. 16.

"Everywoman" is breaking its former records in the south, playing two and three nights in the one-nighters.

It is booked in Dallas for a whole week, the first engagement of that length for so pretentious an attraction.

PRODUCING THRILLERS.

Chicago, Jan. 16.

Rowland & Clifford, producers of plays, have joined with Lincoln J. Carter and several others for the purpose of putting out a list of the thrillers that were produced by Mr. Carter in the days when he had the Criterion on the north side and furnished a large share of the melodramas that toured the country.

It is said that the Selig Polyscope Co. is also interested in the venture. "Chattanooga" has already been produced by the new company and such other well known pieces as "The Eleventh Hour," "The Heart of Chicago," "The Tornado," "The Fast Mail" and "Two Little Waifs" will soon be put on.

Mr. Carter is doing the producing and Messrs. Rowland & Clifford will look after the bookings and attend to the promotion.

JOHN CORT'S NEW SHOWS.

"The Iron Door" has been chosen by John Cort at the title of the new drama which he will produce. It is from the pen of Allan Davis, of Pittsburgh.

In the piece which will be produced the latter part of the month will be Leo Donnelly, Frances Slosson, Gertrude Dalton, Forrest Robinson, Eugene O'Rourke, Wayne Campbell, Wilson Day, and Joseph Burrows.

Mr. Cort is making arrangements to star Maude Fealy in a comedy drama by Clara Louise Burnham, entitled "The Right Princess." Miss Fealy tried it out on the Coast last sum-

mer. If successful, a metropolitan showing is contemplated.

"The Glassblowers," the new John Philip Sousa lyrical play, with John Parks, Gilbert Gregory, Charles Brown, Edward Wade, George O'Donnell, Tony Nash, Edna Showalter, Dorothy Maynard, Maude Turner Gordon, Louise Ford, and Margaret Farrell as principals, has its premiere at Rochester, Jan. 27. After a week on the road, it will come into the Broadway, New York.

Mrs. Leslie Carter is to be seen in New York sooner than expected, Cort arranging for her to play the week of Jan. 27 at the West End in two plays, "Zaza" and "The Second Mrs. Tanqueray." Mrs. Carter hasn't played "Zaza" for six years. Her season opens at the Shubert, Newark, Jan. 20.

ELTINGE TO PLAY 1,000TH.

New Orleans, Jan. 16.

Woods, Belasco and Savage are holding the mirror up to the gentler sex with a vengeance in New Orleans. "The Woman" was at the Tulane last week and "Everywoman" at the Dauphine. Julian Eltinge is here this week with "Fascinating Widow."

Eltinge had a big advance sale at the Tulane. The New Orleans visit promises to be a repetition of the large financial receipts which have poured into the box-offices of the West and South during the Eltinge coast-to-coast tour, receipts equalled only by those of Maude Adams and "The Pink Lady."

From this city "The Fascinating Widow" Co. jumps back East by easy stages to the Montauk, Brooklyn, where Julian Eltinge will celebrate his 1,000th appearance in "The Widow."

LEDERER SIGNS PRINCIPALS.

George W. Lederer is keeping his promise to supply an all-star cast for "The Seventh Chord." The three principal women thus far engaged are Josie Collins, Lina Abarbanell and Mary Shaw. A leading man of equal prominence is now being negotiated for.

"CONTINUOUS DRAMA" OFFERED

New Orleans, Jan. 16.

One Eugene Jackson is in town with a bright, new idea. He proposes to lease a local theatre and give triple dramatic stock from noon to midnight.

He says he will make this possible by having two companies each playing two plays. As he explains it the program would be something like this:

"East Lynne," 12 to 3.

"Hazel Kirke," 3 to 6;

"The Octoroon," 6 to 9;

"Ten Nights in a Barroom," 9 to 12.

The patron may come when he likes and stay as long as it pleases him, says Jackson, who contends that his little scheme is the only possibility of fighting the popularity of the "movies."

ACTRESS ACCUSES DALY.

Chicago, Jan. 16.

Arnold Daly, who will appear at the Majestic next week in a new act, has been getting considerable undesirable publicity. It appears that he has been amusing himself by writing letters to Anne Crewe, one of the members of the company that was playing in "The Return from Jerusalem" with Mme. Simone at Power's theatre. He is alleged to have posed as "Baron of Grasberg."

An attempt was made by an emissary of Daly to get the "Baron's" name in the society columns of the Chicago papers, but without effect. After the story came out Miss Crewe received two more letters, and these have been turned over to the federal authorities. Opinions differ as to whether Daly was working for press stuff, but at any rate the matter went much further than he expected. Miss Crewe declared she would make a monumental ass of Daly before she got through.

Arnold Daly, who has been acting with Mme. Simone in "The Return from Jerusalem," has two vehicles in sight. One is "The Ballad of Reading Goal" by Oscar Wilde, the other a sketch called "Bryant 500."

Mr. Daly also has in mind a season of Shaw plays, and is looking about for a small theatre. He has backing, and if he can make the deal will put on "Candida" first.

New York is likely to have a permanent "society playhouse," if the plans under consideration by several society men and women are consummated. Those promoting the enterprise are considering Arnold Daly for the post of Producing Director.

A site has been tentatively selected near Fifth avenue, which will permit of the erection of a theatre of limited seating capacity. According to present plans, the boxes and orchestra seats are intended to be disposed of by subscription.

This New York "society playhouse" venture is not to be confounded with the Philadelphia enterprise proposed for Daly last year, but which was temporarily abandoned when Liebler & Co. arranged for Daly to go on tour with Mme. Simone. The Quaker City proposition is to be resumed next month, but it is not known whether Daly is still to be interested. There is some talk, however, of effecting an arrangement between the two houses for an interchange of attractions.

TABLOIDS INVADE DRAMA.

Ottawa, Jan. 16.

The newly started craze for tabloids which has made such strides in vaudeville and musical comedy fields, has now invaded the drama.

The recently organized stock company at the Grand here, announces a policy of giving three shows a day of condensed versions of the standard plays. One show of 50 minutes pieced out with an hour or more of pictures, will be given in the afternoon and two more will be given in the evening. The bills will change weekly.

LENT EARLY THIS YEAR.

The Lenten season begins earlier than usual this year, starting Feb. 6. As usual, a number of companies will close, while most of them will work on half-salaries during Holy Week. St. Patrick's Day (March 17) comes during Holy Week this year.

It is reported the Chauncey Olcott company in "The Isle of My Dreams" will not close Holy Week. Heretofore Olcott has laid off.

Washington, D. C., Jan. 16.

Bernard Daly and the "Dion O'Dare" company are bulletined to close here Saturday night. The show will probably return to the road after Lent, having a southern route planned.

"OTHER PEOPLE'S MONEY."

Negotiations are on for a London production of "Other People's Money." The success abroad of the tabloid version of the piece has sent several prominent English managers on the hurry to secure the rights for the other side of the full play.

Sir Charles Wyndham, Arthur Bouchier, Frank Curzon and Cyril Maude are each striving for them, but so far no final deal has been made.

"Other People's Money," which Charles Dickson and Aubrey Bouicault originally played has not been seen in legitimate form in five seasons.

As the season is well under way there will be no foreign production until next fall.

Edward Owings Towne has written a new vaudeville version of "Other People's Money" which Norman Towne will shortly produce under the title of "Easy Money" with George Richards, of Charles Hoyt comedy fame, in the feature role.

Gerald Griffin has been booked up solid in England until 1916 with the "Other People's Money" piece.

FIXING MOBILE DATES.

Mobile, Ala., Jan. 16.

The burning of the Mobile theatre, the K. & E. legitimate theatre here, is causing a change in some of the bookings. The Wells house here has adopted the combination policy to care for some of the attractions.

The Wells house has already been dated up for Weber & Fields and will also take care of Margaret Illington. Many of the other legit attractions have been notified to switch their bookings. Jake Wells will stick to vaudeville, however, playing a few legitimate bookings only to accommodate the demands here for certain big shows.

Jake Wells returned to his New York offices this week. He said negotiations were on for some of the legitimate shows to play his Mobile vaudeville house.

"MME. SHERRY" A TABLOID.

Chicago, Jan. 16.

Boyle Woolfolk has secured the rights to "Madame Sherry" and will put that piece out in tabloid form later in the season. Dave Marion's son will probably be one of the players.

ONE-NIGHTERS IN BAD CASE; REIS DISPOSES OF HOLDINGS

**Country Managers Welcome Offers From Pop Promoters
to Supply Substitute for Unsatisfactory Bookings.
Western Territory Reported Good Only for
Big Attractions.**

From every point of the compass come reports of unsatisfactory business in the one-night stands. The newest development is the leasing of another house by "Most" Reis to a popular price vaudeville manager. A showman thoroughly conversant with theatrical conditions estimated this week that the Reis people have let go almost half the theatres they formerly controlled by booking agreement or held under lease. This would make close to fifteen theatres taken out of the one-night booking sheets and delivered over to the "pop" policy.

The Mittenthals took half a dozen around the first of the year, Feiber & Shea have leased Reis's Canton, O., house and now Ben Kahn has assumed the lease of the Grand Opera House, Carbondale, Pa. This house will play an occasional road attraction, but for the most part it will be occupied by split-week variety, the bills being sent in by Walter Plimmer.

Said the showman above quoted: "Under present conditions, the one-nighters are well nigh impossible. Keen competition, the increasing cost of operating the houses and the dearth of suitable attractions has combined to discourage small town theatre owners. It must not be forgotten either that the cost of operating shows is higher than it has ever been before, and the visiting combinations are demanding more money than they used to do.

"All these factors have driven the one-nighters into taking on a policy of five nights a week of moving pictures—that's not so much of a sarcastic exaggeration as it sounds—and one legitimate road show. Managers all over are looking about for almost anything that will promise them some return. The pop vaudeville game seems to be on the ascendant and they naturally turn to that field for relief."

The Reis houses are being turned over to the Mittenthals, Wilmer & Vincent and Feiber & Shea, because these firms already operate in the territory in which the Reis string is located.

In spite of repeated assertions from the South that business is profitable in that territory, certain definite receipts in the Wells' houses, which reached New York this week, made it appear that most of the gloomy reports from that territory have not been exaggerated.

Chicago, Jan. 16.

Mort H. Singer, who has three shows on the road, reports that business through the west is very poor, and that only a few freak shows are getting any money. "It seems to me that it is a waste of time and money to send shows to the coast this

season," said Mr. Singer in speaking of conditions. "Only a few big shows are getting any money."

CHICAGO CHANGES.

Chicago, Jan. 16.

Next week there will be but few changes in the downtown theatres. "The Attack" will come to Powers' with John Mason as the star.

"The Passing Show of 1912" will come to the Garrick for two or four weeks and "Rebecca of Sunnybrook Farm" will open at McVicker's. "Top O' The Mornin'" a new Irish play with Tim Murphy and Gertrude Quinlan will arrive at the Olympic.

"Elevating a Husband" leaves the Chicago Opera House Saturday; goes on one-night stands through Michigan and Indiana, then south to Texas. "The Primrose," which opened Monday at Blackstone, closes Saturday without notice, and goes to the warehouse.

Mary Garden appeared in "Carmen" at the Auditorium Monday night and was received with enthusiasm. Alice Zeppilli and Charles Dalmores were also in the cast. The opera has but two weeks to run. Following the opera, "The Daughter of Heaven" will come in for a run.

The following plays are on the boards at the outlying houses for the week: "Happy Hooligan," at the Crown; Thurston, the magician, at the Victoria; Eugenie Blair in "Madame X," at the National, and Billy B. Van in "The Lucky Hoodoo," at the Imperial.

"MASTER MIND" JAN. 27.

Syracuse, Jan. 16.

The new Werba & Luescher drama, "The Master Mind" (with Edmund Breese) will have its first real showing here, at the Empire, Jan. 27-29.

"DICTAGRAPH DODGERS" NOW.

Chicago, Jan. 16.

There is nothing to the rumor that trouble was brewing in the Bays and Norworth show, "The Sun Dodgers," now running at the American Music Hall, and incidentally playing to the best business in town.

Some one planted dictagraphs in the dressing rooms this week and, after deciphering the conversation of the principals, which contained nothing out of the ordinary line of conversations, turned to the chatter that emanated from the choristers. A brief perusal of the translated talk, and the investigator decided to send each girl her individual hunk of language. He did. Now everyone around the stage, including the self-same choristers, are wearing ear muffs.

SHOWS IN PHILLY.

Philadelphia, Jan. 16.

"The Girl from Montmartre," with Richard Carle and Hattie Williams, was the only opening for this week, the show getting a big draw from having the distinction of "going it alone" Monday night. Piece is light, and, although the house was almost filled, there was no strong mark of approval shown. Here for another week.

"Bought and Paid For" is still doing big business at the Adelphi. Show has caused a lot of talk here and reaping a harvest. Should continue to draw. No announcement of withdrawal.

Henry Miller in "The Rainbow" is pleasing big houses in his second week. A splendid performance by Mr. Miller and a clever company with Ruth Chatterton winning warm favor. Will continue for at least two more weeks and should do very well during stay.

"Mind the Paint Girl" doing nice business at the Broad. "The Poor Little Rich Girl" doing fairly well at the Walnut. Pretty play, securing endorsement from the better class of like pretty plays. Its last week here.

"The Quaker Girl," fourth week at the Chestnut Street Opera House, doing light business. Show still having rehearsals. "Somewhere Else" in same condition at the Lyric, being whipped into shape for New York.

SHOWS IN FRISCO.

San Francisco, Jan. 16.

"The Blue Bird" box office takings on the opening week at the Cort are reported as \$16,000 gross on eight performances. With ten performances this week (two extra matinees) the management predicts a \$19,000 business.

"Ben Hur" continues to a landoffice business at the Columbia with the galleries a trifle light, otherwise capacity receipts.

LIEBLER CO. HELD UP.

Philadelphia, Jan. 16.

The filing of a bond for \$25,000 by Liebler and Co. freed "The Garden of Allah" Co. from a writ of attachment issued on a claim of \$28,000. The show was able to leave Saturday night for Boston.

The writ was issued on an application of the Metropolitan Printing Co. of New York, which makes a claim for printing for several of the Liebler attractions. Application was made in the local courts for an injunction to prevent the holding of the properties on the writ, but Judge Sulzberger refused to grant it. Three deputies stood guard Saturday until the bond was filed.

WILL RUSH NEW SHOW.

The Gaby show's arrival in Brooklyn next week will mean rehearsals in earnest for the new Winter Garden show which they will try to whip into shape to open during the week of Feb. 3.

All the principals have had their parts for some time, and it is expected that everyone will be letter perfect at the first rehearsal; but it will probably be two or three weeks later than expected before the show opens.

"CONSPIRACY" BLOCKS CHERRY.

Monday it was announced that "The Conspiracy" would continue indefinitely at the Garrick and that Charles Cherry and Marie Doro, who were to have given the first performance of "The New Secretary" at that playhouse would continue their tour until another New York theatre can be found for them.

"Blackbirds," with Laura Hope Crews and H. B. Warner, now at the Lyceum, is scheduled for a permanent engagement in the storehouse after Saturday night and, unless there is a shift in the plans at the last moment, "The New Secretary" will succeed "Blackbirds" probably at the Lyceum.

Atlantic City, Jan. 16.

The Apollo was dark on Wednesday to allow for a rehearsal of "The New Secretary," which played the house during the last half of the week. Charles Frohman is the sponsor for the show which Charles Cherry and Marie Doro are co-stars.

The play is a comedy by Francis de Croisset and has been running at the Athens theatre, Paris, under the title "Le Coer Despose." Cosmo Gordon Lennox has made the adaptation for America. Among those in support of the two stars are Frank Cooper, Ferdinand Gottschalk, Claude Gillingwater, Wilson Hummel, A. G. Andrews, and Mrs. Thomas Whiffen. The story is that of a wealthy aristocrat, Miran Charyville, who is on the point of losing his old secretary, the latter having received a small legacy and wishing to retire in peace for the rest of his days.

He recommends a younger man for the place, one who has thoroughly up-to-date ideas. The young man maps out a program for his future meteoric success, much to the bewilderment of the old man. He falls in love with his rich employer's daughter, but she elects to give her affection to one who has been identified in business with her father. This individual has mulcted the old man, and the secretary exposes him, finally winning the girl's hand.

TRIO TOGETHER AGAIN.

Chicago, Jan. 16.

Negotiations are now under way, it is said, to bring the old Hough, Adams and Howard trio together again for the purpose of manufacturing musical comedies, as in the early days at the La Salle opera house. Howard, who, with Mabel McCane, has twenty weeks ahead in vaudeville, has been making overtures to the other two. They may unite and begin operations in a short time.

NEW WEBER-FIELDS PRINCIPALS.

The Weber & Fields company begins its southern tour of the south, in Norfolk, Jan. 27, heading for New Orleans, where it will play for a week.

Flavia Arcaro will replace Valli Valli and Walter Lawrence is to have Clifton Crawford's part. Valli Valli goes into "A Man and Three Wives." The vaudeville agents sought her services, without success, at a salary of \$1,500.

Wells Hawk is now connected with the city department of the New York

KENNEDY CO. CONFERS WITH INDEPENDENTS, IS NEW REPORT

Moving Picture Wiseacres Believe the Breach Between J. J. Kennedy and General Film Co. is More Serious Than Was at First Supposed. Lawrence Griffith, Biograph Director, Coming East.

People in a position to get the inside facts of the moving picture manufacturing and distributing business, declare that the plans of the newly-started Kinetograph Co., backed by J. J. Kennedy and Percy L. Waters, presages a more important split in the factors controlling the game than at first appeared on the surface.

It was rumored this week that the Kinetograph faction has gone so far in its opposition to the General Film Co. as to discuss a tentative agreement with the Universal Film Co. and with Carl Laemmle of the Imp Co. It is believed that nothing definite came out of these conferences, nor was it intended that there should be any sort of a working agreement just at this time; but the fact that the new Patents Co. faction had any dealings with the independent side of the business is taken as a strong indication that the breach between Mr. Kennedy (representing the Biograph Co.) and the General Film Co. (which as it is now officered, lines up as an Edison Co. force in any possible contest) is a wide one.

If the fight comes to a showdown, it is said the Biograph Co. would be in a strong position to fight for business. From the way it is handling its affairs, the concern appears to regard a battle royal as no remote possibility. The New York studios of the Biograph Co. are closed, and the players of that company are among the picture colony at Los Angeles. Meanwhile work is being rushed on the big new Biograph studios in the Bronx. Lawrence Griffith, head director of the Biograph, and probably the best picture producer in the country, is with the Pacific Coast forces, but is expected back in New York by March 1, when the new studios will be ready for operation.

The new studio has a stage 600 feet wide, and when completed will have facilities for turning out a larger product than any of the manufacturers now in the business.

PATENTS CO. DECLARES BAN.

The Patents Co. declared a ban on the Schuyler, on 83d street, Wednesday. Plohn & Bimberg, the owners of the establishment, were accused of having used the picture, "Custer's Last Charge," the feature product of the Kay-Bee, an independent concern, banned by the Patents' list of licenses.

NEW S. & A. TROUPE.

A new picture company has just been formed with Charles C. Pyle as its managing director. It will be called the Satex company, and will be managed by the Essanay picture owners.

The new company leaves New York

Jan. 20 for Austin, Texas, where it will start a series of Texan pictures. With Director Pyle will be Martha Russell (Mrs. Pyle), Robert Kelley, Leopold Lane, William H. Barwald, Leona Soule.

EDISON CO. TO GO SOUTH.

Mobile, Jan. 16.

Mr. Ellis, of the Edison studios, has been in the city for the past week a guest of "Dad" Keener, manager of the Royal theatre. Ellis states that it is the intention of the Edison Co. to send a company of players to Mobile in the near future for the purpose of producing several historic reels, scenes to be laid in the historical territory in and around Mobile.

NOVEL BALLYHOO.

San Francisco, Jan. 16.

For enterprising publicity, the Silver Palace Moving Picture Theatre, 929 Market street, this city, has the lead on all competing "movie" impresarios.

On an improvised balcony in the front entrance and in front of special scenery, scenes from the various pictures shown on the inside are reproduced by live histrions. The sidewalk is generally blocked by the "ballyhoo."

OPPOSE SUNDAY CLOSING.

San Francisco, Jan. 16.

Assemblyman Slater is preparing to introduce a bill at the present session of the legislature prohibiting the giving of tickets of admission to the movies as prizes. The bill is aimed chiefly at the practice of unloading worthless real estate on the public.

Such an enactment is likely to forestall a movement of the State Reform Leaguers, who plan the early introduction of a bill into the legislature providing for a general Sunday closing.

The Allied Theatre Managers' Association of San Francisco is aroused. At a meeting on Friday they delegated President Ackerman to go to Sacramento this week to oppose inimical legislation. The general co-operation of all managers in the state is probable.

San Francisco, Jan. 16.

The labor unions of San Francisco are believed to be investigating the proposed State Sunday closing law which will affect the local theatres. They may take a hand in the matter.

"Jim's College Days," released Dec. 31, is a football picture and the director, Eustace Hale Ball, went to Carlisle, Princeton and other eastern universities to get gridiron atmosphere.

KINEMACOLOR OPENS BRANCHES.

The Kinemacolor Co., of America, has opened a branch office in Cincinnati, Ohio, at No. 132 East 4th avenue. J. L. Kempner is temporarily in charge and will remain in Cincinnati until the new office is thoroughly settled into its routine.

All the territory adjacent to Cincinnati will be served by the new office and this territory will include all of the State of Pennsylvania, with the exception of Pittsburgh, where the Grand Opera House, which has the exclusive Kinemacolor service for that city, will continue to receive its service from the New York Office of the Kinemacolor Co.

It is announced that within the next three months, branch offices will be installed in many of the larger cities of the United States.

"The policy of giving each subscriber to the service, not only strictly first run reels, but, in addition, protection against competition, is a policy which will be strictly adhered to," says an announcement this week.

LIMIT MOVIES TO HOUR.

Boston, Jan. 16.

If the bill introduced at the State House by Senator Bagley of East Boston becomes a law, it will mean a radical change in the "movies."

The bill provides moving picture shows throughout the state shall not last for more than one hour, at the end of which some other form of amusement shall be substituted. It means that every picture house would have to add acts to the bill or go out of business.

FIELD HEADQUARTERS.

Headquarters of the principal moving picture companies operating in Pacific Coast territory are located as follows:

The Utah M. P. Co. Nos. 713-15 Story Bldg., Los Angeles.

Thanhouser Film Co., No. 651 Fairview Place, Los Angeles.

Highway Motion Picture Co., Nos. 313-15 South Figueroa St., Los Angeles.

Western Pathe Freres, Edendale, Cal.

Selig Polyscope Co., Edendale.

Broncho Film Co., Edendale.

Kinemacolor Co., No. 4500 Sunset Boulevard, Hollywood, Cal.

Monopol Film Co., No. 1339 Gordon St., Hollywood, Cal.

The Kay-Bee Co., Santa Monica, Cal.

N. Y. Motion Picture Co., Santa Monica.

Vitagraph Co., Santa Monica.

American Film Mfg. Co., Santa Barbara, Cal.

Annex Motion Picture Mfg. Co., San Diego, Cal.

The Kalem Co., Glendale, Cal.

Keystone Film Co., Edendale.

Universal Film Mfg. Co., Hollywood.

Biograph Co., Edendale.

Essanay Film Mfg. Co., Niles, Cal.

Santa Monica, Edendale, Glendale, and Hollywood are all suburbs of Los Angeles; Niles is a short distance from Frisco; and Santa Barbara is about ninety miles north of Los Angeles.

Marguerite Snow and James Cruze are now playing leads with the Thanhouser Film Co.

MOVIES VERSUS POP.

San Francisco, Jan. 16.

The declaration of the exhibitors that they propose to force the "pop" vaudeville theaters and the Orpheum to raise their minimum price of admission from ten to fifteen cents by stopping the latter's supply of films, or "neglecting to serve them," as one member of the Exhibitors' Association is quoted as saying, appears likely to result in the organizations being arrayed against each other.

It is a foregone conclusion that having won their point recently with the operators' union, the Allied Association members are not going to be dictated to by the "movie" managers without some show of resistance and in event of a contest of this sort it is difficult to see how the Exhibitors can very well come out anywhere but second best. The film renters could hardly be expected to put a crimp in their business by withholding their service from the "pop" theaters and the Orpheum.

FILM TAX OPPOSED.

San Francisco, Jan. 16.

Through the instrumentality of the fire committee of the Board of Supervisors, the city authorities have imposed a tax of 75 cents a film on all local film renting concerns.

The fund accruing from the taxation is to be employed toward defraying the expenses of maintenance of a film censorship board. The edict became operative January 10.

It was later proposed to reduce the charge to 50 cents a reel. The renters have entered protest and declare they will fight the tax as unfair and unconstitutional.

84 MILES CANCELLED.

According to figures given out by the film manufacturers, there have been 84 miles of moving pictures cancelled and destroyed at the order of the National Board of Censorship.

This total includes the refusal of the Board to permit the release in whole of 33 subjects and the censoring in part of 240 subjects. It is estimated that the film ordered cancelled entailed a loss to manufacturers of nearly half a million dollars, \$494,680 to be exact.

The Board, of course, has no legal authority to enforce its mandates, but, on the whole, it is said, cases of disobedience have been rare. The board has correspondents in nearly every city of any size in the country. These connections in the Hinterland are kept advised of subjects placed under the ban, and, if any such are exhibited, they inform the central body.

The trade has been so much agitated by crusades against objectionable subjects that the moral force of the Board is sufficient to make its ruling effective.

Sky Chief, who lays claim to having taken part in the famous Custer Massacre and is said to be 104 years old, is now a photoplay figure on the payroll of the Kay-Bee and Broncho companies.

M. Leighton has been installed as manager of the branch office of the Mutual Film Co. at Bridgeport.

LONDON

JESSE FREEMAN
18 Charing Cross Road

London, Jan. 8.

Owing to the continued demand at the New theatre it will not be possible to take "Ready Money" off until March 3. "Bought and Paid For" will be produced there.

"General John Regan" is the name of a new comedy to be produced at the Apollo, Jan. 9. The company is headed by Charles Hawtrey. Edmund Gurney, R. Tozer and Bernard Crosby.

Maudie Wood was married to E. Wheatley the jockey, at the Church of St. John the Evangelist, Brixton, Dec. 18.

Where Oscar Hammerstein failed Fernand Akoun and Ben Nathan have succeeded. The London Opera House has been crowded at every performance since its reopening with pop vaudeville.

Hugh D. McIntosh is coming to England shortly. It is said to be his ambition to have a theater in London at which he can try out turns for his Australian Circuit.

Marie Studholme has been engaged for a tour by the Variety Theatres Controlling Co., in a sketch specially written for her.

Julian Rose is back from South Africa.

Stanley Houghton, the author of "Hindle Wakes" has just produced a new vaudeville sketch with Arthur Bouchier and Violet Van Brugh in the chief parts. It is the story of an extravagant husband and his equally extravagant wife.

Carl Vollmoeller's three act play "Turandot" is to follow "The Turning Point" at the St. James' theatre. Sir George Alexander will not appear in the play though he will superintend its production. The cast will include Evelyn D'Alroy in the title role. Godfrey Tearle, Norman Forbes, Edward Sass, J. H. Barnes, Fred. Lewis, Hilda Moore and Maire O'Neil. The last named is one of the Irish players from the Abbey theatre, Dublin. Lee Shubert secured the American rights at the time Sir George got the play for England.

The Drury Lane pantomime of "Sleeping Beauty" departs considerably from the traditions of English pantomime. At times it is very much on musical comedy lines, but it is beautifully staged and stage-managed. George Graves is the heart and soul of the show and there is plenty of evidence that he has assisted the authors materially throughout. Next to him the chief honors must go to Little Renee Mayer, who gave such a remarkable performance in "Hop O' My Thumb" last year. In the present pantomime she is "Puck" and quite the cleverest child actress in London for many years.

"Hello, Ragtime!" the new Hippodrome "Revue" is not really a Revue at all. It is more a combination of high-class burlesque and musical comedy, with revue peeping in here and there. But whatever they call it, it is a howling success; probably the best thing that has ever been done at the London Hippodrome. There is not much rhyme and probably less reason in what sets out to be the story. It is just a happy-go-lucky pot-pourri of things, with Ragtime predominating and Ethel Levey dominating the entire show. It is in four scenes, The Hotel de Luxe, London; an Oriental Garden and the Exhibition Grounds, with a fourth ordinary interior dragged in for what is called an "extra turn." Shirley Kellogg has the first pop at the solo work with "The Man I Love." She is accompanied by a chorus of men. Then comes "Military Mary Ann" sung by Dorothy Minto and girls, to be followed by the great number of the show, "How do you do, Miss Ragtime?" in which Ethel Levey and the entire company participate.

It is a fine piece of ragtime music in Louis Hirsch's best style, and the business accompanying the number arranged by Jack Mason makes it one of the best concerted things we have seen here. Miss Kellogg and Jerry Kirby with a chorus of brides and bridesmaids do "The Wedding Glide" in Scene 2. One can imagine this capital piece of work performed much more successfully. To tell the truth Miss Kellogg fails to come up to expectations. She looks pretty, is nicely dressed, but lacks the essential ginger and compared with Ethel Levey seems to lack an understanding of the demands of ragtime singing. By way of novelties a flowered walk a la "Sumurun" has been built through the auditorium and this is used twice during the show; once when a chorus of girls sing "Meet me at the Stage Door To-night" and a number of Johnnies respond from different parts of the house, and later when Miss Shirley Kellogg and a chorus of girls sing "Ragtime Soldier Man" and march through the auditorium. In the middle of the first scene the curtain is dropped for a moment preparatory to the playing of a sketch entitled "The Dramatists who Count," said to have been secretly written by J. M. Barrie. This is a detached piece of work which is intended to pillory the ultra-psychological work of present-day dramatists. The artists in the play are Ethel Levey, O. P. Heggie and Jerry Kirby. In the last scene Bonita and Lew Hearn introduce a piece of their vaudeville act in which he as the Rube on a visit to town is fleeced out of his money and later they sing "Hitchy Koo" in quite a new style. It was cheered to the echo and may be written down as one of the three biggest hits in the show. Bonita herself has comparatively little to do, but Hearn is on frequently and may be said to have thoroughly established himself in one day in London. A. P. de Courville and Max Pemberton have done

PARIS

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

Paris, Jan. 5.

The January program at the Paris Alhambra is the most expensive, and among the best seen at this house. Big business is the result, in spite of the slack period which follows the New Year fetes. There is plenty of comedy with Rebla, Pichel & Scale, the clown Footit and his three sons, The Du-Caruso duo is a new act here and one member produces all sorts of objects from his pockets, while the order renders sentimental love ballads. The 6 Colbergs, Keeley Brothers, Werner-Amoros troupe of knockabouts, Marie Racko and her partner all go well. Richard Havemann has an interesting lion show. Tiller's ballet remains on the bill.

A son of M. Combes, director of the Etoile Palace, has joined the staff of Marinelli in London, where the young man is to get an inkling of English business life. G. Bannel, son of the Folies Bergere manager, passed through a similar experience a few years ago, and has now become his father's right-hand man.

A new revue, by Barde and Carre, will be produced by Fursy at the Scala, early in February. Mistinguett will quit the Folies Bergere and head the Scala troupe for the first month. Mistinguett is quite a star in the gay city.

A new revue, by Rip and Bousquet, was produced at the little theatre Capucines Dec. 24. Title: "Paris Fin de Regne." Mmes. Jane Marnac, Murray, Renee Muller, Albany; Armand Berthez, Tramont, Arnaudy hold chief roles.

Jean Fabert, in co-operation with M. Hartmann, has again assumed the difficult direction of the Moulin Rouge, the provisional lease of Peter Carlin ending Dec. 31.

"La Reine s'Amuse" will be produced at Marseilles this week, and will be given at the Olympia, Paris, first week of February, with Polin, Dorville, Morton, Max Berger, Capoul, Saidreau, Prefils, Mmes. Regine Flory, Angele Gril, Delysia, Reine Leblanc in the

their work well, and present indications are that "Hello, Ragtime!" will run for months at the London Hippodrome.

At the Newcastle Hippodrome, Monday, the Three Lyres scored a success.

Elida Morris sprained her ankle at the first night of her tour of the provinces and is laid up for a week.

Hart and Johnson (Chas. Hart and Rosamond Johnson), scored a success at the Birmingham Empire, after opening quietly.

J. Malone, general manager and producer for George Edwardes, is in the United States to stage the American production of "The Sunshine Girl."

cast. Dorville will, however, go to the Folies Bergere in March for the new revue.

Paris, Jan. 7.

The death is reported from Cracovia, Russia, of the Polish playwright Leopold Kampf, at the age of 34. As author of "The Great Night" he attained a reputation. This play is now forbidden in Russia, Germany and Austria and other autocratic countries.

Henry Verdhurt has just died in Belgium. He was at one time manager of the famous Eden theatre, Paris (long since demolished for street improvements), and was also for a time director of the Monnaie, Brussels.

A fight having taken place between two stage hands at the Folies Bergere during the show on Dec. 29, the management discharged the man thought to be the provocator. The scene shifters met and presented a demand that he be reinstated, or both combatants discharged. Both solutions being refused, a strike was declared Dec. 30. 22 stage hands left. This, however, did not stop the performance of the revue, in spite of the complicated sets, the work being done by nine who remained loyal to the manager, assisted by some of the male supers. The public had no knowledge there was a strike at the Folies Bergere.

It was inadvertently reported Jacques de Feraudy, the famous actor of the Comedie Francaise, was due in photoplay at the Empire. The item should have read that the son of the celebrated actor was to appear at the Empire in a sketch. He has been billed as Jacques de Feraudy, which caused the wrong impression.

Georges Grossmith has been booked for the Casino, Dauville, France, for August, 1913.

Marise Dania has signed to appear at the London Alhambra in March next.

The Paris Prefect of Police has finally issued an order forbidding the singing in public of certain licentious songs.

As reported would happen, Quinson, manager of the Palais Royal, and other theatres in Paris, has taken over the Renaissance. Tarride, the former director, reserves the right, however, to produce one play each year, and he will thus give us the "Occident" by Henry Kistemaekers next November, in which Mme. Simone will probably hold the leading female role.

By way of a novelty the Comedie Francaise will revive "La Fleur Merveilleuse" by M. Zamacois early this year with G. Barr and Marie Leconte. "Servir" will be mounted by L. Guitry at Theatre Sarah Bernhardt after the run of "Kismet."

FORTUNE IN STOCK ROYALTY.

Managers of the various stock companies throughout the country say the owners of plays get as much if not more than some of the managers through the royalty end alone.

The stock business runs in three grades, first, second and third with the big cities, of course, coming in on the first floor. Of the big producers, David Belasco probably demands and gets more for his pieces than any of the other legitimate managers.

For instance, his "Girl of the Golden West" brings \$750 a week, payable in advance. Plays like his "Easiest Way" and "The Heart of Maryland" come cheaper, at \$500.

When the Lieblers release "The Deep Purple" for stock, they made the Prospect theatre stock pay \$700 royalty. This was due to the fact that it was in New York territory. Holyoke, Mass., and Elmira managers paid only \$300 but they were in less restricted territory.

The Orpheum Players, Jersey City, played it at \$500. Jersey City comes in the first class list and must pay big for the New York successes in stock.

The Lieblers have made the most money in stock royalty out of "Alias Jimmy Valentine." This piece, like the "Deep Purple" commands high royalties. Like Belasco, the Lieblers generally get cash in advance.

Wagenhals & Kemper have several pieces in stock. When they released "The Greyhound," the Prospect Stock Co. bought the scenic part of the production outright. They paid something like \$1,000. While W. & K. rent the play, the Prospect Co. has the original production which is now subletting to other companies. The Prospect Co. gets several hundred dollars for the scenic outfit.

Henry Miller has "The Great Divide" which has done exceptionally well as a stock production. Miller receives about \$250 every time it plays the first class stock houses.

"Green Stockings," which Margaret Anglin used as a starring vehicle, now in stock and in great demand by the managers, calls for \$200 royalty. William A. Brady has several pieces in stock, one of the best being "Mother" which nets about \$350 a week royalty.

Henry W. Savage not only cleaned up with "Madame X," but increased his treasury receipts when he placed it in stock on a 10 per cent. guarantee. Savage also gets a nice weekly figure for "The Million" which went into stock this season.

Charles Frohman has pieces in stock but they are mostly of the old time character. However, pieces which William Gillette made Broadway hits, like "Secret Service," and "A Private Secretary" for instance, call for about \$200 a week. The Augustus Thomas pieces still command popularity, with "Arizona" probably the best moneygetter. It is listed at \$200 royalty.

Cohan & Harris get good money for "The Fortune Hunter" and "Get Rich Quick Wallingford" but have done a nice conservative business since they released their musical comedies. They place them on a guarantee.

Oliver Morosco is likely entitled to head the list on paying out stock royal-

STOCK

PAYTON'S J. C. OPENS.

Jersey City, Jan. 16.

Corse Payton and M. S. Schlesinger installed a permanent stock at the Orpheum here Saturday with a production of "The Three of Us," William Grew and Dallas Tyler in the leads.

Leon Schlesinger, a brother of M. S., is managing the Orpheum Co.

DINGLE REPLACES CODY.

North Adams, Mass., Jan. 16.

Lewis J. Cody closes as leading man with Goldstein stock company here this week and on Jan. 21 will be succeeded by Charles Dingle, late of the Orpheum Players, Newark.

Cody also gives up his financial interests in the company and may retire altogether from stock activity in the future.

HARRIS BACK IN PHILLY.

Philadelphia, Jan. 16.

Charles K. Harris, no relation to the song writer, a favorite of the Blaney-Spooner company in other years, has been re-engaged for the American stock here.

SCHENECTADY JAN. 27.

Schenectady, Jan. 16.

Another link in the New England chain of stock houses operated by the Malley-Dennison firm will be added when the Van Curler Opera House opens with stock Jan. 27. The company is yet to be selected.

STOCK COMPANY QUILTS.

Philadelphia, Jan. 16.

George Arvine and his stock company quit cold here Saturday night, business not being conducive to a continuance of the Standard theatre troupe.

SUMMER STOCK AT WEST END.

F. Ray Comstock (Comstock & Gest) and Carl Hunt, now running stock at the Warburton, Yonkers, have arranged to run summer stock at the West End, New York, opening Easter Monday.

Corse Payton had the house last summer. Carl Hunt will get the company together and manage it.

Edna Archer Crawford, now leading woman with the Warburton company, will head the West End company.

"MOTHER" SPOONER RETIRES.

Mrs. Mary G. Spooner, mother of Edna May and Cecil Spooner, who has been on the stage all her life, announces her permanent retirement from the stage. Her last appearance was with Edna May Spooner in "The Price She Paid." She is now living on Blaney Brook Place, New Canaan, Conn.

ties. He has had many companies and has played all the big pieces.

Play owners will make a reduction where managers can give the pieces a run of several weeks over a circuit. Poli pays large royalties.

NEW FACES IN OTTAWA.

Ottawa, Can., Jan. 16.

Victor Harvey, characters, and Harry Larabee, light comedian, are new acquisitions to the Colonial tabloid stock.

NEW SPOONER MAY 1.

The new Cecil Spooner theatre, now being built at Hunt's Point road and Southern boulevard, Bronx, will open May 1. The Spooner company, now playing the Metropolis, will move from that house the last of April.

The Blaney-Spooner Amusement Co.'s lease on the Metropolis expires May 1. The future policy of the house has not been determined, although it hinted that another stock company may be planted there as opposition to the new Spooner theatre.

PERCY MELDON ILL.

Troy, N. Y., Jan. 16.

Percy Meldon, director of the Malley-Dennison Stock Co., Rand's Opera House, is ill and his place is being temporarily filled by Guinio Socola.

COLBY ROBBED.

Archie Colby's new fur overcoat is gone. Burglars entered the Colby home on West 110th street last week and stole about \$800 worth of jewelry, glass ware and wearing apparel.

STOCK PEOPLE IN VOICE.

Ethel Clifton, late leading woman of the Poli stock, Bridgeport, and Brenda Fowler, second woman of the Harlem Opera House stock since the opening, have signed with Jos. Hart to play the leading roles in a new dramatic act which he has placed in rehearsal.

EMMA BUNTING TO HEAD CO.

Atlanta, Jan. 16.

Emma Bunting, who recently closed a stock engagement at the Forsythe here under Jake Wells' management, will probably head a stock company in one of his southern houses next summer.

COLLEGE CONTINUES.

Chicago, Jan. 16.

The College theater which has been playing stock this season will close on February 2. T. C. Gleason, the manager, had in mind closing on January 19, but business took a spurt, and he decided to keep open. Rodney Ranous and Marie Nelson are the two leading people.

BROOKLYN'S SUMMER OPERA.

The Aborns, Milton and Sargent, have everything arranged for another season of summer opera in Brooklyn. They have secured another ten weeks' lease on the Academy of Music where on April 10 they will open with their brand of English Grand Opera.

The Aborns have offered grand opera in Brooklyn at different houses in Brooklyn for seven or eight years.

FACTS FROM THE WOOLY.

Ed. Jack is looking for sleeping cars for Fritz Scheff. Any jump Fritz has before 10 a. m. she requires a sleeper and goes to bed in it the night before.

Bill Murray of the Union Pacific did not get the haul for "The Blue Bird" to the coast, because he refused to give Jules Murry an "ad" for the Review.

Louis A. Simon and Kathryn Osterman packed the Colonial in Dayton New Year's week for the first time since the house was built.

They do say that Denver is shot to pieces and 31 below zero one day last week. Pretty good terms for Denver.

A new million-dollar hotel is being talked about in Omaha and the new Empress theatre just built opens next week with eight acts and two reels at one cent per act and 10c. for all.

All the local managers of high class theatres are either golf players, relations or country club members.

A Lincoln, Neb., business man just returned from New York and spoke in glowing terms of "The Lady of the Slipper." He said Stone was a great comedian and "also" was pretty good. He evidently forgot Dave.

Maurice Jencks of Sioux City, made \$2,200 with "Bought and Paid For" the week before Christmas. He bought the show for \$450 a performance and played it in five of his towns six times. The company was slated to lay off.

Billy Hene has the photographs of over 300 agents and managers framed in the office of the Tabor Grand, Denver. One hundred and three are golf players and the balance are relations and members of various country clubs. A few are real agents and managers.

The day George M. Cohan gave Eddie Dunn the \$5,000 check for Christmas John Cort presented Ed. Giroux with 50 per cent. of "The Gypsy." This all happened in the same building.

Cripple Creek is pretty well crippled these days for show business.

Here is some of the business in these diggings: Holbrook Blinn, four shows in Seattle, \$625; "Rose of Panama," \$1,000 in half week, same town; "Louisiana Lou," \$700 in three performances in Pueblo; "Red Rose," \$220 in Greeley, Colo., and this is the town that wants to save the statue of Horace Greeley.

Alice Rohe, the clever critic of the Denver News, is in Colorado Springs for her health.

F. W. White, of the Denver Post, does not criticise any shows at the Tabor. Peeved about something.

Ralph Edmunds is doing the jolly ing for Sembrich in Colorado.

"Ben Hur" at the Columbia and "The Blue Bird" at the Cort, San Francisco, are selling out at every performance.

WITH THE PRESS AGENTS

Miss Emma Trentini in "The Firefly" at the Casino will give the one hundredth performance of this light opera on Monday evening, January 24. Orville Harrold, the famous operatic tenor will sing two duets during the third act. One duet will be from Carmen and the other from Naughty Marietta, in which Miss Trentini and Mr. Harrold at one time starred jointly under Hammerstein management.

Gertrude Hoffmann and "Broadway to Paris" leaves the Winter Garden January 25. The succeeding attraction will include Gaby Deslys, Al Johnson, Yvonne Billy, Fanny Brice, Ada Lewis, Melville Ellis, Harry Fox, Ernest Glendinning, Louie Angor, E. Owen Baxter, Doyle and Dixon and a company of 100. The book and lyrics of the new play are by Joseph Herbert and Harold Atteridge, and the music is by Jean Schwartz.

At the Astor theatre Monday night several hundred members of the City Athletic Club witnessed "Fine Feathers." There was an informal banquet after the play, at which Wilton Lackaye, Robert Edeson and Max Elkan were guests of honor.

The 100th performance of "The Firefly" with Emma Trentini, will take place at the Casino next Monday night. A feature will be two special numbers in the third act by Miss Trentini and Orville Harrold.

Thompson Buchanan's "A Man's Way" for which Ann Murdock has been signed for the leading role has been rechristened "The Bridal Path." The comedy is now in rehearsal.

"The Conspiracy" is to be produced in London by Charles Frohman. Arrangements were made for the entire present production to open at the Globe theatre over there. John Emerson who staged, partly wrote and is now acting the secretary, will make his first English appearance.

In "The Spring Maid" Co., which comes to the New Amsterdam, New York, next Monday for 10 performances, will be Christie MacDonald, Elgie Bowen, Thomas Conkey, Ben Hendricks, Otto Hoffman, Charles Meyers, Chas. J. Hart and Isabelle Francis.

The tour of the De Koven Opera Company, producing "Robin Hood," has been extended to June 1. A long tour has been mapped out covering territory from Denver, Colo., to Halifax, N. S. Manager Daniel V. Arthur has engaged James Pootoon, Jr., to travel a month ahead and look after subscription lists and railroad excursions. Will A. Page will continue as heretofore, in full charge of the advance work.

The revival of "Rob Roy" is scheduled for the New Amsterdam theatre, Easter Monday. In the fall the two branches of the De Koven Opera Company will be consolidated for a tour of the Pacific coast.

Sam Bernard is said to be breaking his own previous New York records in "All for the Ladies" at the Lyric theatre.

Tomorrow (Sunday) Mme. Clara Butt, the English contralto with her husband, Kennerly Rumford, the English baritone, will give a concert at the Hippodrome. They will be accompanied by Mr. Manuel Klein and his orchestra of 60 pieces.

PRESS OPINIONS.

"Joseph and His Brethren."
Allah be praised! At the Century Theatre once more there is corn in Egypt! "Joseph and His Brethren," a Biblical drama by Louis N. Parker, at its first performance on Saturday afternoon immediately established itself both as a splendid pageant and a play of sterling qualities and achieved a success which puts both "The Garden of Allah" and "The Daughter of Heaven" into eclipse.—Evening Sun.

"Joseph and His Brethren" comes as one of the big and pleasant surprises of the New Year. Amazing to find in this pageant play of Mr. Louis N. Parker's, not only the complete and reverential embodiment of a lovely story, but an entertainment exceptionally impressive in the variety of its appeal. For this, thanks no less to the producer, Mr. George Tyler, than to the author himself, and thanks to a company of actors who fulfilled their various tasks unusually well. Times.

The third time wins out! The Century Theatre, after frantic struggle, colossal expense and not a little heartburn, has at last succeeded in wedding spectacle to poignant drama, and what is a real feat—poignant drama to Biblical history. "Joseph and His Brethren." American.

"The Spy."

There are passages in the play to enforce attention. But again there are intervals during which the obviousness of the proceedings, and the laying of the trains intended to lead to the grand explosions, are such as to result in flagging interest, or such as to rob them of their power. For the play as it was seen last night is, in many respects, a poorly made play, and not a good enough play in others to atone for its technical deficiencies.—Times.

It is more than probable that the present version but faintly reflects the best merits of the original. There are ingeniously contrived incidents in the story, but the means by which they are reached are transparent. The whole affair smacks much more of the theatre than of life. World.

"The Spy" is a good example of a typical French play one of those plays that, years ago, could be exploited for our benefit one of those plays that at the present time, in the blossoming of a native drama and the fruition of American problems, seems unnecessary.—American.

"The Spy," which had proved the sensation of last year in Paris and is just drawing a highly successful run in England to a close under the title of "The Turning Point," fell down hard at the Empire last night for one very good and sufficient reason. It was misinterpreted.—Evening Sun.

The Woman of It.

What does happen for the most part is as light as air and as thin as a champagne wafer, and about as pleasant. But one can have too many champagne wafers. And three acts with nobody really doing much but chatter is something too much of the same sort of thing. In other words, "The Woman of It" is one of those light, airy, little trifles that succeed in being rather amusing sometimes and just fall short of being completely satisfying at any time.—Times.

The only solitary redeeming feature of "The Woman of It," at the Thirty-ninth Street theatre last night, was the woman of it—Miss Janet Boecher. "The Woman of It" is a lightweight play. It is not bad in its wishy-washy way, but it is the very faintest excuse for theatre-going.—American.

But "The Woman of It" scarcely measured up to the expectations of the audience. There appeared to be a majority present who had seen funnier farces made from more wholesome material.—Herald.

The piece, moreover, throughout bears the hallmark of a clever craftsman. The only trouble with "The Woman of It" is that it doesn't get anywhere in particular, and that its comedy is built upon too thin a frame.—Evening Sun.

NEXT B. C. WHITNEY SHOW.

Chicago, Jan. 16.

"The Doings of Dorothy" (the B. C. Whitney show which will be under the management of Bert St. John) is in rehearsal at the Whitney opera house and will soon be seen.

"GIRL AT GATE" GOING OUT.

Chicago, Jan. 16.

"The Girl at the Gate" will begin a tour of the one night stands Feb. 2. James Wingfield will book the attraction.

REPORTED CLOSINGS.

Chicago, Jan. 16.

Word has been received that "The Traveling Salesman," "The Confession," and "The Call of the Heart" are scheduled to close within a fortnight.

"Little Miss Suzanne" closed at Muncie, Ind., Jan. 1, on account of not being able to get proper time. Lew Edwards was in advance.

C. J. Smith's "Sun Bonnet Sue" will close shortly on account of bad business in eastern territory.

WANT CHICAGO OPERA HOUSE.

Chicago, Jan. 16.

The lease of the Chicago Opera House, which is a property of the Kohl estate, and which has another year to run may be purchased in the immediate future by Marshall Field and Co., for the erection of a huge department store.

The Marshall Field concern purchased the ground some time ago. Negotiations are now on for a cancellation of the present leasehold.

\$30,000 IN TWO WEEKS.

Chicago, Jan. 16.

The engagement of Sothorn and Marlowe at the Garrick theater which will close this week has been remarkably successful. The company will play to \$30,000 on the two weeks.

The first week there was only one off night, and this week the house was sold out solidly for every performance. An extra matinee was played Thursday when "Richelieu" was the bill.

"JONES" FOR CHICAGO.

George M. Cohan's "Broadway Jones" is expected to vacate the Cohan theatre within the next two months. It will play a few dates on the road and then go into the Grand Opera House, Chicago, for a spring run.

The new Cohan & Harris musical show, which went into rehearsal this week, will follow Cohan in his theatre.

IMPRESARIO DEPORTED.

New Orleans, Jan. 16.

Albert V. Herrera, alias Alberto Vidale, a former grand opera impresario, who was arrested here on a charge of passing worthless checks, is to be deported by the immigration authorities.

Herrera who once managed the Col. tantino Opera Co. will be sent back to Cuba.

WHAT ELSE IN AMA?

Ama, Neb., Jan. 16.

The Opera House, operated under the joint management of A. V. Shaffer and D. B. McKay, has been turned back by them to the original owner.

Shaffer & McKay made a public statement, in which they said the lack of patronage had caused them to quit. As an instance of how business was just before closing they said that Reynolds and Ross played three nights, opening to \$20, doubled on the second and registered \$51 gross on the third. Then the "Eli and Jane" troupers took in \$51 the following week. That was the last straw.

KOLB'S ILLNESS CLOSES SAVOY.

San Francisco, Jan. 16.

Owing to the reported illness of Kolb, of Kolb and Dill, the Savoy is dark this week and the "Motor Girl" Company is laying off. The house is announced to reopen Sunday with Kolb and Dill's production of "Algeria."

ACT TO BOOST AVIATION.

Angelo Keir, who has two or three sketches on the road, has made an arrangement with the Moisant Aeroplane people for the production of an aviation playlet, to be called "The Fly Girl."

Berenetta Miller, the only woman in this country with an aviator's license, is to be featured in the sketch along with one of the Moisant flying machines. The Moisant people are back of the project. They are endeavoring to arouse an interest, which took a speedy drop with the death of a woman aviator in this country last summer. The Moisant Co. has a tract of land and a school on its hands in the vicinity of New York.

KENNEDY PLAY FOR ENGLAND.

Lester Lonergan and Mrs. Lonergan (Amy Ricard) returned from London this week, where they had been since last June. While there, in addition to playing a few music hall dates, Lonergan arranged with Godfrey Tearle for the production in England of Charles Kennedy's "The Possessive Case." By the terms of the contract the piece must be presented in England before May 30.

MRS. DE HAVEN ILL.

Chicago, Jan. 16.

Mrs. Carter De Haven, who has been playing in "Exceeding the Speed Limit" at Cohan's Grand Opera House has been out of the cast for several days on account of sickness.

ZWEIFEL-MALONE.

Cincinnati, Jan. 16.

Freddie Zweifel, the well-known theatrical manager, now with the Gilbert & Sullivan Opera Co., and Geraldine Malone, equally well known as a star in musical comedy, were married last week in Covington, Ky.

It is the culmination of a romance that began when Zweifel was the manager of James T. Powers in "Havana," in which play Miss Malone took the soubrette part. Miss Malone is from San Francisco, and is the daughter of the late John T. Malone, who was a Shakespearean actor and supported Booth and Barrett. His last appearance here was with "The Balkan Princess."

CAVANAUGH—HESTOR.

Hobart Cavanaugh, of the "Bought and Paid For" Co., and Florence Hestor, leading woman with "Checkers" for three seasons, are to be married in June.

The romance began when Cavanaugh played opposite to Miss Hestor last year. The bride-to-be was last seen in New York with the Amelia Summer-ville vaudeville act.

GUNMEN DRAMATIZED.

Jessie Weil, who has just closed his road company of "Seven Days," has formed a partnership with Dalmar Clark, who was with Cohan & Harris' "Get Rich Quick Wallingford" Co.

They will produce small road attractions, their first being a melodrama entitled "The Gunmen of New York," which is now in rehearsal and will open Monday in Warwick, N. Y. The show will play a tour of the one-night stands through Pennsylvania.

ZIEGFELD'S SUMMER SHOW.

Flo Ziegfeld, Jr., is going to present New York with a summer show anyway, even though the New York theatre roost for "The Follies" will not hold the Ziegfeld productions again.

The coming summer "The Follies" or some other light piece will be shown by Ziegfeld on the Amsterdam Roof.

WROTE PLAY WHILE ILL.

Ferika Boros is able to be out after a three weeks' illness. Miss Boros, who gave the American stage "Seven Sisters," wrote a new play while ill in bed.

CABARET NEWS

Eloise Gabbi and Jose Benito Bianquette, the Tango dancers from Buenos Aires, imported for "The Follies," did not accompany the Ziegfeld show to Boston. The dancers have two weeks booked for Martin's, and will follow it with a fortnight's engagement at George Rector's.

Sheehan, Adams and Schoaff have eclipsed their former record for staying in one place. This week the boys are doing their 38th consecutive week at Shanley's 43d street restaurant and from present indications will remain playing underneath the booking offices, to whom they are not paying commission, for many weeks to come.

Chicago, Jan. 16.

Jake Sternad is introducing afternoon cabaret show at the North American restaurant this week. The venture looks good and is drawing business.

San Francisco, Jan. 16.

Harry Glyn, the English cabaret entertainer, closes Jan. 19 at the Portola-Louvre and a few days later will open for a six weeks' engagement at McCormack's cafe in Minneapolis. He will be succeeded here by Tom MacGuire, the Scotch-Irish singing comedian, who will be taken out of the regular Portola-Louvre stage show for that purpose.

San Francisco, Jan. 16.

Herbert Meyerfeld, managing director of the Portola-Louvre, left here last Sunday on a combination pleasure and business trip East. His itinerary is through the Northwest via Chicago, where he is scheduled to stop off for a few days. He is due in New York City about January 23 and will spend a couple of weeks in the Eastern metropolis, making his headquarters at the Elks' club.

San Francisco, Jan. 16.

Estrellita, the Spanish danseuse, closes her Portola-Louvre engagement January 18 and will go to Portland, where she is booked to open for two weeks at the Multnomah Hotel.

ANOTHER IN DAVENPORT.

Davenport, Ia., Jan. 16.

Plans have been approved for the new vaudeville theatre projected by J. H. Blanchard, manager of the Lyric here. Workmen have already started to clear away the lot.

The new house will have seating capacity of 1,800 and will play the bookings of the Western Vaudeville Managers' Association. The theatre will cost \$120,000, according to an announcement just made.

SHOWMAN MISSING.

Venice, Cal., Jan. 16.

John F. Corduroy, who claimed to be an amusement manager from Portland, has mysteriously disappeared from a local hotel and the police are investigating.

LYCEUM AND CONCERT

Minnie Tracey, American soprano, sailed from Europe to New York Jan. 4.

Jacques Renard, a foreign cellist, is with the Sinsheimer Quartet.

Maggie Teyte does not sail from Europe until Feb. 22, owing to important engagements abroad. She will be on tour here this year under Loudon Charlton's direction.

Elaborate preparations are being made for the grand opera season at Dallas when the Chicago-Philadelphia Co. will appear in the Coliseum there Feb. 28-March 1. The Dallas opera lovers are spending \$40,000 on the season. Robert N. Watkin is secretary of the Dallas Grand Opera committee.

Max Pauer has arrived for dates with the New York Philharmonic Society Jan. 16-17, and will then go on tour under the management of M. H. Hanson.

Felix von Weingarten, musical director of the Vienna Hofoper, will conduct the orchestra of the Boston Opera House.

Christian Kriens, the Dutch composer, has organized an orchestra for the cultivation of symphonic music.

Julia Culp, the German lieder singer, made her American debut last week.

Harry Irving Culbertson, musical manager, and Violet Hatch were married Jan. 2, and are spending their honeymoon in Canada.

Charles Wakefield Cadman, composer and lecturer, is in the east again under R. E. Johnston's management.

Anna Pavlowa is now appearing in a series of dances in Berlin.

Evan Williams, the Welsh tenor, who has been in Europe for some time, is having an American tour arranged by the Wolfsohn Musical Bureau. Williams will be heard in recital in New York Jan. 19.

Ethel Leginska, a young pianist, will make her New York debut in Aeolian Hall, Jan. 20.

Alessandro Bonci, Italian tenor, who returned to New York last week after a season of opera in the City of Mexico, is going on an extended tour that will last until April 26.

Andreas Dippel, general manager of the Chicago-Philadelphia opera company, has made a general denial that the organization would quit giving opera in Chicago and confine its work solely to the Quaker City. He says operatic plans will go right along each year for the Windy City seasons.

Richard Strauss, who composed "Salome" and "Elektra," last seen here seven years ago, is announced for a tour of the United States next season.

Los Angeles, Jan. 16.

According to announcement given out through the Pacific Vaudeville Managers' Association, Wilbur Emmett Carlton is to present Madame Sembrich in a series of concerts in the Hawaiian Islands some time in March. It is also said that Mr. Carlton has arranged for other notables to appear in the islands in the near future, among them Dr. Cook of North Pole notoriety.

W. F. CONNOR "IN SOFT."

William F. Connor, who piloted Sarah Bernhardt through the south under canvas and took town a fat profit from the deal, has quit things theatrical. He is now busy putting Bernhardt profits into the cement foundations of a loft building which he is erecting at Fourth avenue and 27th street.

"No more show business for me," said Connor to a friend a few days ago. "I propose to sit back and collect rents. It's a funny thing, though. It begins to look as though I'll have to spend the rest of my life driving cement piers to bed rock on my building lots. Geologists tell me that Manhattan Island is all rock. I seem to have picked the only 'soft spot' in the city as the site for a skyscraper."

PHOTOPLAYERS' CLUB.

Los Angeles, Jan. 16.

The recently organized Photoplay-ers' Club, composed of members of the many moving picture companies located in Los Angeles and vicinity, is having a highly successful infancy. Every member, from President Fred Mace, one of the original organizers, down to the latest recruit, is out hustling for the welfare of the club.

The first annual ball of the club will be given at the Shrine Auditorium in February, probably on St. Valentine's Day.

LEADING LADY MARRYING.

South Bend, Ind., Jan. 16.

The forthcoming marriage has been announced, of Jessie Carter, leading woman with the Huntington Stock Co. in this city, to a local business man.

Charles Gunn, leading man of the same company, has retired through ill health. His successor has not been mentioned.

Joyce Hastings, the daughter of Mr. and Mrs. Ben Hastings (Hastings and Wilson), died in Chicago a week ago.

John A. Terrell, the grandfather of Clayton Crouch, died Jan. 10, in New York.

Harry Jr., son of Harry Cambell, comedian with "The Girls from Reno" Co., aged 23, died in New York, Jan. 9.

OBITUARY

New Orleans, Jan. 16.

The wife of Tony Kennedy, principal comedian at the Greenwall, died in Chicago Saturday. She was a professional, but had not been appearing on the stage of late, owing to illness. She was 40 years of age.

San Francisco, Jan. 16.

Mrs. Christine Pfeiffer, 86 years old, died here Jan. 7, at the home of her daughter. Deceased was a resident of San Francisco for the past 50 years and was a chorus girl at the old Tivolo a quarter of a century ago.

James B. Delcher, theatrical producer and manager, died Monday morning in the New York Hospital of heart disease. His wife, known on the stage as Helen Grantley, was with him at the end. Mr. Delcher was 46 years old, and was born in New York. Since 1908 he had been manager of the Duval theatre in Jacksonville. He came to this city a few weeks ago on a trip, stopping at the Vanderbilt Hotel. While there, he was taken ill and removed to the hospital. He was a prominent Mason and a member of the Green Room Club.

Malden, Mass., Jan. 16.

Harry G. Snow, for many years identified with musical and theatrical affairs, died Tuesday at the home of his brother, Francis F. Snow, here. He had been press agent of the Metropolitan Opera House under Maurice Grau, with the Walter Damrosch regime of German opera, with Henry Russell, and the San Carlo Opera Company, and Oscar Hammerstein.

In affectionate memory of my dear wife

ISABELLE STALEY

I wish especially to thank
Mr. and Mrs. H. O. Hayes.
Mr. and Mrs. Mark Murphy.
Mr. and Mrs. Donnelly.
Morrissey & Rich.
Mr. and Mrs. John Russell.
Murphy & Willard.
Hawson & June.
Mr. and Mrs. H. Mansfield.
Rose and Rosina Cassell.
Wilmer Vanola.
McMahon & Grappell.
Mr. and Mrs. Howard Hunt.
Mr. and Mrs. Lucas.
Mr. John Brandy.
Mr. and Mrs. Fingerhut.
Mr. and Mrs. Chan, Clark.
Oscar and Miss Davies.
Mrs. Leonardt.
Mrs. Douglas.
Mr. and Mrs. Hagan.
Mrs. Wendlandt.
Mr. Thomas D. Malcolm.
The tenants of 1050 Tiffany St.
The W. R. U. of A.
The Idaho Springs, Colorado, Lodge
of B. P. O. E. No. 007.

for the beautiful floral tribute to Belle and the help given to her devoted sister, Mrs. Evelyn Crosby, and the sincere sympathy extended to us both in our sorrow. Also thanking all for the kind sympathy extended.

Richard E. Staley.

NEW ACTS NEXT WEEK

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

Violet Dale, Fifth Ave.
John Bunney, Hammerstein's.
Artie Mehlinger, Hammerstein's.
Sol Lee, Hammerstein's.
Monsey Sisters, Hammerstein's.
Root and White, Hammerstein's.
"Queen of Cabarets," Hammerstein's.
Ethel Barrymore and Co., Colonial.
Reine Davies (New Act) Colonial.
"The Diamond Dinner," Union Square.
"Where There's a Woman," Union Sq.

Henry Woodruff and Co. (3).
"A Regular Business Man."
22 Mins.; Full Stage (Interior).
Colonial.

Henry Woodruff after a long absence from New York and after a long siege of illness returns to the metropolis through the two-a-day. Joseph Hart presents "A Regular Business Man," a farcical sketch, in which Douglas Fairbanks appeared at the Fifth Avenue for one week some time ago. A better vehicle for Henry Woodruff could not have been found. It is the story of a young irresponsible lawyer, with a charming stenographer and fiancée, all in one, who is down to his last dime. Egged on by the stenographer, he decides to become a regular business man. He asks the aid of a wealthy uncle who is wise to the boy and makes him a proposition if he can produce \$1,000 in an hour he (the uncle) must augment the roll by \$50,000 more. The man next door has a nasty case which he is willing to pay \$900 to win and tries to induce the young man to go after it. Circumstances turn the thing about so that the young man trims his would-be client in favor of an old lady. Henry Woodruff is delightful in the light comedy role, getting every bit of humor out of the lines and situations. Margaret Loftus, the stenographer-fiancée, gave first aid to the star, playing in a quiet and reserved manner which served to bring out the comedy points the more strongly. Isabell West and James M. Brophy also fitted in nicely. Henry Woodruff and Co. in "A Regular Business Man" are a regular vaudeville act aside from name or anything else. *Dash.*

La Savatte.
Sporting Novelty.
11 Mins.; Full Stage.
Hammerstein's.

To the prize ring fans who assemble at the Victoria, La Savatte, being the French style of boxing, was a wholly interesting exhibition. It will be that to vaudeville audiences everywhere. The science of "hit, stop and get away," with the feet employed as the means of attack, is a highly exciting athletic contest. Louis Ducasse and George Jeannot were the principals in the three rounds of exhibition given at Hammerstein's this week. Both men are lightning fast on their feet, flipping their heels around with startling speed. It's a tricky game to watch, and every minute is interesting. Joe Humphreys did the announcing. William Hammerstein has picked an undoubted novelty. *Rush.*

Willard Mack, Marjorie Rambeau and Co. (2).
"Kick In."
23 Mins.; Full Stage (Interior).
Colonial.

Willard Mack and Marjorie Rambeau come sneaking into vaudeville with a new phase of the latest theatrical craze, "a crooked playlet." How things have changed! In the good old days of melodrama the gallery in anxious and suppressed excitement would follow the triumphant march of the crook through three acts, with the hidden knowledge that justice would nail him in the fourth; and then would come their time to gloat. That was the only thing that held them from going right on the stage to exterminate the villain themselves. Now it's all different. We have here a couple of crooks who have stolen \$20,000 worth of jewelry and have committed enough crimes to keep them behind the bars for life, and we really worry because there is a possible chance that the law will get them and prevent them from moving into a nice summer home and spending the money in perfect contentment. Of course, there is always the officer who is "crookeder" than the crook, and we really worry because there is a straight. There must be a limit to this sort of thing. The subject, perhaps, holds interest, but many of the sketches as now being played would be censored in "movies." "Kick In," written by Willard Mack has very little different to offer from the other crook plays and playlets. It is the story of two crooks, husband and wife, who want to go straight and a crooked plainclothesman who wants them to remain crooked. The story is stirring and exciting from beginning to end. From the opening there is tension, which is held through the 23 minutes of playing. A brother of the woman, a drug fiend, has been caught, and they are in fear of his "squealing." The suspense is maintained for fully ten minutes, and it gets the auditor as well as the players ready for the detective's visit. The pair confess the robbery and give up the jewels on a promise of immunity. The detective attempts to "double-cross" them but is thwarted in a short struggle, in which the woman shoots a "hypo of hop" into him, and he keels, leaving the couple to do a getaway. The story is gripping melodrama, even though not pretty, and is exceptionally well played. Marjorie Rambeau alone would make the piece well worth while. Willard Mack as the high-class crook is a capable opposite for Miss Rambeau. The couple as a high-class vaudeville sketch team get right into the front ranks. *Dash.*

Al Brooks.
Songs and Stories.
8 Mins.; One.
Murray Hill (Jan. 12).

Brooks was not permitted to take an encore. He relates poor Yiddish stories, badly delivered and his parodies are of equal calibre. Throughout the turn he was constantly interrupted by the audience and had to talk and sing above the din. *Jolo.*

Mae Francis.
Songs.
12 Mins.; One.
American.

Mae Francis appearing next to closing at the American following rather a good all around program cleaned up the applause hit of the evening. To those familiar with the American roof audiences this is saying quite a little and in this case it speaks well for the American audience. Mae Francis is the classiest single that has shown up in the pop houses in quite some time. Making a change of costume for each number, she sang five Tuesday night, although she made an attempt to get away after the fourth. She wears real clothes which she knows how to carry and on appearance is second to none of the singles either on big or small time. Her numbers run to the coon songs of the Moony sort and she handles them splendidly. There is personality aplenty and an alluring note in her voice that reminds somewhat of Bessie Wynn's. There is no attempt at the finger snapping body swaying, and still she gets more out of her numbers. It was a delight to note that the audience at the American took to Mae Francis' quiet, simple and artistic method of singing songs that are usually thrown at them in a manner that is pretty much bunk and very little talent. Mae Francis with her present routine can go into any big time bill and, placed properly, put it over. *Dash.*

Albertinia Rasch and Co. (2).
Dances.
18 Mins.; Four (Exterior).
Fifth Avenue.

As a classic danseuse and an exponent of whirlwind dancing, Albertinia Rasch is no novice. In her dancing act, assisted by Vlastor Novotna and Marion Zalewskor, she shows unmistakable training. She's a willing worker, graceful, light and airy in her movements, and while her style of act brings nothing new to vaudeville it proves her entitled to high rank. Miss Rasch reaches vaudeville rather late with other artists having preceded her with all forms of classic dancing. The young women with her are clever dancers. The blonde, quite young in looks, has a future. Miss Rasch and the blonde young woman did very well with their flower dance, while the former also scored with her single dances. For the finish she did a sword dance in Oriental garb. Miss Rasch and Co. could rearrange their act for quicker results. For the New York houses special scenery would enhance the value of her offering. *Mark.*

Britt Wood.
Songs, Talk, Harmonica.
11 Mins.; One.
Union Square.

Young man, made up as a country "boob," sings comedy songs with crude bucolic gestures; tells rural stories; plays harmonica, switching from operatic air to "chicken rag" with a dance. A few "different" loose steps while playing, but nothing remarkable. Act went very well at "the Square." *Jolo.*

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate Attractions in New York Theatres.

"Somewhere Else"—Broadway (Jan. 20).
"The Man with Three Wives"—Weber & Fields (Jan. 20).
"The Poor Little Rich Girl"—Hudson (Jan. 21).

Walter Law and Co. (3).
"The Seal of Silence" (Dramatic).
19 Mins.; Interior (Special Set).
Union Square.

F. A. Crippen is credited with the authorship of "The Seal of Silence." The scene is laid in the study of a priest. Young woman rushes on, crying to the man of cloth that her husband (the priest's brother) had failed to return home the night before. He soothes her, places her in adjoining room and calls police headquarters, asking for information. "Oh, just coming up to see me?" (this to person at other end of 'phone). Door-bell rings. Man enters excitedly—wants to confess—insists on doing it right there. Tells that he is a murderer. It is apparent that the murdered man is the brother of the priest and that he cannot reveal this knowledge, being bound by the seal of the confessional. It is equally manifest that the presence of the murdered man's wife and the police officer will eventuate in the apprehension of the criminal, to obviate the necessity for the priest's making any revelation. About twenty odd years ago Charles Frohman produced at Wallack's theatre a play by Sydney Grundy, called "The Broken Seal," in which such a situation was utilized for the basic plot. Since then a man named Sully has toured the country with a series of such plays, such as "The Parish Priest," Joe Murphy had a similar drama, and so on down to Hal Reid's "The Confession," presented at the Bijou about a year ago. In "The Seal of Silence" there is no attempt to give a new twist to the subject. There is no comedy relief, and the four performers talk for the entire 19 minutes in monotonously sepulchral tones. *Jolo.*

Francis Gerard and Co.
Strong Man.
18 Mins.; Full Stage.
Columbia (Jan. 12).

The straight work is handled by a rather good-looking man working much after the manner of Spadoni. He juggles cannon balls, torpedos and heavy projectiles, throwing them into the air by means of a sea-saw arrangement and catching them across his shoulders. He dresses attractively in brown tights and a fur jacket. One point of novelty is that the strong man is also an acrobat. He does a row of flip-flaps and at the finish goes to the horizontal bar for a small bit. A comedy assistant is employed to good effect. Dressed in shabby uniform, he puts over several solid laughs by his pantomimic clowning. The act should make a first-rate big small time number. At the Columbia Sunday show they liked it. *Rush.*

"Dance of Fortune."

Pantomimic Dance.

14 Mins.; Full Stage (Special Set).

Hammerstein's.

"The Dance of Fortune," a pantomimic arrangement by Bert French and Alice Eis will never, never do for the chatanquas. At Hammerstein's it was a powerful draw to the sophisticated, vaudeville-goers of Broadway, but even then it shocked to gasping attention. The dance follows more or less closely the familiar "Vampire" dance, only the dancers go a little further, which, when one considers how far some of the predecessors have gone, is going plenty far enough. Word was out among the Victoria regulars Monday afternoon that something was to be started, and they attended in a body. The consensus of opinion was that the French-Eis (not related to any sort of "ice") was a daring bit of work, but got past on the strength of its artistic handling, an excuse that will scarcely make it allowable anywhere but at the Victoria. During the dance, there were several bits of pantomime that brought out nervous giggles from the audience and one elderly matron dragged her escort, apparently her son, into the lobby. The stage is set in gold and red, with a raised dias in the centre, representing a roulette wheel, over the centre of which is posed Alice Eis on a revolving pedestal. Ten supers in evening dress and British military uniforms, stand about, from time to time throwing coins upon the wheel. At each bazard, Miss Eis revolves and the player loses. Bert French enters and after some pantomimic acting ventures the gamble. He wins, and Fortune smiles upon him. Miss Eis descends from her position, and there follows the allegory of Fortune showering gifts on the gambler. Miss Eis is dressed in a jeweled filigree corsage, loose black skirt slit up the side, and very little else. During the dance there is a startling display of bare legs. To complete the pantomimic story, the gambler's fortunes are reversed, he is cast off by the Spirit of the Wheel, and ends by stabbing himself. The whole business is very morbid and depressing, but its daring probably drew much money into the box office. *Rush.*

Chase and Laughlin.

Songs and Dances.

17 Mins.; One.

Columbia (Jan. 12).

A young chap of the chorus man type and an attractive young woman do only fairly with a singing and dancing specialty. One might venture the guess that they have been minor musical comedy people. They have doubtless had dancing experience. In that department of their offering they do nicely enough, but when they attempt to sing they are less at ease. The girl's vocal solo was a poor attempt and the audience was rather inclined to giggle. The young man did rather better with his songs, but even he got little out of them. The couple are scarcely strong enough to handle a specialty alone. As part of a big dancing act, they would probably be all right. They have not the weight to go it alone. *Rush.*

Alfred Letine.

Female Impersonator.

13 Mins.; One.

Winter Garden (Jan. 12).

Alfred Letine was not billed at the Winter Garden Sunday night and the card bearing his name announced this as his first American appearance. The impersonator is English in every move. His opening number, done in parodied hoop skirts lead to the supposition that he was to do purely a comedy act. The two numbers following, however, were straight and placed him in the female impersonator class. The second number gave promise of putting Letine over, but when he came back for his third with practically the same idea as in the second his chance as an act was about lost. A different number for the finish would have given him a look-in but as the present frame up stands Letine will have to be contented with small time in this country. His soubret is rather good but coming after the many American impersonators who have put on elaborate specialties it will take a lot of doing for Letine to reach the high water mark. *Dash.*

William Ash.

Songs.

10 Mins.; One.

Fifth Avenue.

Not since Orville Harrold has a youthful lyric tenor bobbed up in vaudeville as has that of William Ash, who was substituted on the Fifth Avenue bill Monday for Johnny Johnston. Ash has a natural voice, musical in quality, with an easy, high range. It's a fresh tenor and sufficiently robust to carry him along to something more substantial than the "two-a-day." Ash it is understood, has already been signed by Werba & Luescher for musical comedy. He will probably go with the Christie MacDonald show. If this be true, Werba & Luescher have a prize package. The card (Ash was unprogrammed) said "You'll like him," and that audience Monday night certainly did. He opened with "Rose-marie." His second number was "Not 'Til Then Will I Cease to Love You," and he sent this ballad over splendidly. The applause brought him back for "My Hero." This was Ash's big card. He struck the high register without a falter. Ash makes no gestures, and acts like a true soloist. *Mark.*

Johnson, Howard and Listette.

Comedy Acrobats.

8 Mins.; Full Stage.

Union Square.

Johnson is "Major" Johnson, formerly of Johnson, Davenport and Lorella, the two other men being equally adept as acrobats. Billed as "Three Tramps," they open with eccentric singing and stepping. Removing their coats they go into very rapid comedy tumbling, finally clambering to a series of specially constructed horizontal bars suspended from the flies. The speed at which they work does not permit of any lengthening of the turn. Great knockabout tumblers, with comedy still a trifle crude. *John.*

"The Earl and the Girls."

Girl Act.

31 Mins.; Full Stage.

Hammerstein's.

Jesse Lasky has framed up a rather pretty girl act, headed by the Courtney Sisters. He calls it a "dancing musical comedietta." The first and second count of the indictment are no misrepresentation, but the designation of "comedietta," if it carries any meaning of comedy, is a false pretense. The "fun" is supplied by R. N. Cory and Vincent Erne, as a feeble-minded English earl, and his valet. The men have been handed an impossible task in their assignment to extract comedy out of the material at their command. They struggle with it, but the punch is not there. The rest of the act furnishes some entertainment, enough, indeed, to warrant the belief that with the comedy department fixed up the affair will get over satisfactorily. Fay Courtney is the strength of the offering. She is the taller of the sisters, a girl of altogether pleasing appearance, agreeable, smooth method and a most musical female baritone voice. Despite her extremely tall figure, Miss Courtney manages to make her slow dances graceful. Florence Courtney is a pale, conventional ingenue. Besides the sisters there are eight well-drilled choristers, as active an octet as has been seen this long time. They have one pretty costume for the number. "Chick, Chick, Chicken," which may have been suggested by the very similar number in "From Broadway to Paris" at the Winter Garden. The Courtney girls have the best of the numbers in a slow melody, "I'm Going Away," capably handled, and designed to display Fay Courtney's voice, which is particularly adapted to plantation melodies. Another of the same sort was "The Apple Tree and the Bumble Bee." "I'm Really Disappointed with America" by Cory and Erne has first rate lyrics and was good for laughs. There are a good many stage effects, most of them rather cheap and ineffectual, used in the working up of the finale, "If the Man in the Moon Was a Big Banjo." There is a farcical plot to the act, but the less said about it the better. So much of the act as is concerned with simple pretty numbers and dancing girls is worth while. The rest is a waste of time. *Rush.*

Six Cabaret Boys.

Songs.

13 Mins.; One.

Grand (Jan. 12).

Gus Edward has taken the newsboy section of his old song revue and placed it at the disposal of the "small time." The act as offered at the Grand Sunday where it was vociferously endorsed will go over big in any of the popular houses. As "big time" stuff Edwards wore it out. The boys sing well, in fact, it's as good a warbling bunch as Edwards offered in the Revue. They use all the old timers of the Edwards' song catalog. There is no turkey trotting or dancing, the boys relying mostly on the combined vocal efforts to get over. The boys might try another change of clothes for the finish. A good act for the "pop" circuits. *Mark.*

Pisano and Co. (1).

Sharpshooting.

13 Mins.; Four (Special Drop).

Fifth Avenue.

Pisano, with his feats of sharpshooting, makes the old feat of shooting the apple off the boy's head by William Tell look like child's play. He does everything but shoot the eyelids off his young assistant. The youth first has the strings of an outer coat whacked in two thereby releasing it from his body. In quick succession, Pisano cuts off the lighted end of a cigarette held in his assistant's mouth, shatters targets held between the boy's forehead and his finger and breaks divers objects suspended within a few inches of the boy's face. Pisano goes to the balcony and from there breaks small targets on the stage. From that position he lights two matches and extinguishes them with rifle shots. Pisano is a corking good shot, but it's his showmanship that will carry him along in the big time vaudeville ranks *Mark.*

Richards and Kyle.

"A Regular Club Fellow" (Comedy).

18 Mins.; One (Special Drop; Exterior).

Fifth Avenue.

Harry H. Richards' formerly appeared with several girls in a singing act. Besie Kyle played with the O'Brien-Havel acts. In "A Regular Club Fellow" the couple scored a laughing hit at the Fifth Avenue Monday night. A drop representing the street front of the Vaudeville Comedy Club is used with Miss Kyle showing up to get wise to her hubby's delay in leaving the club. Miss Kyle was in white from head to foot and never looked prettier. She's a refreshing type of miss, dresses neatly, and puts in the vim and vigor which enables her "feeding" to help Richards' light comedy. Richards and Ren Shields wrote the skit in which there is some snappy, breezy dialog. For the finish, Richards and Miss Kyle warble some topical songs with big results. Richards and Kyle did very well at the Fifth Avenue, Monday. *Mark.*

Morris' Baboons.

Animal Act.

20 Mins.; Full Stage.

Columbia (Jan. 12).

Morris' Baboons make an entertaining number. There are two monks, the larger doing most of the tricks which have been featured by the recent importations, such as roller skating, bicycle riding, eating and the like. The special setting shows a forest scene with a small house in the centre of the stage labeled "Cafe de Monk." At the opening the trainer is not disclosed. A cat walks across the stage and drops into a well. One of the monkeys rings a bell and the other monk turns the well-crank until the cat is drawn up. There are several other tricks of this sort before the trainer appears. After that a man works the animals in sight of the audience. A good comedy trick was the introduction of a miniature pig which was carried off stage by one of the monks. The finish is the undressing and going to bed of the two monkeys. The turn went nicely at the Columbia Sunday afternoon. It should make a valuable big small time feature. *Rush.*

BILLS NEXT WEEK (January 20)

In Vaudeville Theatres, Playing Three or Less Shows Daily

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

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

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Considine Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank G. Doyle (Chicago)—"Con." Consolidated Booking Offices (Mills, Shedy, Moss & Brill, Cunningham & Flugelman Circuits).

New York
FIFTH AVE (ubo)
Kathryn Kidder Co.
Jennings & Smith
Violet Dale
Hird Millman
Linden Beckwith
Honor Among Thieves
Haviland & Thornton
Billy McDermott
Aerial Shaw
Mario Trio
COLONIAL (ubo)
Ethel Barrymore Co.
Maggie Cline
Reine Davies
Frank Smiley
Zertho's Dogs
(Three to fill)
UNION SQ (ubo)
"The Diamond Dinner"
Chas. Leonard Fletcher
H. T. McConnell
Williams & Ayr
Watson & Oswald
Woods & Woods 3
Blanche Sloane
"Where There's
Woman"
Dick, Writing Dog
HAMMERSTEIN'S
(ubo)
John Bunney
(Cross & Josephine
Chip & Marble
Arthur Deagon
Grace Van Studdford
Dance of Fortune
Artie Mehlinger
Murphy Nichols Co.
"Queen of Cabarets"
Lord Robert
Sol Lee
Root & White
Moneys Sisters
Carl Demarest
La Savatte
BRONX (ubo)
Edward Kid Kabaret
Nina Morris Co.
Stuart Barnes
Genaro & Bailey
Max's Circus
Maxium's Models
Dorothy Kenton
Henry & Francis
Al & Fanny Steadman
5 Martels
Juggling De Lisle
DELANCEY (loew)
DuBall Bros.
The Sharps
Archer & Belford
Marie Doerr
Leap Year Girls
Harry Cutler
LaDella Comiques
(One to fill)
2d half
Golden & West
Jermom & Walker
Herbert Brooks
Carlton & Kay
"The Way Out"
Telegraph & Bambard
(One to fill)
GRAND (loew)
Cadets DeGascogne
6 Abdallahs
(Five to fill)
2d half
Baptist & Francini
Fairman, F. & Fairman
Anderson 3
(Four to fill)
NATIONAL (loew)
Harry LaSalle
Hippert & Kennedy
Kelso & Leighton
Clark & Verdi
Bessie Burt Co.
Jimmie Britt
Sansone & Dellia
2d half
Root & White
The Sharps
Beth Stone & Boys
May Francis
Hallen & Fuller
Jimmie Britt
Williams & Williams
AVENUE B (loew)
4 Laurel Girls
Wilson & Pearson
Delia & Vernon
Joe & M. Adelman
Telegraph 4
Williams & Williams
2d half
Williams & Weston
Melnotte Twins
Archer & Belford
Chas. Sweet
Hallen & Clifton
(One to fill)
GREELEY (loew)
Dancing Maddens
Bert & Lot Walton

Colonel Fred
Gertrude Dunlop
"Star Bout"
Lee Tong Foo
Heuman 3
(One to fill)
2d half
Gallardo
Hawley & Bennett
Belle & Mayo
Kelso & Leighton
DuBall Bros
"Star Bout"
America Comedy 4
LaDella Comiques
LINCOLN (loew)
Mabel Wayne
Newell & Most
Makerenka Duo
"Fun in Board House"
Lionel Paris
Heuman 3
2d half
Plott
Lawrence & Tanner
"Redemption"
Leap Year Girls
Phelps & Early
Berzac Circus
AMERICAN (loew)
Edith Raymond
Kelly & Galvin
Dancing Kennedys
Jim Reynolds
Bloomquest Players
El Clev
Maurice Freeman Co.
2d half
Fanton's Athletes
Harry LaSalle
Dancing Maddens
Richard Milloy Co.
Johnson & Watts
White, Pel & White
Maurice Freeman Co.
Blum, Bomm, Brr
Lee Tong Foo
6 Abdallahs
SEVENTH (loew)
Plott
Lawrence & Tanner
Herbert Brooks
"Trap Santa Claus"
Phelps & Early
Berzac's Circus
2d half
Hippert & Kennedy
Gertrude Dunlop
Makerenka Duo
"Fun in Board House"
Delia & Vernon
Heuman 3
YORKVILLE (loew)
Jermom & Walker
Blum, Bomm, Brr
Johnson & Watts
Richard Milloy Co.
White, Pel & White
Clark 3
2d half
El Clev
2d half
Bloomquest Players
Harry Cutler
Fanton's Athletes
(One to fill)
PLAZA (loew)
Joe Byrnes
Howard Linder
Fairman, F. & Fairman
Anderson 3
(One to fill)
2d half
Sager Midgely Co.
Three Browns
(Three to fill)
Brooklyn
ORPHEUM (ubo)
Eva Tankuay
May Tully Co.
Wright & Dietrich
Mathews & Aleshayne
Mr and Mrs P. Fisher
Sully Family
Leonard & Lorie
Kitty Tracy
Lozano Troupe
BUSHWICK (ubo)
Mayhew & Taylor
Robt T. Haines Co.
Rosallind Coghlan Co.
Belle Blanche
Corelli & Gillette
The Wheelers
Britt Wood
Alpine Troupe
Yankee & Dixie
FULTON (loew)
Root & White
Chas. Bowser Co.
Hart, Sh. & Hart
McDonald 3
(Two to fill)
2d half
Bert & Lot Walton
4 Laurel Girls
Hurst, W. & Hurst

BIJOU (loew)
Gallardo
Belle & Mayo
Hallen & Fuller
Carlton & Kay
Hallen & Clifton
(Two to fill)
2d half
Nowell & Most
Kelly & Galvin
"Colonel Fred
Mabel Wayne
Chas. Bowser Co.
Marie Doerr
McDonald 3
LIBERTY (loew)
Golden & West
Frank Stafford Co.
Klein B. & Shall
Claude Rant
(One to fill)
2d half
Apollo
Harry English Co.
Jim Reynolds
Clark 3
(One to fill)
JONES (loew)
Hawley & Bennett
Graeme & Wilmot
Harry English Co.
2d half
Harry Mayo
Joe & Mina Adelman
(One to fill)
SHUBERT (loew)
Apollo
Beth Stone & Boys
May Francis
"The Hold Up"
American Comedy 4
Swan & Bambard
(One to fill)
2d half
Lawrence Sis
Lionel Paris
"The Hold Up"
Clark & Verdi
Sansone & Dellia
(Two to fill)
COLUMBIA (loew)
Master Nelson
"Runaway Rooster"
"Redemption"
Chas. Sweet
Three Browns
(One to fill)
2d half
Leighner & Jordan
Wm. Fleumen Co.
Lyons
(Three to fill)
Atlantic City
SAVOY (ubo)
Avon Comedy 4
Six Steppers
Frances Stephens Co.
Adonis & Dog
Robert Emmett Keane
Brownson & Roth
Young & April
BALTIMORE
MARYLAND (ubo)
Bendix Players
Homer Lind Co.
Dooley & Corinne Sis
Empire 4
3 Leightons
Fairman, F. & Fairman
Ettie Bryan Co.
Royal & Chesterfield
Graphophone Girl
Warren & Faust
BATTLE CREEK, Mich.
BIJOU (wva)
(Sun Mat Open)
"Day With Circus"
DeVole 3
2d half
"Kelly Shuster" Co.
BAY CITY, Mich.
BIJOU (wva)
(Sun Mat Open)
Boris Fridkin Tr.
Al Lawrence
Hal Kelly Co.
John Small & Sis
(One to fill)
BILINGS, Mont.
ACME (22-23)
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Loja Troupe
BOSTON
KEITH'S (ubo)
Cecilia Loftus
Wirth Family
Quinn & Richards
Eva Taylor Co.
Brenner & Ratliffe
Cartmell & Harris
Marie Fenton
The Zylfonas
3 Glandenbecks

Ralph Connors
Romano Bros.
(One to fill)
ORPHEUM
Geo. Murphy
Dillon & Hanson
Richards & Montrose
E. Whiteside & Picks
Louis & Norton
Irish Players
Geo. Armstrong
Harry Leander Co.
2d half
Brown & Small
Van & Rinehart
Irish Players
Manny & Roberts
Jenkins & Covert
Geo. Armstrong
(Two to fill)
BROOKTON, Mass.
CITY (loew)
King & Gee
Omega Trio
(One to fill)
2d half
Lucianna Lucca
O'Brien & Buckley
(One to fill)
BUFFALO
SHEA'S (ubo)
Irane Franklin
Jack Kennedy Co.
Hunting & Francis
Marshall Montgomery
Lyons & Yosco
(Three to fill)
Butte
EMPRESS (sc)
The Cliers
Mammie Fleming
J. K. Emmett Co.
Morrissey & Hanlon
La Crane Co.
CALGARY, Can.
EMPIRE (math)
(Open Thurs. Mat.)
Banda Roma
Gray Trio
Chas. Loder Co.
Mr Quick
Williams & Sterling
CEDAR RAPIDS, Ia.
MAJESTIC (wva)
Bothwell Brown Co.
"Sorority Days"
Godfrey & Henderson
The Bigneys
Leonard & Drake
Braun 2d half
Earney Gilmore
Walter McCullough Co.
Valentine & Bell
Bush & Shapiro
Pollard
Moore & Towle
CHICAGO
MAJESTIC
Arnold Daly Co.
Vic Moore Co.
Ofedoss Manon 4
Quive & McCarthy
8 English Roses
E. F. Hawley Co.
Frank Morrell
Azzard Bros.
David Kidd
PALACE
"Trained Nurses"
"Detective Keen"
Sillers
Connely & Wenrich
Kate Watson
Low Sully
Aiken-Whitman 3
Minnie Allen
Arco Bros
EMPRESS (sc)
(Open Sun. Mat.)
Lavine Cimaron 3
4 Van Staats
Marie Russell
Valentine Vox
Living Girls
LINDEN (math)
6 Tetsuawai Japs
Magee & Kerry
Norinne Carman Co.
Walter Hale
Celeste Co.
2d half
Livingston 3
Maddie De Long
Scanlon & Press
Ed Winchester
Penn City 3
CINCINNATI, O.
(Next Week)
KEITH'S (ubo)
"In the Barracks"
Owen McGiverny
W. C. Fields
Jack Hazzard
Perry & White

Kaufman Troupe
Bowmeister & D'Arpe
Wentworth, V. & Teddy
ORPHEUM (math)
(Open Sun. Mat.)
Acme 4
Sweeney Co.
Charlotte
De Kock 4
McDonald & Genaro
Jeanette Adler
Dilla & Templeton
EMPRESS (sc)
(Open Sun. Mat.)
3 Tauberts
Mayor & Manicure
Black & White
3 Creighton Sisters
"My Lady's Fan"
Narmon & James
CLEVELAND
HIPPODROME (ubo)
Flo Roberts Co.
Andrew Kelly
Phina & Picks
Con Steele & Carr
Lambert
Wood & Wyde
Brown Har & Brown
Howards Pontes
Richard Walley
DALLAS
MAJESTIC (inter)
Julius Tannen
Ryan Richfield Co.
Mr & Mrs Connelly
Klass & Bernie
Visions D'Arte
Demarest & Doll
Hallerin's Dogs
DAVENPORT, Ia.
AMERICAN (math)
Perlera 6
Von Kline & Gibson
Bert Melbourne
Babe Wilson
Mareena & Delton B
DENVER
ORPHEUM
Harry Gilfoi
Mikado's Japs
Florentine Singers
O'Brien Jewel Co.
Carrie Reynolds
Ed Morton
Flying Martins
EMPRESS (sc)
(Open Sun. Mat.)
Martinek & Doll
Grace Leonard
Ray DeMoss
Hyman Adler Co.
Dale & Boyle
3 Stanley's
Willie Ritchie
DES MOINES
ORPHEUM
Albertina Raach
Soldiers Fiddlers
Abbot & Curtis
3 Bremens
Goldsmith & Hoppe
May & Addes
La Crandall
DETROIT
TEMPLE (ubo)
Diving Seal
Vanderbilt & Moore
Conroy & LeMaire
Juliet
Bert Levy
J. C. Nugent Co.
Carroll & Fields
Four Florimonds
DUBUQUE, Ia.
MAJESTIC (wva)
Barney Gilmore
Wai McCullough Co.
Valentine & Bell
Bush & Shapiro
Pollard
Moore & Towle
2d half
Bothwell Brown Co.
"Sorority Days"
Godfrey & Henderson
The Bigneys
Leonard & Drake
Braun Sisters
ERIE, Pa.
COLONIAL (ubo)
Morales Bros
Hamilton Lee
Willie Archie Co.
Marie S. Harrow
McDevitt, Kel & Lucy
Erogotti & Lilliput
FALL RIVER, Mass.
ACADEMY
Van & Rinehart
Em Francis & Arabs
Manny & Roberts
Jenkins & Covert
2d half
Geo. Murphy
Whiteside & Picks
Lewis & Norton
Richards & Montrose
PURITAN (loew)
Brown & Small
(One to fill)
2d half
Harry Leander Co.
Dillon & Hanson
FINT, Mich.
BIJOU (wva)
Faye, 2 Col & Faye
Carson & Willard
Milton & Dol Nobles
Irene Althair
Holman
2d half
Girl Golden Gat
McConnell Sis

F. & Kate Carleton
Miller & Cleveland
Bert Lennon
FT. WAYNE, Ind.
TEMPLE (wva)
"Mother Goose Girls"
Adair & Hickey
Alfred Latell Co.
Harry Jolson
Arnaut Bros
Huntress
Grand Rapids, Mich.
COLUMBIA (ubo)
Remington & Picks
4 Lewises
Alva York
Diaz's Monks
3 Weston Sis
Carter & Waters
Imperial Jap Troupe
HARTFORD, Conn.
POLI'S (ubo)
Mrs Gene Hughes Co.
Cliff Gordon
4 American Dancers
Hurr & Hope
The Peers
Clara Inge
Alpha Troupe
HOBOKEN, N. J.
LYRIC (loew)
Viola Duval
Sag-Midgely Co.
Chapman & Barube
(Two to fill)
2d half
Claude Rant
Bijou Gertrude
Murry Livingston Co.
Joe Byrnes
"Big Jim"
NEW AMSTERDAM
(loew)
Bijou Gertrude
Douglas Washburn Co.
Brady & Mahoney
Lyons
(One to fill)
2d half
Master Nelson
Viola Duval
Klein & Shall
"Runaway Rooster"
(One to fill)
Kalamazoo, Mich.
MAJESTIC (wva)
"Kelly Shuster" Co.
"Day with Circus"
DeVole 3
KANSAS CITY
EMPRESS (sc)
(Open Sun. Mat.)
Clairmont Bros.
Fred Morton
Cath. Challoner Co.
McGinnis Bros
McLain & Mack
Prince Floro
Lafayette, Ind.
FAMILY (wva)
Wm. Lytell Co.
Clayton & Lennie
LaFeydia
DeVide & Zeld
Tyson & Brown
2d half
Charles Halliday Co.
Oscar Lorraine Co.
Dick Crollus Co.
Lawson & Namon
Haney & Long
LANING, Mich.
BIJOU (wva)
(Sun. Mat. Open)
Girl Golden Gate
McConnell Sis
Fr & Kate Carleton
Miller & Cleveland
Bert Lennon
2d half
Faye, 2 Col & Faye
Carson & Willard
Milton & Dol Nobles
Irene Althair
Holman
LOS ANGELES
EMPRESS (sc)
(Open Sun. Mat.)
Jacobs Dogs
Virginia Grant
DeVere & Lewis
Pauline Fletcher Co.
Don Carney
"Fun in Cabaret"
PANTAGES
Tasman Van Diemens
5 Daleys
Nevels & Gordon
Tiebers & Seals
Ponte & Christopher
LOUISVILLE
KEITH'S (ubo)
Edwards "Song Re-
view"
Aus Woodchoppers
Kaufman Bros
The Takiness
The Zenettos
Hale Norcross Co.
George Tites
LOWELL, Mass.
KEITH'S (ubo)
"Night on Houseboat"
Bert Melrose
Peelers Macks
Fred Primrose
(Three to fill)
MEMPHIS
ORPHEUM
Daisy Jerome
Toots Paka
Harry Leighton Co.
Cesar Neal

Ashley & Lee
Omara Trio
Stanley's
MERIDEN, Conn.
POLI'S (ubo)
Kashima
Ed & Jack Smith
Lytic Comedy 4
Gregoire, Elmira T
Aerial Ballet
Alpha Comedy 4
Lane & Kenney
Wells DeVaux
MILWAUKEE
EMPRESS (sc)
(Open Sun. Mat.)
Kenny & Hollis
Aeroplane
Ladies
The Waytes
"New Leader"
MINNEAPOLIS
POLI'S (ubo)
(Open Sun. Mat.)
Mr & Mrs Caulfield Co.
Paddock & Paddock
Stith & Gerner
Neil McKinley
"Rose of Mexico"
MONTREAL
ORPHEUM (ubo)
"Dinkie's Christmas"
Gard
The Langtons
Harry Atkinson
Ward & Weber
Lena Pantzer
(Two to fill)
NEW HAVEN
POLI'S (ubo)
Cliff Bailey 3
Warren & Connelly
Una Clayton
Armstrong & Ford
Burns & Fulton
Charles Drew
"Little Parisienne"
NEW ORLEANS
ORPHEUM
Wm. H. Thompson
Gould & Ashlyn
Milton & DeLongs
Chick Sales
Ward Bros
Housing Pattersons
Bradshaw Bros
NEW ROCHELLE
LOEW (loew)
Ralph Connors
Wm. Fleumen Co.
Hurst, W. & Hurst
2d half
Brady & Mahoney
Bessie Burt Co.
(One to fill)
OAKLAND, Cal.
ORPHEUM
Minnie Dupree
Havney Family
Merrill & Otto
Hopkins & Axtell
Seely & West
Lucille Henry
Stevens & Cooper
(Open Sun. Mat.)
6 Castillions
0 Mus Avalos
Hilliard
Eckert & Francis
Geo. Rowley
Nancy Lee 2
ORPHEUM
Nellie Nichols
Felix & Barrys
Chas. Olcott
Ishiwaka Japs
Les Marco Belli
Fred Griffith
DONORAMA
DOMINION (ubo)
Bert Fitzgibbon
Willis Family
4 Rianos
Sully & Hussy
John Higgins
(Two to fill)
PHILADELPHIA
KEITH'S (ubo)
Edna Goodrich
Olga Petrova
Mack & Orth
"Cheyenne Days"
Helm Children
4 Athletes
Cortis & Florence
Flying Russells
Peppino
BIJOU (ubo)
"The Tourists"
Sam Holdsworth
Dreaner & Prince
"The Upolsterer"
The Magyfy's
(One to fill)
VICTORIA (direct)
Larkin & Burns
Ollie Les Hason
Norton & Ray
Viol 2
Goodwin Bros
Mus Seminoles
(Two to fill)
PALACE
Frank Bush
Ernesto Sis
"Fun in Butch Shop"
Hartime 3
Slossons
Shorty Edwards
(Two to fill)
PORTLAND, Me.
DOOLEY & PARKER

Musical Vynos
Moley & Wood
EMPRESS (sc)
Les Adlers
Lola Paulsch
Gilbert Losee
Leonard & Meredith
Marie Stoddard
Nickie Girls
PANTAGES
6 Abdallahs
4 Burns Sis
Alice Teddy
Josh Dale
Melnotte Lanole Tr
Dugan & Raymond
PROVIDENCE
KEITH'S (ubo)
"Perran Garden"
4 Cliftons
Beatrice Ingram Co
Hoy & Lee
Merlin
James McDonald
Harvey DeVora 3
Archil Onri
Pueblo, Colo.
(19-22)
Collier & DeWalds
Geo. Garden
3 Spa Bros
Van & Carr Avery
Paul Spadoni
ROCHESTER
FAMILY (loew)
Bijou Russell
Mr & Mrs Graham
Browning & Lewis
The Marshalls
Rol Travis Co
Waring
SACRAMENTO, Cal.
ORPHEUM
Walter C. Kelly
Jimmie Barry & Wife
Winona Winters
Gordon & Kinley
Irice & Gonne
McDonack & Wallace
THE SCHMETZ
EMPRESS (sc)
(Open Sun. Mat.)
Three Loretas
Jack Rananah
5 Musical Lunds
Fox & Ward
Wallace & Mack
"Circum Evidence"
Saginaw, Mich.
J.P.F. & D. (ova)
(Sun. Mat. Open)
"Marx Bros & Co"
SAN DIEGO, Cal.
EMPRESS (sc)
(Open Sun. Cat.)
Three Loretas
Milt Arnsman
Gertrude Gebest
Gaylord & Herron
Picchian's Troupe
Macy's Models
SAVOY
Palmer's Cab Review
Moore & Davey
Jane Madison Co.
Don & O'Neal
Holman Bros
SAN FRANCISCO
ORPHEUM
Ralph Hers
Creasy & Dayne
Grant & Hoss
French Girls
Morris & Allen
Wilson's Circus
Eternal Waltz
EMPRESS (sc)
The Bimbos
Quaker Girls
Ed & Min Foster
The Mosarts
John Nef
"Fun At Sea"
PANTAGES
(Open Sun. Mat.)
Surf Bathers
Kilian & Moore
Libonati
Sherburn & Mont-
gomery
Bailey's Dogs
SALEM, Mass.
SALEM (loew)
Lucianna Lucca
Hal Merritt
(One to fill)
2d half
King & Gee
Omega Trio
(One to fill)
SALT LAKE
EMPRESS (sc)
(Open Ded. Mat.)
Max & Cameron
Mab & Wels
Lind
Lottie Williams Co
Will Oakland
3 Gerts
SEATTLE
EMPRESS (sc)
Rouble Simms
Floyd Mack
Hobson & Mabelles
Hob Pandur & Bro
Havaby & Carter
"Suburban Winner"
PANTAGES
Dave Raphael Co
4 Solis Bros
Tom Kelly
Valeria Sis
Phil La Toska

(Continued on page 24.)



THE WOMAN OF IT

"The Woman of It," offered at the 49th Street theatre Tuesday evening by William A. Brady, Ltd., is amusing but profitless satire on feminine uncertainties. Frederick Lonsdale, the author, is the person who rushes in where angels fear to tread, and dares to handle a subject from which any but a—well, not an angel—would flee in an agony of fear.

Mr. Lonsdale has flashes of rather superficial wit. He has, perhaps, an inspired insight into the complex workings of the feminine mind—but he is most inept, not to say mentally club-footed in the construction of his dramatic work.

Given so promising a subject for light comedy treatment as a four-cornered sex complication, involving a stupid woman, a silly husband, a wife with the wisdom of Egypt in her pretty head, and a second husband who plays the game with exquisite finesse, the odds ought to be that something would develop. What actually happens is but the futile tinkling of the tea cups and limitless talk.

With competition in its present state of cut-throat war on Broadway, the casual theatre-goer demands rather more than this to be drawn into the playhouse. "The Woman of It" is only mildly amusing. Its satire at moments is keen, but mildness is not the dominant note in present-day comedy. There was a weightier "punch" in "Our Wives" and New York declined to become enthusiastic about it.

There are points of similarity between the two pieces, chief of which is the fact that both treated the sex question in a light comedy vein and without a single suggestion of the ugly note. If the metropolis would have none of "Our Wives," it is difficult to see where "The Woman of It" has any better chance.

The play is in three acts. There is a period of real fun during the later progress of the second. The rest is tiresome mechanics of the stage. It takes the author an unconscionable time to bring about his "situation." The whole first act is devoted to this necessary but unamusing purpose. Plot exposition and character development, we take it, should develop out of something like real action. Mr. Lonsdale devotes minutes and minutes to a vain effort to show what sort of material his English society mollusc is made of during the first act, but it was not until 20 minutes later at the dinner table that she really revealed herself.

Mr. Lonsdale several times appeared to be on the point of starting a real comedy-dramatic incident, but always displayed "clever footwork," as the sporting writers call it, in getting away from a real situation. His sincere intention has apparently been to provide an evening of light entertainment. Except for a few minutes of the second act, the effort was laborious and strained.

The players were uniformly excellent. There was Janet Beecher in the role of the clever wife of a very thin sort of a husband (Cyril Scott), who played with the utmost judgment.

Josephine Brown was the weepy wife of the very knowing Lord Emsworth (Dallas Anderson). John P. Campbell was satisfactory as the father of the thin husband. These five were the only people who figured with any importance in the play. There were two scenes, neither of them representing any vast outlay.

Rush.

JOSEPH AND BRETHREN.

"Joseph and His Brethren," at the Century, is a spectacular adaptation of the biblical story, gorgeous without ostentation, interestingly told in dramatic form, artistically staged and effectively played in most instances—and yet, "way uptown" at the Century, where every dollar has to be drawn with the violence of a suction pump, it is having a struggle to maintain the supremacy it so richly deserves.

The story is built around the idealized life of Joseph, embracing chapters XXXV and XLIV of the book of Genesis, beginning with the "coat of many colors" and running through to the forgiveness by Joseph of his brothers for having sold him into slavery.

There are four acts and thirteen scenes. Practically each scene is in itself an act, containing as it does some interesting furtherance of a remarkably sustained plot.

Such an abundance of good taste is displayed in the scenic investiture that it is well nigh impossible to single out any one or two sets of canvas and painting for individual praise. Some of the more simple sets proved to be even more effective than those designed for splendor.

But it is in the "reading" of the parts that the audience is given its greatest treat. Two men must be mentioned above all others in the cast, and not one without the other. They are James O'Neill and Brandon Tynan. Both give exhibitions well worth travelling a great distance—even to the Century theatre—to witness. O'Neill is seen first as Jacob, head of the family of Canaanites, later as Pharaoh, king of the Egyptians, then back again to the old Hebrew, broken in spirit and health, mourning the loss of his beloved Joseph. His voice revealed the charm of unusual velvety quality in the characterization of Jacob and was pitched entirely in another key for the interpretation of the Egyptian king.

A triumph for the art of make-up and the ability to transform one's personality was shown by Brandon Tynan as Joseph. He is first disclosed as the carefree, youthful shepherd. Not only in the voice tonations, but in physique did he suggest the boy of 21. In the second act he took on the added physical and mental weight in his capacity of slave to Potiphar. When he was brought forth as the prisoner who had been confined for two years in a dungeon cell, reeking with filth, broken in health but still believing in the ways of his God which would eventuate in his deliverance, it was difficult to believe that the same person could so transform himself.

Another characterization that should have stood out with equal prominence was the role of Zuleika, wife of Potiphar. In scene 3 of the second act,

in his room, she confronts Joseph with her physical passion and essays to lure him into betraying the trust reposed in him by Potiphar. Played by Pauline Frederick it falls rather flat. She is totally unequal to the violence of emotion demanded by the lines. In a somewhat similar scene in "The Three Musketeers" at the Broadway theatre a few years ago Blanche Bates, as Miladi, at one swoop, sprang into stardom.

A large and carefully selected cast of minor players acquitted themselves well, especially Howard Kyle as Simeon and Frank Losee as Potiphar.

"Joseph and His Brethren"—at the Century—will probably enjoy but moderate prosperity, more's the pity. On tour it should prove another "Garden of Allah."

Jolo.

AMERICAN BEAUTIES.

Two good comedians and four first rate principal women are enough in themselves to insure a burlesque show of the better sort. The American Beauties have just that and the show is a first rate all around entertainment. George Totten Smith wrote the book according to the program, but it would be hard to figure out just what he wrote for the entire pieces have been built around the vaudeville act of Cook and Lorenz, the featured stars.

The vaudeville offering has been split up and scattered throughout the two pieces, giving the show plenty of first rate comedy of the good broad type. The comedians are much in evidence during the running, but they do not become tiresome nor do they occupy the stage for long intervals at a time. "Short and often" is their motto. In one or two places the comedy might be toned down. The business with the artificial leg and bits in the barber shop scenes are both out of order.

Julien Alfred staged the numbers and a credit mark goes to him, for he has put together several ensembles that are quite different from the general run seen in burlesque. Alfred had the advantage of capable girls. Seven girls of the seventeen or eighteen involved work like Broadway choristers wearing costumes easily and dancing nicely. Then, too, there are principal women to lead the numbers which is a big item.

The costumes also aid the numbers and here B. E. Forrester comes in for a little glory. He has dressed the show nicely both as to costume and scenery. Tights are worn frequently, but there is not the usual burlesque idea prevailing in the costumes. Besides Cook and Lorenz whose work stands out at all times, Edward Lindeman gets a chance to play two roles. His best is the colored waiter in the burlesque. Lindeman evidences ability in the cork makeup. Thomas Glenroy also plays two roles getting his best chance in the burlesque as a grouchy old Colonel. James Hughes is remembered for an eccentric dance in the first part. It was well executed and very well liked.

Fay St. Clair is the leading woman. Good looking with a good figure of not over plumpness Fay is a pleasing picture at all times. She wears several very becoming gowns, although once

or twice she gets into the flashy class. At the head of several numbers Fay also passed, although her voice is light. Sylvia Janson is one of the trio of soubretts. Not so bad when one show has three soubretts. Sylvia is a cute little trick with a sweet face and a pretty little voice. She should take a few lessons in dancing from her sister soubretts. It is not often that dainty soubretts of Sylvia Janson's sort are found in burlesque.

May Holden and Marie Brandon are the other two soubretts and they give the show just the amount of feminine fire needed. The girls do most of their work leading numbers and their dancing in front of the good working chorus brings that department up on a par with anything seen in the line during the season. Marie Brandon also does some fast toe work during the specialties in the burlesque and a half-and-half Apache-Turkey with James Cook. Carnes, Griffin and Burns three of the girls do a neat musical specialty, getting quite a little out of their varied instruments.

Dash.

UNION SQUARE.

(Estimated Cost of Show, \$2,350.)

Nothing falls down at the Union Square. Everything is applauded, and comedy efforts are appreciated at more than the full value. It would have to be a pretty poor act that failed to earn something less than a couple of bows.

There are three "New Acts" on the program this week (reviewed in detail elsewhere). None of them will start the booking managers clamoring for first call on their services. All three, however, would probably fare pretty well in most of the out-of-town two-a-day houses, but lack the class necessary for the very best big time. They are Walter Law and Co. in a dramatic sketch, "The Seal of Silence"; Britt Wood, a "Rube" comedian; Johnson, Howard and Listette, comedy acrobats.

Another act in for a "showing"—or rather a rehearing—is Nevins and Erwood, with a new routine of singing, talking and dancing. Paul Nevins is a genuinely funny "big-foot," stuttering, sloppy, foolish "nigger," and Ruby Erwood has the negro dialect down to a nicety.

Dorothy Kenton, who seems to be getting prettier every day, is "there" with the banjo. Madden and Fitzpatrick in their little comedy, "The Wanderer," scored their usual big hit.

The star of the bill is Virginia Harned, assisted by a competent company, in a one-act comedy, "The Call of Paris." It is a sort of "tit-for-tat" sketch, in which the wife pretends that she has been flirting, in order to cure her husband. There is a very "Frenchy" treatment to the old subject, and the act is well constructed.

Muller and Stanley fared well in next to closing. Miss Muller's "nut stuff" was well "fed" by Stanley's straight, and when the woman hit her top notes in the prison song from "Faust" she proved an agreeable surprise. The Flying Russells, with their four-minute aerial act, held down the closing spot in good shape.

Jolo.

WINTER GARDEN.

Winter Garden shows are not supposed to run as programmed neither are all those that are programmed supposed to run, so there was no kick coming last Sunday. The evening brought forward no surprises, but the generous sprinkling of celebrities among the audience made up to the laymen, who always considers the audience the real headliner at the Winter Garden's capacity Sunday night gatherings.

The one element lacking in the program's makeup was comedy of the laugh-right-out-loud sort. Dancing Kennedys started the show with some very good dancing. The pair lack the appearance and finish of Maurice and Walton, but they turn off a more difficult routine in fast and gingery style. Gladys Vance number 2 was up against it rather hard. The orchestra didn't seem to know just what she was going to sing and the stage hands were confused about the mirror drop.

Majestic Musical Four did better than musical specialties usually do at the house. There is too much orchestra at the Winter Garden for a musical act to compete with. Alfred Letine (New Acts) ran number 4. The "Chicken" number from the Hoffmann show was next and a big hit, the audience demanding more. Adele Ritchie and a sextet of boys followed with a number of two, probably from "All for the Ladies." Miss Ritchie should be roundly scolded for her appearance. She stayed on the stage about eight minutes longer than necessary.

Dolly Sisters with Gene Schwartz at the piano followed and were cordially greeted. The girls have taken to singing. They put two numbers over and got away with them nicely. They are following the Melnotte sisters very closely in their rendition of "Goody, Goody, Good." The Dollys are to be commended for their progressiveness, for they are going ahead and their improvement could not have been attained by anything but hard work. Lou Anger caught many laughs from those unfamiliar with Cliff Gordon's monologues and style of working. Gertrude Hoffmann, Barney Bernard and George Austin Moore backed up by chorists gave bigness to the bill. Barney Bernard working with Miss Hoffmann got some laughs when comedy was badly needed. George Austin Moore lead a number from the show. Bessie Clayton and Coryphees from the Weber & Fields show closed the first half. Pietro opened the second half followed by the Six Bracks a corking acrobatic offering.

Harry Fox drew No. 13 doing a single without the aid of a pianist. Harry is in right at the Garden. He tried to get away after two songs, but they brought him back for the recitation. A new song "Underneath the Cotton Moon" sounds like a winner and Harry put it over in fine style. The Scotch number from the Hippodrome followed Fox and worked at a disadvantage because of the small stage. The Skatells were No. 15 and the Charlie Ahearn troupe caught the closing position, putting over a big laughing hit with their fool cycling. The bill needed just about two more big comedy numbers like Charlie Ahearn to make it a rattling program.

Dash.

COLONIAL.

(Estimated Cost of Show, \$4,475.)

It's a big show at the Colonial this week; too big, in fact, to be a good show. The bill, after running over three hours, appears top-heavy. It seems like rather poor booking to place Henry Woodruff and Co., comedy sketch running 22 minutes; Willard Mack and Marjorie Rambeau and Co., both New Acts (dramatic), running 23 minutes; Ward and Curran, a singing, talking and comedy sketch running a full 20 or more, and Ed Reynard, a ventriloquial production, also running 20 minutes on the same bill, not to mention Wright and Dietrich, a singing act, which sticks pretty close to grand opera stuff, although flimsily covered with attempted comedy. The wholesale shifting about of positions after the Monday matinee was proof enough that the booking had gone somewhat over the limit.

The only two acts that really did themselves justice were Stella Mayhew and Billie Taylor and Cartmell and Harris. The former coming second after intermission easily went away with the applause hit of the evening. Stella Mayhew was immensely popular with the house. She seems to catch the spirit of the audience, putting her stuff over in fine style. A speech was necessary before she could get away. The audience liked Wright and Dietrich better at the opening than at the finish. Something is wrong when things work in that direction.

Ed Reynard with his production opened the intermission. "A Morning in Hicksville" is bubbling over with surprises, and the house was on the alert for the many novelties of the mechanical sort. Reynard runs the act smoothly and quickly without a break. It is by far the most pretentious thing that has been shown in the line.

Hoey and Lee, billed for the first half, were moved down next to closing. The Dollar Troupe was billed for the closing position and must have still been on the stage at 11.30.

Cartmell and Harris were "No. 4," a nice position for the neat, classy dancing offering. The sprightly couple went through their fast routine to a goodly amount of applause. The solo dance of Miss Harris and the pretty two-step by the couple at the finish won the most approval, although several times during their work they were interrupted by applause.

Ward and Curran caught the running a trifle early, "No. 3." The pair are doing their latest offering, "The Stage Door Tender," and while it is not as hilarious as the Judge piece it gives both ample opportunity.

Alfredo, "No. 2," was too early to have a really fair chance. A violinist of more real ability than the usual vaudeville soloist Alfredo might shift from the present dressing with advantage. He is a good looking boy and dress clothes would become him and add the necessary style. But why place a real violinist on "No. 2," especially when a few weeks back one who did imitations on the fiddle held down an important position in the same house? Blanche Sloan caught the few who were present when she opened and was received surprisingly well.

Dash.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,200.)

There was a general revision of the running order of the show Monday afternoon. The most important change was the shift of the Three Leightons into the "No. 3" position, where they were sadly needed. The early portion of the bill was lacking in effective comedy, and the clowning of the trio was necessary to wake the audience up.

Monday evening a capacity audience filled the Victoria, due in large part to the sensational "Rouge et Noir" pantomimic dance of Bert French and Alice Eis (New Acts). The feature is a real sensation. When a "Vampire Dance" can shock the Hammerstein audience into surprised attention, it goes without saying that it displays speed. The French-Eis production does all of that.

No small part of the attendance is also to be credited to Frank Tinney. He went on next to closing. With interest in the dancing act still running high, Tinney's humorous comment was particularly effective. He drew down the laughing hit of the evening with his characteristic talk about the pantomimic pair. The rest of the monolog was practically unchanged, and in the second week of the engagement at the Corner was a comedy riot.

Reed and Beldon opened with a time-filling wire and juggling specialty before about half a house. The two men do not feature a big trick as they should, but move from one trick into another in a rather casual manner. The club juggling while balancing on the slack wires was probably their best from a spectacular standpoint, but it received only mild attention. A little more working up might help. Wilbur Sweatman, musical single, was second (New Acts).

Both these turns were straight specialties, and the comedy offering of the Leightons came in happily. The audience demanded the entire routine in "one" after the sketch portion of the act had been completed.

Marshall Montgomery held them for more than a quarter of an hour with his ventriloquial novelty. There is a swift succession of trick material in the act which sustains interest without flagging. One or two of the gags, however, are not in the best of taste, although they are undoubtedly funny.

Diero, the second single in succession, and the third of the first half, put over a substantial hit with his accordion playing. Of attractive appearance and exceptional musical ability, Diero makes a highly interesting vaudeville interval.

"Le Rouge et Noir" closed the first half. La Savatt was moved down from closing to opening the intermission, replacing the Three Leightons in that position (New Acts). Courtney Sisters in "The Earl and the Girls" (New Acts) followed, and Frank Tinney was next to closing. A final shift was the move of the Big City Four from "No. 4" to closing, made necessary by the rearrangement of the whole show. The straight singers had tough going of it, but in a position that might be regarded as impossible did surprisingly well.

Rush.

AMERICAN ROOF

The attendance at the American Tuesday night was very good. There was close to capacity on the lower floor with the crowd running nearly as strong above the balcony line. The bill worked out very well and the house was more enthusiastic than is usually the case. Comedy, which is the one drawback of the roof shows, gets its full share of attention. There were three new acts among the entries, Lawrence and Tanner, No. 2, doing fairly, The Famous Irish Players in a sketch called "Troth," a weird episode which all but upset the equanimity of the audience, and Mae Francis, the applause hit of the show, in the next to closing position.

The headline feature of the program is Canfield and Carlton, playing the house for a week. The couple are doing their "Hoodoo" sketch, which is still funny despite the many times it has been played. The audience laughed at it as though it were new, and probably to many it was. There have been but slight changes in the act and there seems to be no need for them. Canfield and Carlton as a feature over the Loew Circuit will do very nicely.

Caron and Farnum, also a well known specialty to vaudeville frequenters, closed the show and gathered in their share of the glory.

Louis and Norton were a big hit in the early portion of the program. This is a great little act for the pop houses and one that would have had a try at big time if someone had been paying attention. The man of the duo comes under the head of "Nut" comedian, working a trifle like Felix Adler and Harry Breen, although not infringing in any way. The cross fire talk between the couple is far and away the brightest that has been heard in this style of act. The girl feeds very well and the couple get over. A neat little dance at the finish is unexpected and a pleasant surprise.

Herbert Brooks closed the first half with his card manipulating and trunk mystery. Herbert got his comedy over nicely, also helping the bill along in this way. The magician is doing about the same routine of tricks that he has always followed, but they are good, nevertheless, and always baffling. His handling of the cards is exceptional and this is easily the best portion of his entertainment. The trunk trick is well done, but after all is simply an escape, and there have been so many of them. Brooks will do a packing case escape and probably others during the week.

Manny and Roberts return to the east after several weeks around Chicago. The boys have gone back to the messenger uniforms and are doing almost a straight singing and dancing act, getting some good fun out of the dancing, however. They will probably drop "All Night Long" and their opening number after they have been here awhile and will then be in shape to ask them all in to see 'em.

The Great Johnson, a contortionist who works on the floor, table and a trapeze, gave the show its opening. Johnson just does about enough and for an act of its kind stands well.

Dash.

Miss ADA REEVE

IN AMERICA

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BROADMEAD HOUSE
PANTON STREET LONDON, S. W.

(Continued from page 20.)

Spokane.
EMPRESS (sc)
Jack Ark & Art
Beale LeCount
"Night in Park"
Horden & Shannon
Hud Snyder
PANTAGES
(Open Sun. Mat.)
7 Parisian Violets
Moore's Rah Boys
Golding & Keating
Marr & Evans
Craig & Williams
St. Louis.
COLUMBIA (ubo)
Julius Steger Co
Tempest & Ten
McIntyre & Hardy
Annie Kent
Williams & Warner
Dewitt, Young & Sis
Miller & Mack
LaMaze 3
PRINCESS
Princess Maids
Venetian Minstrels
Estelle McGowan
Princess 4
Chas Swinhardt
ARCO (craw)
Musical Gerald
Morris & Sherwood
Mondane Philipe
MIKADO (craw)
Casino Musical
KINGS (craw)
Behers
Monne & Philippe
Gertrude Forbes Co
Grim & Elliott
Maren & Deters Bros
BRENNAN (craw)
Devoy & Dayton
Moone & Philippe
Johnny Adams
SHENANDOAH
(craw)
Arthur Browning
Harmonists 3
Flo Adler Co
Cunning
Lester Bros
CHEROKEE (craw)
Crimley Alt Denecker
Earl Girdella
Austin & Smith
MONTGOMERY
(craw)
Pickwick Players
NOVELTY (craw)
Atlas Dramatic Co
GRAVORS (craw)
Criterion Dramatic Co
St Paul.
ORPHEUM
Four Huntings
Melville & Higgins
Girl from Milwaukee
Caprice Lewis
Doc O'Neill
Roldando Bros
(EMPRESS (sc)
(Open Sun. Mat.)
Alber's Bears
Dow & Dow
Skaters Bi Jouve
Glendower & Manion

Syracuse.
GRAND (ubo)
Mrs Louis James
Donovan & McDonald
Stewart Sia & Escorts
Watson's Farmyard
Gere & Delaney
Eddie Ross
Tacoma, Wash.
Welch M & Montros
EMPRESS (sc)
Les Jards
(Campbell & McDon-
ald)
Moore & Elliott
Pietre & Masie
Grant Gardner
James J Corbett
PANTAGES
Dr Cook
Golden Troupe
Cameron & O'Connor
Cliff Dean Co
Elina Gardner
Mardo 3
Terre Haute, Ind.
VARIETIES (wva)
Emma Carus
(Charles Holliday Co
Haney & Long
Clinton & Nolan
Lawson & Namon
2d half
Emma Carus
Tempo Erlo
Mitchell & Mitchell
Melody 4
12 Hawaiians
Vancouver, B. C.
ORPHEUM
Nelson & Floye
Lawrence & Edwards
Sailor Four
Francesa Clare Co
DeMichelle Bros
4 Lukens
Richard Burton
PANTAGES
Hipp & Napoleon
Daley Harcourt
Gordon Co
Heck & Henny
Del Batty Jap
Victoria, B. C.
EMPRESS (sc)
Manning Sisters
Great Westin Co
DeLand Carr Co
Lucille Savoy
Patty Bros
Winnipeg, Can.
ORPHEUM
Rock & Fulton
Bedini & Arthur
Claude Golden
Hugh J Emmet
Guero & Carmen
Jordan Girls
Melvin Bros
EMPRESS (sc)
Knapp & Cornalla
Wallace Galvin
Hilda Glyder
Nat Carr Co
Romany Opera Co

"PEG O' MY HEART"—Cort (6th week).
"RACKETTY PACKETTY HOUSE"—Century
(5th week).
"READY MONEY"—West End.
"RUTHERFORD AND SON" (Norman Mc-
Kinnel)—Little (5th week).
"SOMEWHERE ELSE"—Broadway (Jan. 20).
"SPOONER STOCK"—Metropolis (74th week).
"STOP THIEF"—Gaiety (5th week).
"THAIS"—Harlem O. H. Stock.
"THE ARGYLE CASE" (Robert Hilliard)—
Criterion (5th week).
"THE CONSPIRACY"—Garrick (5th week).
"THE FIREFLY" (Emma Trentini)—Casino
(8th week).
"THE LADY OF THE SLIPPER"—Globe (13th
week).
"THE MAN WITH THREE WIVES"—Weber
& Fields (Jan. 20).
"THE POOR LITTLE RICH GIRL"—Hudson
(Jan. 21).
"THE SPRING MAID"—New Amsterdam.
"THE SPY"—Empire (2d week).
"THE WHIP"—Manhattan (8th week).
"THE WOMAN OF IT"—39th Street (2d
week).

"UNDER MANY FLAGS"—Hippodrome (21st
week).
"WITHIN THE LAW"—Eltinge (20th week).
"YEARS OF DISCRETION"—Belasco (5th
week).
CHICAGO.
"PASSING SHOW OF 1912"—Garrick (1st
week).
"THE PINK LADY"—Colonial (5th week).
"THE UNWRITTEN LAW"—Olympic (2d
week).
"BOUGHT AND PAID FOR"—Princess (13th
week).
"EXCEEDING THE SPEED LIMIT" (Carter
De Haven)—Cohan's O. H. (5th week).
"THE GIRL AT THE GATE"—La Salle (20th
week).
"THE COUNT OF LUXEMBOURG"—Illinois
(2d week).
"THE SUN DODGERS"—American M. H.
(2d week).
"OUR WIVES" (Henry Kolker)—Cort (5th
week).
"ELEVATING A HUSBAND" (Louis Mann)
—C. O. H. (5th week).
"PRIMROSE"—Blackstone (3d week).

without boring their auditors. The Kitamura Family have a smashing background for their balancing and tumbling and they do some feats out of the usual. Hank, Powell, Reed and Reese, billed as the Four Musical Kings, second on the bill, offer popular airs and get by with more or less success. The La Maze Trio open the entertainment with eccentric comedy. *Recd.*

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shubert).—"The Sun Dodgers" doing the biggest business that has been done in this house since the palmy days of Morris vaudeville.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera Company in repertoire.

BLACKSTONE (Augustus Pitou, mgr.; K. & E.).—"Primrose," a play made over from the French. A trifling affair, which is meeting with all the success it deserves.

GRAND OPERA HOUSE (Harry Ridings, mgr.; K. & E.).—"Exceeding the Speed Limit," with Carter DeHaven and Elizabeth Murray. A gay show that is getting the money.

COLONIAL (James Jay Brady, mgr.; K. & E.).—"Robin Hood" with a good company opened Monday night.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives," a farcical play, meeting with success.

GARRICK (Asher Levy, mgr.; Shuberts).—"Sothorn and Marlowe in Shakespearean repertoire. Playing to capacity. Biggest run since the famous one made by David Warfield in "The Music Master."

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"The Count of Luxembourg," a buoyant operetta, gaining considerable business.

LA SALLE OPERA HOUSE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," nearing the 200th performance. This show will take to the road in the near future.

MICKER'S (George Warren, mgr.; K. & E.).—"The Divorce Question" playing its third Chicago engagement. Next week "Rebecca of Sunnybrook Farm."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Unwritten Law," a problem play, playing to moderate business. Good cast and well acted.

POWERS (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—"Dark Mee, Simone did small business in "The Return of Jerusalem."

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," playing to big business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue," well played and growing in popularity.

WHITNEY (Frank O. Peers, mgr.; Ind.).—"Playing Intermittent attractions."

FINE ARTS THEATRE (Arthur Bissell, mgr.; Ind.).—"Irish Players in repertoire."

GLOBE (James A. Browne, mgr.; Ind.).—"Wrestling matches and rentals."

COLLEGE (T. C. Gleason, mgr.; Ind.).—"Stock company."

CROWN (Arthur Spink, mgr.; S. & H.).—"Road Companies in standard plays."

NATIONAL (John Barrett, mgr.; S. & H.).—"Combinations."

VICTORIA (Alfred Spink, mgr.; S. & H.).—"Playing to good business with traveling companies."

GRAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—"Good business with circus and vaudeville acts."

Norman Friedenwald is preparing to produce a seven people piano act which he will send to the coast under the management of Mrs. Friedenwald. Aside from this, his present several vaudeville attractions and his hundred odd ideas for tabloid shows which he will shortly begin to produce. Friedenwald has absolutely nothing to do except to look after his vaudeville agency.

Arnold Hirsch, for several years the Chicago representative of the George Webster string of Northwest houses and until recently one of Norman Friedenwald's staff has moved into the offices of J. C. Matthews, replacing Glen Furt whose latest move brings him to the Majestic Theatre Building in the U. B. O. offices. Hirsch will handle the booking of some of the Matthews houses.

Joe Watson and Willie Cohen signed a two year contract to appear as principal comedians with Pennessey's "Miss New York Jr." in which they are playing this week at the Folly theatre. During the summer Watson and Cohen will offer the entire part of their show in vaudeville as a "tabloid" production, carrying sixteen girls.

CORRESPONDENCE

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

JOHN J. O'CONNOR
(WYNN)
Representative

CHICAGO

VARIETY'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

PALACE (Mort Singer, mgr.; agent, Orpheum Circuit).—Monday afternoon the Palace bill was somewhat crippled because of the absence of Tom Nawn and Co., a comedy turn that would have rounded the show out very nicely. Hilda Hawthorne substituted and in second spot did exceptionally well. The attendance was considerable below expectations during the afternoon, for it was thought by many that John McGraw would pull a capacity house. His coming was practically unannounced in the daily papers though, which accounted for the poor showing. Tuesday's papers gave the Giants' manager a good display, however, and from then on his drawing power began to establish itself. McGraw himself is a trifle better than the average baseball-player-actor. The afternoon's hit was not registered until Claude and Fanny (sher in "Fagin's Decision" made their appearance. They took the honors without any visible competition. The Cromwells started things going with a juggling turn that ranks above the average. The female impersonator makes his feats look doubly difficult. They belong on big time. Sampson and Reilly, following Hilda Hawthorne, have an up-to-date double singing turn that is pretty near sure to land in any big time house. A pair of good voices and an excellent repertoire of numbers, a few of them new to Chicago, insured their safety from the

beginning. Elizabeth Otto was another enjoyable feature, calling for several bows at the end. The Berlin Madcaps danced their way to a good reception and Lillian Herelein with a wealth of clothes and some good songs pleased all present. The Le Grohs closed the bill.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Julius Steger has a good act in the bill this week and it is going over well. "Justice" is one of those modern affairs in which a prisoner, who has been unjustly convicted is taken through a series of situations that grip and hold the attention. On Monday afternoon the sketch held the audience in a tense grip. Frank Fogarty, as an extra added attraction tells some of his old stories and has a few new ones. He is still able to make people laugh heartily. His place on the bill is one of the bright spots. Jack Wilson, with the assistance of Franklin Batle and Ada Lane kid the other acts on the list and afford some diversion. Odiva's act is interesting from many standpoints and her grace under water is something to marvel at. One of the artistic sections of the program is that afforded by Mr. and Mrs. Frederick Volker, who are seen in a musical act called "Twilight in the Studio." This is well staged and has class. Franker Woods and Bunea Wyde have some smart patter which they put over in a smart style and they hold the stage

LOU EDELMAN
Fitzgerald Building, New York City

Presents

Colonial Trio

A Rare Vocal and Musical Act

MARTIN KEAREY--Lyric Tenor

KATHRYN ROGERS--Soprano

MAUDE KELLEY--Harpist

This Week (Jan. 13) Keith's Alhambra, New York

MORRIS & FEIL, Representatives

SHOWS NEXT WEEK.

NEW YORK.

"A GOOD LITTLE DEVIL"—Republic (3d week).
"ALL FOR THE LADIES" (Sam Bernard)—Lyric (4th week).
"ANATOL"—Elliott (3d week).
"BROADWAY JONES" (Geo. M. Cohan)—Cohan's (18th week).
"BROADWAY TO PARIS" (Gertrude Hoffmann)—Winter Garden (10th week).
"EXCUSE ME"—Grand O. H.
"FANNY'S FIRST PLAY"—Comedy (19th week).
"FINE FEATHERS"—Astor (3d week).
"HAMLET"—Harris.
"JOSEPH AND HIS BROTHERS"—Century (2d week).
"LITTLE WOMEN"—Playhouse (15th week).
"MILESTONES"—Liberty (18th week).
"NEVER SAY DIE" (Wm. Collier)—48th St. (11th week).
"OH, OH! DELPHINE"—Kulkerbocker (17th week).

HARRY LE ANDER and CO.

BOOKED SOLID ON THE LOEW S-C CIRCUITS

I have not been connected with any troupe since February 22, 1908.

When answering advertisements kindly mention **VARIETY**.

First New York appearance at Fifth Ave. Theatre this week (Jan. 13) of the man who put the "Bull in Bullets"

GEN. PISANO

World's foremost sensational sharpshooter.

NOTICE—Colonial Next Week (Jan. 20)—NOTICE

Presenting "Bombarding Tripoli by the Italian Fleet"

Direction, GENE HUGHES

Herbert Ross, formerly of Kramer and Ross, has joined the "Sweetest Girl in Paris" now touring the one night stands. The vaudeville act now will be called Kramer and Cousins. Eva Cousins, formerly of Fred Ireland's girl act, has teamed up with Kramer.

Henry Bergman and Lee Baker will be members of the cast of "The Daughter of Heaven" when that piece is shown at the Auditorium here on Feb. 10. Bergman acted here in "The Typhoon" when that play opened at the Chicago Opera House. Baker has not been here since he appeared with the New Theatre Company three years ago.

Leon Schlesinger, formerly of Chicago, has been made manager of the Orpheum theatre in Jersey City, N. J. The house is under lease to M. S. Schlesinger. Eda Von Luke, playing at the Cort in "Our Wives" has been asked to become leading lady of the stock organization that will play the house.

C. E. Kohl, managing director of the "Association," has moved his private office to the extreme South end of the eleventh floor of the Majestic Theatre Building, changing positions with Jake Elias, the company's auditor. The new arrangement allows Frank Thielon considerably more space for his circuit's office. The United Booking Office's Chicago representative, Claude Humphrey will probably be forced to move to the ninth floor in order to have sufficient room for his offices, the tenth floor, where the U. E. O. is now quartered, being crowded to the limit. This move will bring four floors of the large building into show business.

Brandon Walsh, the well known Chicago song composer, is back in town paying the way for John Mason and his company, who will come to Powers' theatre next week in "The Attack."

Henry Miller will come to the Illinois theatre in "The Rainbow" after "The Count of Luxembourg" has reached the termination of its engagement.

"Alfred the Great" the monkey, scheduled to play a full week at the Wilson theatre quit the bill last Wednesday and went under the care of two physicians. The monkey contracted a bad cold which threatened to develop into pneumonia. After several days the animal was announced out of danger. It will tour the interstate time.

Platov and Hartin, who have been doing a sensational dance in the last act of "The Sun Dodgers" at the American Music Hall, will quit that organization and play some of the outskirting houses soon.

Among the people who will take part in the Elks Minstrel benefit at the Garrick theatre next Sunday afternoon and night are: Billy B. Van, Mort H. Sinker, Lyman B. Glover, Frederick Donaghey, Harry Askin, Sam Lederer, Mart Lorenz, George A. Kingsbury and Henry Kolker. These will all black up and take part in the frolic.

The Auditorium was sold out completely last Saturday night for the first time this season for popular priced grand opera. The opera was "The Jewels of the Madonna," and George Hamlin the Chicago tenor was in the cast.

Thomas Madison, formerly an actor of character roles in such plays as "Faust," is rehearsing for character roles with the Sothorn and Marlowe company.

Charles Mingers' new spectacular act, "The Artist and the Tramp" is in rehearsal and will soon be ready for the road. It runs forty minutes and carries seventeen people.

Mrs. Egan, mother of Dan and Kitty Egan, both well known professionally, was operated on at Dr. Max Thorek's American hospital last week. The operation was successful.

The latest concerning Billie Burke's engagement in Chicago in "The Mind the Paint Girl" is that it will be played in the Illinois theatre in March.

Floyd Williams, who weighs 330 pounds, has been signed up to play in a new act being arranged by Zeke Colvin. He will do a circus "ballyhoo."

"Re-united" is the title of the act now in rehearsal in which Harry Bulger, Jr., and three others will soon open.

Walter Keefe has returned to his office after a three-day visit in Pittsburgh.

Boyle Woolfolk's "Whose Little Girl Are You" opened Monday in Nashville, Tenn., for a tour of the Wells' time, after a week's layoff in Chicago.

Mme. Bloomfield Zeisler gave her annual

CAPT. STANLEY LEWIS

(The Military Cartoonist with the Army Automobile)

Now playing the Loew Time, announces that he has secured through DR. STEPHEN S. BENSON, of Berlin, the Artistic Novelty of the 20th Century

"THE WONDERLAMP"

and will, on or about February 10th, introduce upon the Loew Circuit, the above Charming and Description-Defying Entertainment.

WATCH FOR IT!

HAPPY LEANDER

COMEDIAN

Is no longer with Zeb Zarrow Troupe but is now of LEANDER and LEANDER

THE YOUNGERS

ARTISTIC POSING and BALANCING

ORPHEUM CIRCUIT

BOOKED SOLID

piano recital in the Studebaker theatre last Sunday afternoon.

An extra matinee was given at the Garrick theatre on Thursday afternoon, when E. H. Sothorn appeared in "Richieu."

The Household Show at the Coliseum closed Sunday night after a successful ten days. More than 150,000 people visited the show and the company back of the venture will make it a permanent institution, holding a show each year at the Coliseum during the month of January.

An attempt is being made in Milwaukee to endow a theatre and have it under the supervision of the city.

"The Girl at the Gate" reaches its 200th performance at the La Salle theatre Thursday night. The show will leave its present quarters in three weeks.

Henry Benson in the box office at the La Salle theatre will be the road manager of Harry Askin's "Girl at the Gate" show when it leaves the La Salle.

Lem Edwards will tour the middle western one-nighters with "The Missouri Girl," opening at Genoa, Ill., next week. The show is a standard attraction in these parts.

W. B. Lawrence, who will manage the new Pantages theatre in Winnipeg, when that house is finished, visited Chicago last week. The house is expected to be ready for occupancy the latter part of next season.

The recent frost that played havoc with Southern California's fruit belt handed several eastern producers a knockout, among them being Merl Norton, whose "The Lottery Man" was around Redlands, when the cold weather happened along.

John Larkin has reorganized his comedy sketch, "A Midnight Appeal," replacing Will McDonald with James West. The act is playing around Chicago.

T. Fitzgerald is now the office manager of the Butterfield Circuit in Chicago. Fitzgerald replaced J. Jolly Jones.

Billy Newkirk, until recently manager of the Lincoln Theatre for the Miles Circuit, is now an "Association" scout, working out of the Denver branch, which is in charge of Print George.

With the beginning of the new year smoking has been eliminated from all the theatres and the city government is seeing to it that the ordinance forbidding smoking is strictly enforced. Hitherto smoking has been allowed on the mezzanine floor of the Palace, at the Columbia and in the American Music Hall.

Members of the Louis Mann company playing at the Chicago Opera House have organized what they call the Cozy Corner Club, which meets once a week. Mr. Mann is at the head of it.

"Robin Hood" was received at the Colonial theatre Monday night with Bessie Abbot and a large company. The piece was received with considerable warmth by an audience that fairly well filled the playhouse. The attraction will be followed by "The Rose Maid" in two weeks.

Al White, who had charge of the cabaret at Alderman Kearney's place, has quit and is now at liberty. Kearney has been in the limelight for some time on account of alleged violations of the 1 o'clock closing law.

Hall's performing elephants are headlined this week at the Great Northern Hippodrome. Among the other acts in the bill are: The Florence Troupe, Demarest & Chabot, Valentine & Bell and the Eldridge Ponies.

Emma Carns arrived in Chicago early this week and underwent a slight operation.

A report from "The Passing Show of 1912" says that during the Syracuse run, an auditor laughed so much at Willie Howard that he dislocated his jaw and the house management issued a call for a doctor.

Chas. A. Bird, general manager of the Shubert enterprises arrived in Chicago on Wednesday of this week for a brief visit.

SAN FRANCISCO

By HARRY BONNELL

Variety's Office, Pantages Theatre Bldg., ORPHEUM (Martin Beck, gen. mgr.; agent, direct). "The Eternal Waltz" was all that the advance notices claimed, thirteen curtains being chalked up on the opening night here. It scored a big hit all the way with Mabel Berra and Cyril Chadwick registering a personal triumph. Morris and Allen were well liked, their singing being enjoyed. McCormack and Wallace, with their ventriloquial offering, proved quite entertaining. Wilson's Comedy Circus did fairly well. Of the holdovers Merrill and Otto were again successful but Hopkins and Axell were handicapped with the opening spot and did not fare so well. The Harvey Family rung up another hit.

EMPIRE (Sullivan-Conside, gen. mgr.; agent, direct). During the presentation of the dramatic sketch, "Circumstantial Evidence," the audience paid the closest attention and there was big applause at the close. The acting was most acceptable. Five Musical Lunds boomed things merrily with their selections and a substantial hit was the answer. Fox and Ward were warmly received. Wallace and Mack had a good spot

and made the best of it, the act going big. Jack Hanahan pleased and got hearty encores while the Three Hedders passed muster in the opening position. Lovell and Williams were a holdover but unprogrammed. They repeated their "copy" of the Claudius and Scarlett act. The Panchinella were an "added feature" and it was worth while. It's a high class offering with special scenery.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct). The Six Castillians showed class and received applause. The Four Avengers were favorably received. Hillur made himself popular, while "The Second Nancy Lee" was only fair. George Rowley did well and Eckert and Francis got by nicely. Charles Gill and Co. did unusually well with their excellent sketch, "The Devil, The Servant and The Man." Gill's acting was applauded.

COLUMBIA (Gottlieb, Max & Co., mgrs.; K. & L., "Ben Hur"; second and last week.

CORT (Homer F. Curran, mgr.; Shuberts). "The Blue Bird"; second and last week.

SAVOY (Chas. Muchlin, mgr.; Ind.).—Kob & Bill in "The Motor Girl"; fifth week. ALCAZAR (Belasco & Mayer, mgrs.).—Evelyn Vaughan & Bert Lytell in dramatic stock; fourth week.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.). Stock burlesque.

IMPERIAL (D. J. Grauman, mgr.). Tah-lid opera and pictures.

This is the last week of "The Motor Girl" at the Savoy theatre and next Monday night "Algeria" will have its local premiere. Late recruits who are rehearsing parts for the succeeding attraction are Maudie Amber and Winfield Blake, both players some few years ago here at the old Fisher theatre in O'Farrell street.

Landers Stevens, until recently leading man at the Liberty theatre in Oakland, is opening in vaudeville at the Orpheum in that city this week. His vehicle is a one-act playlet by his brother, Ashton Stevens, dramatic critic for the Hearst newspapers.

Clara Howard, soubrette with Ed Armstrong's No. 2 show at the American, opens January 18 at the Portola-Louvre in a singing change specialty. This will be her debut in real cabaret work.

Lind, the female impersonator and a recent attraction here at the Empress, is laid up at his hotel here with pneumonia.

D. J. Grauman, manager of the new Imperial theatre, is quoted as saying that business is satisfactory there and that he does not propose to change the present entertainment policy of the house.

The management of the Gaiety, Oakland, is planning to increase the seating capacity by putting in a gallery.

Van Camp and his trained pigs sailed January 14 on the Ventura for a tour of the Brennan-Fuller circuit in Australia with a stop off enroute at the Liberty theatre in Honolulu.

Harry McCollum, lately a member of Constance Crawley's company, which stranded recently at the Macdonough theatre in Oakland, has since joined the tubful forces of Graham and Dent at the Princess "pop" vaudeville theatre in this city.

A seventy horsepower six-cylinder automobile is the latest purchase of Manager Joseph Bauer of the new Wigwam "pop" vaudeville theatre in this city.

The suicide of Ralph Seely, an actor out of work, is reported. The deceased came here early last month from Los Angeles and was staying at a hotel on Third street when he ended his life.

A persistent rumor which Manager Joe Bauer of the Wigwam theatre will neither affirm or deny, says that he is planning for the early invasion of Oakland with a "pop" vaudeville theatre. It is said that he has been negotiating for the lease of a site at 14th and Franklin streets, opposite the depot of the narrow gauge line of the Southern Pacific railroad and that the only hitch is the matter of capacity. Bauer is reported to want a seating capacity of from 2,000 to 2,500 and the owners of the property are understood to be unwilling to devote that much ground space to the project. Another concern that is known to be looking at Oakland with a covetous gaze is Sullivan and Co., Ltd.

Gustav Hinrichs, formerly of the "Ben Hur" orchestra at the Chicago Opera House, is well known here. He is now at the old Tivoli Opera House in San Francisco. His house was destroyed.

Margaret Ryan, formerly of the "Ben Hur" orchestra, is well known here. He is now at the old Tivoli Opera House in San Francisco. His house was destroyed.

DOLLAR TROUPE

EUROPE'S GREATEST ADVENTUROUS NOVELTY

This week (January 13) COLONIAL, NEW YORK

Address, PAUL TAUSIG

she joined a road show. Bernard Savage, who left the Crawley forces at Portland, has joined the Baker stock company in that city.

Walter Montague has contracted with Alexander Pantages for the production of a pretentious vaudeville offering entitled "Twenty Minutes in Chinatown" in which seventeen people are to be employed. The act is scheduled to open here either January 20 or February 2.

Roy Clement, lately with the Baker stock company in Portland, has returned to the Alcazar acting forces in this city, opening this week in the part of Blackie Daw in "Get-Rich-Quick Wallingford."

Cyril Chadwick, principal male comedian with the Orpheum circuit vaudeville offering, "The Eternal Waltz," has recovered and is able to resume his role here this week.

Hyrie Howatson and wife, Daisy Swaybell, have returned here after a season of dramatic stock in this State with the San Joaquin Valley Managers' Association, and will probably take a flyer in vaudeville.

Ada Gordon, who appeared here at Pantages' last week with Harry Nevins, was at one time a member of the old Fisher stock company on O'Farrell street, this city.

The first public session of the San Francisco center of the Drama League of America since its formation last November, was held on Tuesday afternoon of last week at the Cort theatre. Professor William Dallam Armes, president of the organization, presided. The speakers included Mary Austin, the novelist; F. R. Benson, the English actor-producer; and Alice Eutler, a member of the company playing "The Blue Bird." The latter play was the chief theme of discussion.

The mediation of State Labor Commissioner McLaughlin early last week brought about the settlement of a claim of the Zara Carmen Trio of \$14 for services rendered recently at the Lincoln theatre in the Richmond district. The Commissioner is also using the influence of his office to adjust a claim of the Six American Beauties for \$27, against the management of the Imperial theatre on Market street, which amount represents a fine alleged to have been inflicted recently for holding the curtain and oversteering a stage walk.

Gustav Mann, known over in Oakland as a cafe manager, is assisting Herbert Meyerfeld in the active management of the Portola-Louvre in this city.

F. R. Benson, heralded as an eminent English actor and director of the Shakespeare National theatre in England, has arrived here and is the guest of the Bohemian Club and the Panama-Pacific Exposition Company. He is here at the invitation of the Exposition officials, with whom he is conferring in regard to the proposed production of dramatic pageants on an elaborate scale for the big Fair in 1915.

While playing at the Columbia theatre week before last in "The Rose Maid," Jeanette Bageard instituted a search for some trace of her father Edward Bageard, who she claims has been missing since the earthquake and fire here in 1906, at which time he is said to have been living at the Windsor Hotel, at Fifth and Market streets, which was destroyed. Bageard was well known on the coast in those days, having been manager for a time of Mons. Charlie's French Opera Co. and later manager of the Mexican Sextette, at the Orpheum at the time of the fire.

LOS ANGELES

By "BUNNY."

ORPHEUM (Clarence Brown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week Jan. 6, Ada Reeve, highly artistic and a great hit; Joe Keno and Rose Green, excellent and repeatedly encored; Jere Grady, Frankie Carpenter and Co., liked; Little Billy, proved big success; Royal Japanese Athletes, novelty and held attention; Holdovers, Galetti's Monkeys, Mignonette Kokin and T. Roy Barnes and Beattie Crawford.

EMPIRESS (Dean Worley, local mgr.; S. & C., agent direct).—Week Jan. 6, The S. & C. bill is drawing attention and the usual healthy patronage to the Empress this week. It is a well balanced program, headed by the artistic "Lind" and includes Queen Mab and Casper Weiss; Three Girls, athletes; Lottie Williams and her company in "On Stormy Ground," a comedy drama; Will Oakland, Max, Camille and "Jerry."

PANTAGES (Carl Walker, local mgr.; Alex Pantages, gen. mgr.; agent, direct).—Week Jan. 6, Lewis and Lake's "The Two Thieves," pretensions and pleasing; Fields Brothers, hit; Le Clair and Sampson, liked; Margaret Bird and Co. Muriel Ardmore, violinists, and Gavin and Platt completed the program.

REPUBLIC (Bob Cunningham, local mgr.; Bert Levey, gen. mgr.; agent, direct).—This house during its two weeks of vaudeville has

CHALLENGE WILLIAM J. NIXON, PHANTOM PAINTINGS

AGAINST

HENRY CLIVE, SPIRIT PAINTINGS

NIXON'S PHANTOM PAINTINGS ACT is an original American act, created and offered in America in 1909 by me.

NIXON'S PHANTOM PAINTINGS ACT is a production far superior to any other act of its kind.

NIXON'S PHANTOM PAINTINGS was created by American brains and skill, presented by me upon clean, intelligent, refined and mysteriously psychological lines.

NIXON'S PHANTOM PAINTINGS challenges any other act of its kind to produce as marvelous, mysterious, clean, refined psychological effects as presented by WILLIAM J. NIXON, NIXON'S PHANTOM PAINTINGS.

FURTHER, Variety, January 10, 1913, DID NOT publish the full and true account as requested in my letter to that paper on January 8, fully and fairly reporting what occurred at the Orpheum Theatre, Harrisburg, Pennsylvania, IN RE CLIVE-NIXON CONTROVERSY.

THEREFORE, KNOW YOU ALL, THAT THE NIXON'S PHANTOM PAINTINGS was compelled to withdraw from the Orpheum bill owing to the miscarriage of one important piece of baggage without which the act could not be produced, which was shipped from Lynn, Mass., to Harrisburg, Pa., January 4, 1913. The miscarriage occurred by reason of the long delay of train No. 69, Pennsylvania Railroad.

In the meantime, and because of such delay and for no other reason, Manager Hopkins re-engaged Mr. Clive to present his Spirit Paintings Act, which was formerly cancelled in favor of NIXON'S PHANTOM PAINTINGS and Clive produced the act for the rest of the week under the billing of NIXON PHANTOM PAINTINGS.

NIXON'S PHANTOM PAINTINGS is conceded by the managers, performers, the public and the press to be the best act of its kind.

I can prove all I state.

I have notified Henry Clive, through my attorney, that I have the legal and moral right to produce PHANTOM PAINTINGS, and that I will produce PHANTOM PAINTINGS ACT as heretofore produced by me, and that any further attempt by Clive to annoy or harass me will be met with the institution of legal proceedings on my part, to the honor of the continuance of the American original act.

NIXON'S PHANTOM PAINTINGS,
WILLIAM J. NIXON,
Producer and Owner.

PAUL DURAND,
Representative.

WILLIAM SOLOMON,
Attorney for William J. Nixon,
203 Broadway, New York City.

been getting its share of patronage, seems destined to be a success at ten and fifteen cents. The bill this week is headed by Henri French and the Orpheum Comedy Four and includes the Kartello Brothers, jugglers and loop rollers; Hope Vernon, vocalist; John McPherson, accordionist, and one other act which was substituted for that of Jack George and "Dixey."

AUDITORIUM (L. E. Behymer, mgr.).—Lambard Grand Opera Company.

MASON (W. T. Wyatt, mgr.; K. & E.).—current, "The Rose Maid."

MAJESTIC (Oliver Morosco; Shuberts).—current, Walker Whiteside in "The Typo."

MOROSCO (Oliver Morosco).—"The Fortune Hunter," second week.

BURBANK (Oliver Morosco).—Current, "Salomy Jane."

ADOLPHUS (Joseph Sturm, lessee; Robert L. Fargo, mgr.).—Musical Comedy Stock.

CENTURY (A. & M. Loewen, lessees and mgrs.).—Jules Mendel and company, stock burlesque.

PRINCESS (F. A. Pollock, lessee; J. Harry Clement, mgr.).—Chorus and pictures.

REGAL (Smith and Warren, lessees and mgrs.).—Walter Reed Stock Company in musical comedy; vaudeville.

It is generally understood that the pictures at the Lyceum will remain for only a short time. The necessary period in which it will take Mr. Morosco to reorganize his company.

Herschel Mayall, who was leading man, will appear in the production of "Salomy Jane," which opens at the Burbank 12th, being cast in the role of the gambler. Fred Ardath and Max Asher, appearing in the comedy roles in Lewis and Lake's production of "The Two Thieves" at Pantages this week are renewing old acquaintances during their stay here. Frank Lloyd, who is with the act, will go to Denver and join another Lewis and Lake act.

Gavin, of Gavin and Platt at Pantages, is again able to use his singing voice.

Aubrey Carr, formerly of the team of Aubrey Carr and Libby Blondell, is singing at the Rathskeller cafe.

Bonnie Leonard, the Australian comedienne, who is singing at Jahne's cafe, will sail for Australia February 28. She has in preparation a new act to present upon her return to the States.

Harry Mestayer, of the Burbank Co., has resigned. It is said that Mr. Mestayer will in future confine his efforts to teaching.

Earl Hall, stock actor, will open at the Century 13th for Loewen Brothers.

The Century continues to do a rattling business with Jules Mendel as the main magnet.

The new Morosco theatre is drawing capacity.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—With the same daintiness and charm of personality which has made her such a stage favorite, Ethel Barrymore made her vaudeville debut here in the midst of a more than usually heavy bill of singing, comedy and acrobatic acts. "The Twelve Pound Look" is not new here, having been used by Miss Barrymore in the legitimate. It is a pretty and well written little play which gives Miss Barrymore ample opportunity. There is no big moment for strong dramatic treatment and even her departure from the scene marks a rather odd climax. Judging from the crowded condition of the theatre Miss Barrymore has already claimed a place in the front rank as a "draw" act. It was a free-for-all contest among several of the other acts, with singing and acrobatics always in the foreground. Belle Blanche followed the feature sketch and sang a couple of pretty songs in a pleasing manner. Miss Blanche is still doing imitations which reminds us to record that it looks almost certain that the number of poor imitations of Frank Tinney being done in vaudeville and elsewhere will rival those in Paul Williams and Harry Lauder. Not to mention Eva Tanguay. There was a plentitude of acts seen here for the first time. The Five Melody Maids and Will J. Ward proved a pleasing and classy musical number; the Melody Maids act will stand on its own merit. Corelli and Gillette dropped into a soft spot for the comedy acrobatic turn and did a lot. It's a dandy act that will go anywhere. It was rather surprising to see the way the house held on for the finish. The chances did not seem so good for the Jonleys in the closing spot but there was nothing to complain of and the showy tricks sent a lot of the home talking. The Avon Comedy Four proved a big applause winner. The finish in "one" is so good that the school-room stuff ought to be cast aside. James Toomey and Ann Norman started something with their dancing after opening lightly and the finishing tricks with the dog proved a big help to Borani and Navarro who opened the show.

LIBERTY (M. W. Taylor, mgr.; agent, Taylor Agency).—Good bill held up right through with only one halt. The latter came with the arrival of the Operatic Minstrels, a blackface act with a high-sounding name and nothing else. The act was not ready and withdrew from the bill after the first show. The gloom caused by the flop did not last long for Sallie Stember and Co. lifted it right up with a singing and talking act that went over with a rush. Laughs were plentiful and hearty. Annie Hart and Co. kept the speed up with the sketch "Mrs. Flanagan's Husband." Annie still has some of the voice she owned when she was doing a sou-bret single and the comedy in the sketch brought results. Somers and Blair did nicely with their piano act. The young fellow hurts his chances by a foolish idea of dressing Visocchi Brothers, who get a lot of music out of an accordion and whistling, started the show nicely and Treat's seals were a big hit as a closer.

VICTORIA (Jay Maestbaum, mgr.; booked direct).—Dr. McDonald with his electric comedy act was featured. Good act for this house, getting liberal reward. Sam P. Phillips offered two selections from dramatic plays. Phillips has a good delivery, but his class of stuff is lost in the picture houses

When answering advertisements kindly mention VARIETY.

CARL HENRY and NELLIE FRANCIS

After a short rest will open next week (January 20) **KEITH'S BRONX, NEW YORK**

Mr. Henry will present a miniature musical comedy next season with fourteen people, featuring two well known comedians. Henry and Francis will also be seen in a new act, supported by Charlie Falke, the Lyric tenor, and Andy Hare, the orchestra leader who sings **High "C."**

Booked solid balance of this season.

If in doubt, ask JO PAIGE SMITH

where something lighter and more popular would be better. May and June, singing and talking sketch of ordinary merit, singing holding up the sketch. Win Ward, clever violinist, needing only arrangement of numbers to land him right. The Alifretas offered a rather showy hand-balancing and acrobatic act of real merit. Hall and Hall did nicely with their fancy trick shooting. Act has some good shooting acts to follow on the small time, but has most of the best tricks of others and one or two new ones. Maxine a woman ventriloquist met with favor. Harry Tauda with his polished acrobatic act was well liked here as he always is. He has a classy little act of his kind. Hurst and Kelsey, singing and talking, need some speed and force to their work. Stuff good, but poorly handled.

PALACE (E. L. Perry, mgr.; booked direct).—Carl Dammann Troupe of acrobats a big name feature here. Handicapped for room, but very good act. Beltrah and Beltrah pleased with their novelty musical turn. Jack Henley and Co. did very nicely starting with a sketch opening and falling away to a talking act. Got their comedy over in good shape for a small time sketch pair. Three Gibson Girls, new act for the small time. Girls fairly good with voice, looks and attractiveness. Have selected a poor opening for one girl to reach the stage from the audience carrying a "souse." This is a poor starter, but the act gathers speed. It did well. Kelly and Judge pleased with their comedy acrobatic turn and the comedian helped out in the Gibson Girls act, getting good results. Dottie Clare, usual kind of single turn. Wears nice clothes; fairly good voice. She was liked here. Miss Clare was the third "single" in a row. George Goebel started with straight songs and met with fair success. Has a good voice. Then came George Martin, opening with talk in tramp make-up and finishing on a wire. Got along very well.

Mike Donlin will be here with Charlie (Grapewine) in "Between Showers" next week. Mike has been ordered to report to the Philles in time to go south on February 25, but the show is booked up to March 22.

Charlie Howard and Abe Leavitt refused to sign with John G. Jermom for next season and are preparing to go into vaudeville with a singing and talking act next season.

Big Jim Flynn, the heavyweight fighter, spent last week here visiting his wife, Fannie Vedder, with the "Columbia Girls." Flynn expects to return here in two weeks to take on several limited bouts with aspiring heavies.

Joe Selbert has engaged with the Pawnee Hill show to do his novelty riding act. The show opens here indoors early in April at Saengerfest Hall.

A benefit has been arranged for Tom Mack, the veteran blackface comedian, to take place at Dumont's, February 25, 26 and 27. Volunteers are being solicited.

BOSTON

BY J. COOLTZ.

80 Summer Street.
KEITH'S (Harry E. Gustin, mgr.; agent, J. B. O.).—"The Movies" is headlined for this week. It is slow. Tim McMahon & Edith Chappelle, good; Lillian Beckwith, good; Roas Crouch & George Welch, went big; William Burr & Daphne Hope, novel; Merlin, clever; Bowman Brothers, pleased; Jed & Ethel Doolley, opened, and should be moved up on the bill; Four Cliftons closed with strong men act, very good.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The Perplexed Husband" with John Drew. Business good. Last week. Mrs. Fiske in "The High Road" next Monday for a two weeks' stay.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"Ziegfeld's Follies" is a knock out and playing to capacity. Three weeks more to stay.

PARK (Charles J. Rich, res. mgr.; K. & E.).—"The Woman" is one of the biggest hits in town. Being talked about everywhere.

MAJESTIC (E. D. Smith, res. mgr.; Shubert).—"Hanky Panky" is doing big business.

This is the last week. It could stay much longer. "Buntz Pulls the Strings" opens next week.

SHUBERT (E. D. Smith, res. mgr.; Shubert).—"The Merry Countess," good box office attraction. Next week Annie Russell's Old English Comedy Company with "She Stoops to Conquer" and "The Rivals."

BOSTON (Al. Lovring, mgr.; K. & E.).—"The Garden of Allah" opens to capacity. The troupe arrived on Sunday from Philadelphia just six hours late. Good advertising made for a big opening.

TREMONT (John B. Schoeffel, mgr.; K. & E.).—"Milestones" doing well.

PLYMOUTH (Fred Wright, mgr.; Liebler).—"Disraeli," with George Arliss, doing fine business. Two weeks more.

CASTLE SQUARE (John Craig, mgr.).—Stock: "The New Sin." First stock production.

ST. JAMES (M. H. Gulesian, mgr.). Stock: "The Greyhound."

GAIETY (George T. Batchelor, mgr.).—Burlesque: "Clarke's Runaway Girls."

CASINO (Charles Waldron, mgr.).—Burlesque: "Harry Hastings's Big Show."

HOWARD (G. Lothrop, mgr.).—Burlesque and vaudeville: "New Century Girls."

GRAND OPERA HOUSE (G. Lothrop, mgr.).—Burlesque: "Follies of the Day."

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand opera.

A new policy has been started at the Globe Theatre by "Bob" Janette. The bills run full week with sixteen acts. Some battle on in Boston now between the Orpheum (Loew's), National (Keith's), Olympia (Gordon's), and the Globe. Up-to-date the Orpheum seems to be the money getter.

It is reported here that Hanky Panky, the Lew Fields-Marcus Loew production, now playing at the Majestic, will return in five weeks and will finish out the season. It has but this week to run for the present engagement.

Robert Mantell comes to the Shubert on January 27 for a two weeks' stay. He will use repertory of Shakespearian and classic plays.

The Irish Players are coming back to the Plymouth theatre in February. They will use a number of new plays. This is the house where they made their American premiere and where the first rioting took place.

Thirty years ago, on January 8, B. F. Keith made his start in the theatrical business. His first venture was within a few feet of the present Keith's theatre.

Christine Nielsen was the guest of Lieut. and Mrs. Griffin on board the U. S. S. Rhode Island, at the Charlestown Navy Yard.

Henry Russell, managing director of the Boston Opera House, has just been notified that he was made a member of the National Institute of Social Science, "in recognition of his distinction attained in operatic productions."

John Wells, who said he was an actor, living at No. 315 West 11th street, New York, was arrested, with a companion, in one of Boston's department stores on the charge of stealing nine neckties, valued at \$110. A photo of Wells' companion was found in the store's gallery. That of Wells was added to it. When the pair were arraigned before Judge Creed, in the criminal court, Wells tried to show his honor a bunch of contracts, but the judge refused to look at them. Wells was placed on probation.

Grace Elliston will play the original role in the "Lion and the Mouse" in the stock production at the St. James' theatre next week.

ATLANTIC CITY

By I. B. FULASKI.

SAVOY (Grant Laferty, mgr.; agent, I. B. O.).—McWaters & Tyson, "1912 Review," big hit; Mack & Walker, hit; Harry Williams

working alone, should pan out big; Delesso Troupe, casting, thrilling exhibition; Frey Twins, corking, keenly enjoyed; Enders & Milliss, unique; Bell & Caron, fine.

APOLLO (Fred. E. Moore, mgr.; agent, K. & E.).—R. G. Knowles, travelogues, (13-14) Charles Cherry and Marie Doro in "The New Secretary" (16-18).

Charles Leonard Fletcher is here for the week. He spent much of his time at the country club, for he plays golf at every opportunity.

The Mayor of Long Beach, Harry Williams, who is playing the Savoy this week, incidentally has been doing some writing with Vincent Bryan, who is here with his bride.

A new picture house will open within a fortnight. It is located on Atlantic avenue above Delaware avenue. It will be called the "Arcadia," this name having been chosen by means of a popular contest.

The suit brought by Comstock & Gest against Louis Wesley for possession of the Savoy, which was to have come up on Tuesday, was settled out of court. This suit involves a dispute over \$7,500 which Comstock & Gest deposited with S. F. Nixon to secure the last half year's rent of the Savoy. They wished Mr. Wesley to refund it. He is lessee of the theatre. This money has been paid by Mr. Wesley and that settles all arguments regarding the tenancy of the Savoy until the lease expires.

The first two days of next week at the Apollo "The Cowboy Girl" will be seen. On Wednesday evening, the Philadelphia Orchestra, with Leopold Stokowski as conductor and Thaddeus as soloist, will be the attraction. Thursday night will see "A Bunch of Keys," given by the Holy Spirit Club, a local dramatic club. For the last two days "The Unwritten Law" is booked to appear.

Roller skating is quite the thing at the Million Dollar Pier. The sport has become very popular within the past few weeks, especially with the out-of-town folk. Arrangements have been made lately whereby the Hippodrome on this pier will again book through the U. B. O. as last year. Shows are not put in until June.

The week of the 27th at the Apollo will see Frances Starr in "The Case of Becky" for the first three days. The last three will be devoted to Muriel's perennial "Uncle Tom's Cabin."

NEW ORLEANS

By O. M. SAMUEL.

GREENWALL (J. J. Holland, mgr.).—Indisputably associated with burlesque are fights. Much of the interest that has made burlesque burlesque is of them part and parcel. About them an Empire has been built; also a Columbia; but these latter are circuitous remarks. Fights have virtues. A superfluity of them at the Greenwall this week, however, tends to cloy. In their undrapedness they detract from the stout ensemble. There's not enough left to the imagination, as it were. Other than the fights, the show is uncommonly good, ranking as the best presentation of the Dinkins & Stair regime. It held the Greenwall patrons lightheaded for three solid hours Sunday afternoon. The first part, called "Spending a Million," was well received through its unfamiliarity. It hasn't been seen in so long a time locally that its humor possessed an almost novel appeal. In the olio, Delmaire and Hamilton awakened interest with a sketch. Hanks' Annuals disclose a troupe of splendidly trained dogs and owners. Lyle Hare is in her third week. Her matter this week is just a trifle "bluer" than usual. The closing burletta, "Dr. Dippy's Sanitarium," seems to have lost none of its laughter-provoking qualities. Previous to the finale "The Girl with the Diamond Teeth," an elongated personage, her face wreathed in glittering smiles, writhed and wriggled her body in an attempt, probably, to illustrate the physical elasticity of human kind.

CRESCENT (T. C. Campbell, mgr.; K. & E.).—"Where the Trail Divides."

FRENCH O. H. (Jules Layolle, mgr.).—French Opera Co. in "Lohengrin," "Veronique," "Les Contes d'Hoffman," "Quo Vadis" and "L'Africaine."

LYRIC (C. D. Peruchl, mgr.).—Poruchl-Gypzene Stock Co. in "St. Elmo."

The French Opera House closes Feb. 2.

The Weber-Fields show appears at the Dauphine week Feb. 9.

Pat. Drew is featured at the Lafayette this week. Also appearing is Gladys Newton.

Because he pinched Miss Hefal, chanteuse at the French opera, on the thigh, a local citizen paid ten dollars' fine.

Lizzie B. Raymond is underlined for an engagement at the Greenwall shortly.

The Peruchl-Gypzene Stock Co., at the Lyric, played to overflowing business with "Uncle Tom's Cabin."

Because he is going to present stock burlesque at the Gaiety, Detroit, the coming summer, Jack Singer will spend the month of March in California, vacationing. He will stop off at New Orleans en route. Singer states, among other things, that a person engaged to appear in an opening burletta only, should be known as "party of the first part."

ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Melody & Henth, scored decidedly; Daisy Jerome, entertaining; Frank Rae & Co., excellent; Gantier's Toy Shop, amusing; Ashley & Lee, fair; Mildred Grover, encores; Stuart & Keely, good; Ombras Trio, clever.

HIPPODROME (Frank L. Talbot, mgr.).—"Dance of the Viollins," beautiful; Florenz Family, great; Collins & Hart, scored; Louis Stone, unique; Logan & Jarvis, applause; Paul Stephens, good; Tetsuwarl Troupe, clever; Reiff Bros., well received; Mile. Bessie's Cockatoos, interesting; -Robbins' Elephants, entertaining.

KINGS (F. C. Melnhardt, mgr.).—Gertrude Folson & Co., headlined; The Heebes, lively; Moon & Phillips, very good; Maren & Delton Bros., well liked; Grimm & Elliott, hit.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "Little Johnnie Wise" featured Lulu Moore, attractive; Knickerbocker Four, applause; John Barclay, successful.

OLYMPIC (Walter Sanford, mgr.).—Viola Allen in "The Daughter of Heaven."

CENTURY (Wm. Kaye, mgr.).—Aborn Opera Co.

SHUBERT (Melville Stolz, mgr.).—"Little Miss Brown."

AMERICAN (H. R. Wallace, mgr.).—"Get-Rich-Quick Wallingford."

GAIRICK (Mal Smith, mgr.).—"The Chocolate Soldier."

STANDARD (Leo Reichenbach, mgr.).—"Stars from Stargeland."

GAIETY (Chas. Walters, mgr.).—Mollie Williams Co.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Huxley Jennings and Ben Smith, hearty reception; Bessie Wynn, favor; Eddie Leonard, assisted by Mabel Russell, success; Three Mori Brothers, amused; Jessie Busley & Co., laughter; Joe Jackson, amused; Muriel and Francis, well; McKay and Cantwell, good; Robert Emmett Keane; Harry De Coo, thrilled.

NEW (George Schneider, mgr.; agent, direct; rehearsal Mon. 10).—Theo and Dandies, score; Longstreet, Barker and Johnson, weak; Fanchette, magnetite; Stanley James, excellent; The Albers, applause; Lessak, Anita and Co., fair.

VICTORIA (C. E. Lewis, mgr.; agent, Nixon-Nirdlinger).—Frank Stafford Co., splendid success; Duffin-Rodney Troupe, thrilling; McGrath and Yeoman, amused; Carl Zeno, excellent; Wilson and Gallagher, pleased; Hox and Moran, success.

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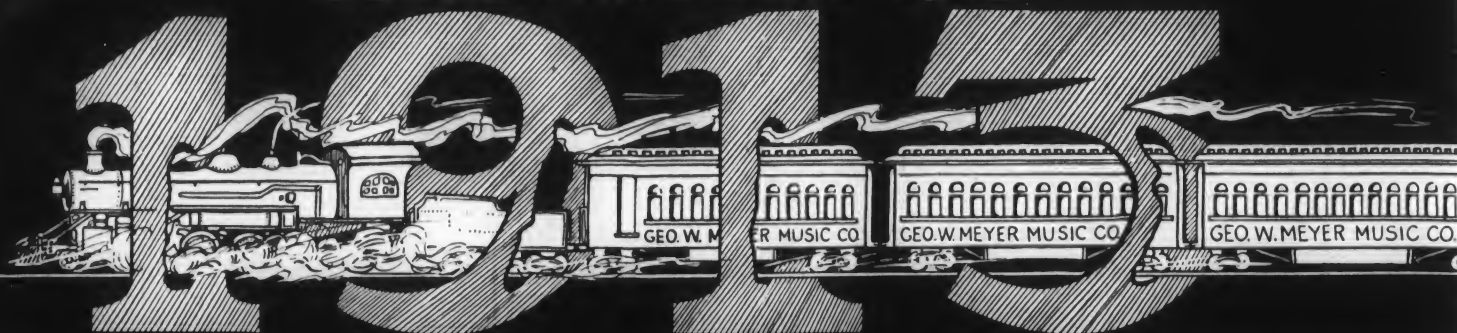
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He told life's sweetest story on a bright summer's day
To a simple girlie in an old-fashioned way
Daddy bought a wonderful ring,
A plain little golden band, and
Daddy's life was sunny and clear,
Daddy's love made clouds disappear.
When he picked out "My mother dear"
My daddy did a wonderful thing.

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Never take a walk with Mary,
Never take a walk with Sue,
Never take a walk with Maud or Carrie,
That's the kind of girl you'll have to marry;
If you take a girl out walking
Down a little shady dell,
Always take a girl named Daisy,
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FORD'S (Charles E. Ford, mgr.; K. & E.).—Rose Stahl in "Maggie Pepper."
ACADEMY (Tunis F. Deane, mgr.; K. & E.).—Mme. Alla Nazimova in "Bella Donna."
GAYETY (Wm. Ballauf, mgr.).—Columbia Burlesquers.
EMPIRE (George W. Rife, director).—"Jardin de Paris Girls."
HOLIDAY ST. (Wm. Rife, mgr.; S. & H.).—"Convict 990."

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.).—rehearsal Mon. & Thurs. 2).—13-16, Eva Prout, well pleased; Sisters McConnell, good; Corson & Willard, hit; Hazel Bess Laugenour, sensational. 16-18, Goyt Trio; Carl & Real; Dave Yanfield; Rooneys; Marguerite & Her Lions. **H. L. MELTON.**

BATTLE CREEK, MICH.

BIJOU (Will Marshall, mgr.).—12, Radcliffe & Hall, good; Al. Lawrence, scored; Bernard & Harrington, well presented; Van Bron, hit; Pekin Zouaves, big. 12-16, Al. Gillette, fair; Sanders & Von Kuntz, good; Block, Hume & Thomas, good; Walter Daniels & Co., clever; Fay, Two Coleys & Fay, hit. **HEIMAN.**

BLOOMINGTON, ILL.

MAJESTIC (Thielen; A. G. Schade, mgr.).—6-8, Flying Wards, hit; Marquis, musical; Pistol & Cushing, good; Levere & Palmer, clever; Grubers', feature. 9-11, Robert De Mont Co., fine; Paul Rohan, good; Roach & McCurdy, good; Werden & Guerin, artistic; Gruber's Animals, feature. **"WAG."**

BRIDGEPORT, CONN.

POL'S (E. Renton, mgr.).—Archie Orr, pleased; Pauline Moran, well liked; McDavitt, Kelly & Lucet, comedy hit; Kenney, Nohody & Platt, very good; Arcadia, good; Vanderbilt & Moore, hit; The Apollo Trio, clever. **H. REICH.**

BUFFALO.

TECK (John R. O'Shel, mgr.; Shuberts).—Gaby Deslys, house packed; 20, A. Butterfly on the Wheel.
STAR (P. C. Cornell, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm."
SHEA'S (Henry J. Carr, mgr.; agent, U.

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GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—"Social Maids."

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Confession."

LAFAYETTE (C. M. Bagg, mgr.; Empire Circuit).—"The Gay Widows."

ACADEMY (Henry M. Marcus, mgr.; Loew; Monday rehearsal 10).—Sadie Fondeller, agile; Morse and Clark, satisfactory; Mr. and Mrs. Graham, versatile; Dorothy Muether, pleased; Young Bros., funny; Peyraunis' Birds and Dogs, did nicely; Dave Vine, amused; Celli Opera Co., fine; Josie Flynn, went well; Roland Travers & Co., mystified.

FAMILY (A. R. Sherry, mgr.; Loew); Monday rehearsal 10).—Equillo, thrilling; The Babylons, neat; Agnes Carlton & Co., laughs; Baby Grace, hit; Browning & Lewis, comedy; "Nearly Soldier," funny; Mysterlo, startling. **THAYER.**

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.; 9-11, Willard's Temple of Music, big hit; McEastman, good; Jones & Hogue, good; Hurst & Kelsey; Arling Sisters, clever; 13-15, "The Tourists," scored; Waters & Frank, pleased; Lynch & Zeller, applause; Hermanns Trio, novel; Holly Hollis, laughs.

TEMPLE (Fred W. Falkner, mgr.; 10).—"Crossroads"; "Alma."

DANIEL P. MCCONNELL.

CANTON, O.

ORPHEUM (O. G. Murray, mgr.; agent Sun).—The Three Madcaps, good; Bessie Brennan, hit; O'Brien Musical Girls, fair; Three Rambler Girls, hit; Buster 15; Minstrel Maids, fair.

GRAND (Elber & Shea, mgrs.; House

goes back to playing road attractions the 22d, with "Mutt and Jeff" as the attraction.

AUDITORIUM.—Hobler's Indoor Circus; Famous Nelson Family; Capt. Pickard Seals; LaToll Sisters; The Two Wernitz, Delavoye & Fritz; Alfred Godona; McCrea-Davenport Troupe; Striklan's Dog Show; Aerial Lafayette; The Trick Horse Fanchion; Zella, La Belle Victoria; Edwin Huddy; The Four Keltys; The La Croix's Circus; Billy Taylor, house fairly filled and good show.

LYCEUM (Abrams & Bender, mgrs.).—Frank Hartley, good; Bernard & Scarth, very good; Carl Statzer & Co., fair; Harry B. Lester, hit. Edwards' Circus failed to arrive.

CLEVELAND, O.

HYPHODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—Ceelia Loftus, heads bill; Marshall P. Wilder, laughs; Three Dixon Sisters, very good; Halligan & Syke's, good; Dolan & Lehar, novelty; Ota Gaki, ability; Mrs. Louis James & Co., amusing; Kaufman Troupe, unusual.

GRAND (J. H. Michaels, mgr.; rehearsal Mon. & Thurs. 10).—13-15, Joe Eagan & Dogs, good; Gordon & Newman, entertainers; Barry & Hennessy; Sametator, Stone, Wald & Jackson, Pendoches & Barroff; 16-18, Two Throwing Talors; Bredand; Margaret Newton & Co.; Harry Dixon; Three Favorites, Pampas.

PERISCALA (Proctor E. Seas, mgr.; rehearsal Mon. 10).—Coin's Dogs; Five Yeo Musical Girls; Harry Belknap & Co.; Hardy Gibson; Dinkins-Burke; Powers Trio; Shady & Shady.

STAR (Craw & Campbell, mgrs.; rehearsal Mon. 10).—"Girls From Rome."

EMPIRE (R. A. McArdel, mgr.; rehearsal Mon. 10).—"Gay Masqueraders."

COLONIAL (R. H. McLoughlin, mgr.; rehearsal Mon. 10).—"The Passing Show of 1912."

OPERA HOUSE (Geo. Gardner, mgr.; K. & E.).—rehearsal Mon. 10).—Lao Dittolstein "The Concert."

PROSPECT (Geo. Todd, mgr.; Stad, rehearsal

sal Mon. 10).—Albert Phillips & Lella Shaw, "Great Divide."

"DUCHESS".—Stock.

CLEVELAND.—Stock.

ALHAMBRA (J. H. Michaels, mgr.).—Paul Van Dyke; Three Fays.

WALTER D. HOLCOMB

DALLAS, TEX.

MAJESTIC (O. F. Gould, mgr.; Inter; rehearsal Mon. 10).—Three Escardos, pleased; John T. Murray, well received; Urone & DeOste, very good; Tom Moore & Stacia, clever; Edgar Atchison-Ely Co., in "Billy's Tombstones," hit; Lewis & Dody, amusing; Four Konez Bros., entertaining.

GARDEN (Stinnett & Brown, mgrs.; V. M. A.; rehearsal Sun. 6).—Great Keller, clever; Jewell & Jordan, very good; The Elliken, mystifying; Jolly Fanny Riev, pleased; Mason & Murry, good; Eckhoff & Gordon, laughs. **GEO. B. WALKER.**

DAVENPORT, IA.

AMERICAN (Chas. E. Berkell, mgr.; Pan-takes bookings; rehearsal Mon. 12.30).—6, Al. Lombard, juggler, good; Beth La Mar, pleases; Warren & "Toots" Francis, applause; Carter, with excellent illusions, featured.

LYRIC (J. H. Blanchard, mgr.; W. V. M. A.; rehearsal Mon. 10.30).—Jimmie Callahan, the Chicago baseball player, is chucking a place as a good monologist. He is editing the sporting page on a daily basis; Cole, Russell & Davis, please; Heath & Carroll, fair; Longworths sing to applause; Chlo & Toko, jokes, fare well, business good.

GRAND (Orpheum Circuit); David L. Hughes, mgr.; Opens Jan. 12 with Lydia Barry, Joe Hart's "Mim. Lachen," with Gus Weinberg, The Great Howard Shivers, the clown, Abbott & Curtis, Aiken Whitman Trio, Herbert's Comics.

THEATRE (Carl Shubert & Klade; M. S. Seaville, mgr.; 1).—"The Million," to big houses; 2, "The Military Girl," return date with two new principals, Will Dunlay and

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DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"California," well received; Jas. J. Morton, scored; Nonette, big; Felix & Barrys, good; DeWitt Young & Sister, clever; Delmar & Delmar, entertained; Meredith & Snoozier, fine.

EMPRESS (Geo. A. Boyer, mgr.; S. C.)—Prince Flora, feature; Cathryn Chaloner Co., went well; Fred Morton, interesting; McClintic Bros., good; McClain & Mack, scored; Marcelles, passed.

PANTAGES (J. J. Ouxton, mgr.; direct).—Fred Zobedie, strong opener; Sandy Shaw, ordinary; Leigh & La Grace, fair; Mabel Fisher, good; "Stage Door Johnnies," went good.

BROADWAY (Peter McCourt, mgr.).—"Louisiana Lou"; Jan. 13, "A Butterfly on the Wheel."

TABOR GRAND (Peter McCourt, mgr.).—"The Old Homestead"; Jan. 13, "The Red Rose."

DES MOINES, IA.

ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Mason, Keeler & Co., big hit; Howard, good; Nellie Nichols, pleasing; George Watt, liked; Claudius & Scarlet, enjoyed; The Tornados, clever; Edwin George, pleased.

BERCHELL (Elbert & Getchell, mgrs.).—7-9, Aborn's "Chimes of Normandy," good business; 10-11, "Gypsy Love."

PRINCESS (Elbert & Getchell, mgrs.).—Stock.
MAJESTIC (Elbert & Getchell, mgrs.).—Vaudeville & Pictures. JOE.

DETROIT, MICH.

TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Nat M. Wills, laughing hit; Mile. Minni Amato, splendid; Flanagan & Edwards, very good; Du Cillon, exciting; Franklyn Ardell, scream; Dulsis Family, excellent; Arthur, Richard & Arthur, well received; Mile. Martha & Sisters, excellent.

MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Julie King, very good; Namba Family, good; Beaumont & Arnold, hit; Joe Carroll, pleased; Four Casters, great; Calts Bros., neat.

DETROIT (Harry Parent, mgr.).—Maude Adams in "Peter Pan".

GAIRICK (Richard H. Lawrence, mgr.).—Gilbert & Sullivan Festival Co.

LYCEUM (A. R. Warner, mgr.).—Beulah Poynter.

GAYETY (William Roche, mgr.).—"Winning Widows." JACOB SMITH.

ELMHURST, N. Y.

LYCEUM (George Van Denmark, mgr.).—13-15, Foster, Lamont & Foster, poor; Dan Delmar, fair; The Tenderfoot, fair; Wright, Durfor & Griswold, good.

MOZART (Felber & Shea, mgrs.).—13-15, Luken's Animals, good; Ahern Bros., fair; Tom Higgins & Co., fair; Clayton Crouch, fair.

MAJESTIC (M. D. Gibson, mgr.; agent, U. B. O.).—13-15, O'Donnell Bros., good; Lutz Bros. & Co., good. J. M. BEERS.

ERIE, PA.

MAJESTIC (J. L. Gibson, mgr.).—"Billy the Kid"; 10-18, "Shepherd of the Hills." COLONIAL (A. P. Weschler, mgr.; A. V. O.'Brien, asst. mgr.; agents, Gus Sun & U. B. O.; rehearsal Mon. 10).—Smilett Sisters, good; Bronson & Roth, clever; Florence Howes, big; Gladys Alexandria & Co., excellent; Eight English Roses, attractive; Kate Watson, big.

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BIJOU (Chas. Sweeton).—"Omceer 666," good business; 8, "Pink Lady," large house; 10-11, Geo. Dameral in "The Heart Breakers"; business fair; 15, "Winning Widow"; 18, Hendetta Crossman; 19, "Bought and Paid For."
MAJESTIC (Chas. Sweeton).—Vera De Vera Co. closes Jan. 18, after all season run. Carl Cook Co. will open on the 20th for an indefinite engagement. EDW. SCHUELER.

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SAVOY (L. M. Boas, mgr.).—Stock; capacity business.
ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—13-15, Camille's Poodles, good; Omega Trio, very good; De Lisle & Vernin, excellent; Vacation Days, hit; 16-18, Herman Trio; Gertrude Dunlop; Luciani Lucel; Vacation Days.

BIJOU (L. H. Goodhue, mgr.; agent, Quigley; rehearsal Mon. 10).—13-15, McCourt & Fisher, very good; Jack Dakota Co., excellent; 16-18, Goodhue-Luttringer Co.

PURITAN (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—13-15, King & Gee, very good; Ford & Williams, excellent; 16-18, Hilbert & Kennedy; The Gagnoux.
EDW. F. RAFFEITY.

FRESNO, CAL.

EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levy).—30-1, Dillch, melodious; Henri French, held over; Fenner & Tolman, graceful; McFall's Dogs & Monkeys, amusing; Wells & Henry, clever; 2-4, Hamada Family, worked hard; Brown & Hodges, versatile; Smith & Pullman, went well; Du Moulin, strong; Haverly & Carter, entertaining; business good.

TRIALS (E. Wolf, mgr.).—Ed Armstrong's Folies Co. in burlesque.

BARTON O. H. (Robert G. Barton, mgr.; Cort).—"The Confession," 1, to good business; "Ben Hur," 3, 4, to big houses; McKee Rankin & Co. in rep. 5-9; Walker Whiteside in "The Topham," 10.

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GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11-30).—12-15, Mark Lee's Musical Comedy Co.; 16-18, Mark Lee's Musical Comedy Co.; 17, "The Country Store." QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Keith & Demont, fair; NeSmith & Sheridan, fair; Harvey Devore Trio, good; "A Persian Garden," headlined, won favor; Olive Briscoe, encoired; Redford & Winchester, many laughs.
MAJESTIC (N. C. Myrick, local rep.; Rele).—7, Hyams & McIntyre, in "The Girl of My Dreams," good business; 8, Al. G. Field's Minstrels, good business; 9, "Excuse Me," fair house; 11, "Hunty Pulls the Strings," good house; 15, Oriental Burlesquers. J. P. J.

HARTFORD, CONN.

POL'S (S. Z. Poll, prop.; W. D. Arscough, res. mgr.; agent, U. B. O.; rehearsal Mon. 10).—Rooney & Bent, stopped show; William Weston & Co., went well; Athletic Girls, novel; Adams & Dog, good; Spencer & Williams, pleased; Una Clayton & Co., big; Fulgora, hit.

HARTFORD (Fred P. Dean, mgr.; agent, James Clancy; rehearsal Mon. & Thurs. 11).—13-15, Ferns, Bennett & Co., good; Glendale Troupe, clever; Arteme, opened well; Webb & Burns, liked; Geo. Armstrong, pleasing; 16-18, Colonial Montrose Troupe, Mile. Emery; Auriana; Lawanna Trio; Curry & Kelly.

PARSONS (H. C. Parsons, mgr.).—15, Nell O'Brien's minstrels; 17-18, "The Algeus." R. W. OLMSTED.

HOOFSTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. C. M.).—9-11, Marie Hughes, fine; Howard & Howard, good; 13-15, Hattie Kiehlman; Doc Farr.

LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal Mon. 6).—Week 6, Maye & Addis, hit; Three Brumens, excellent; Charles Olcott, big; Ferguson & Northrine, scored; Four Hudnoks, hit; Melville & Higgins, big; Valentin's Leopards, great spectacle.
LEE LOGAN.

LOUISVILLE, KY.

B. F. KEITH'S (J. L. Weed, mgr.; agents, Orpheum Circuit).—Wentworth, Vesta and Toddy, good; Ben Lewin, very good; Lancelotti & Co., clever; Mabelle Adams & Co., great; White and Perry, hit; Providence Players, very good; Hayden, Dunbar and Hayden, received well; Tom Dana's Trio, clever act; m. p.

MACAULEY'S (John McCauley, mgr.; agts, K. & E.).—Sheehan English Opera Co.

SHUBERTS MASONIC (J. J. Garrity, mgr.; agents, Shuberts).—"Bought and Paid For"

WALNUT ST. (Mr. Shaw, mgr.; agents, H. & B.).—"The Fortune Hunter," good.

GAYETY (Chas. Taylor, mgr.).—"The Golden Crook" and Cabaret show, good show.

BUCKINGHAM (Horace McCrackin, mgr.).—Moulin Rouge.
J. M. OPPENHEIMER.

LOWELL, MASS.

KEITH'S (Wm. F. F. F. mgr.; agent, U. B. O.; rehearsal Mon. 10).—Lough, D. L. & Co., very good; Dooly & Parker, good; Holmes

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& Hollister, good; The Rosaries, very good; Martinetti & Sylvester, went good; Arthur Rigby, funny; Johnson & Wentworth, good; Juggling Delisle.
 MERRIMACK SQ. (Jas. S. Carroll mgr.; John S. Quigley; rehearsal Mon. 10).—"The Littlest Girl." Horn-Campbell; Knight Bros.; Harlan & Barrows; The La Dells.
 OPERA HOUSE (Jules Cahn, prop. & mgr.; 23, John Drew.
 THE PLAYHOUSE (Cartland & Shapiro, lessees).—Stock. JOHN J. DAWSON.

LYNCHBURG, VA.
 TRENTON (Trent Bros., mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10).—13-15. Nat. Goetz, clever; Love, Ray & Andrew, original and good; Murray, Layne & Murray, big hit; Spelgie & Dunn, very good.
 ACADEMY (Charles E. Keanich, mgr.; K. & E.).—14, "Trail of the Lonesome Pine."
 TREVELYAN BABER.

MACON, GA.
 GRAND (Jake Wells, mgr.).—6-8, "Finnigan's Ball"; 9, Margaret Illington in "Kindling"; 10, amateur vaudeville, great; 11, Margaret Anglin in "Green Stockings."
 PALACE (J. B. Melton, mgr.).—Week 6, Billy Beard, strong.
 MAJESTIC (J. B. Melton, mgr.).—Week 6, Southern Beauty Musical Comedy Co., please.
 LYRIC (H. P. Diggs, mgr.).—Week 6, Douglas & Harvey, strong; Madame Grousseau, good.
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MERIDEN, CONN.
 POLI'S (R. B. Boyce, mgr.; Church).—13-14, Paul Perry, very good; Barton & Levere, great; Three Muckle Macks, excellent; Three Farrell Sisters, sensational. 15, "Within the Law"; 16-18, Pongo & Leo; Conboy & Wilsa; Gualleri & Du Mars; Spissell Bros. & Co.

MOBILE, ALA.
 LYRIC (H. C. Fourton, mgr.; Wells' Circuit).—Ollie Mack in "Finnigan's Ball." Week 20, "The Time, Place and Girl."
 ORPHEUM (John Kellner, mgr.).—Stock.
 DREAMLAND (W. Cyril Pooley, mgr.; Hodkins, agent).—Week 6, "Girl in the Moon," well received; Agnes Lee & Co. liked; Will Adams, applause; Clarke's Dog & Pony Circus, liked.
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 HIS MAJESTY'S (H. O. Brooks, mgr.).—Montreal Opera Co.
 PRINCESS (H. C. Judge, mgr.; Shuberts).—"Butterfly on the Wheel"; 20, "The Merry Countess."
 ROYAL (O. McBrien, mgr.).—"High School Girls."
 CAYETY (Fred Crow, mgr.).—"Merry Whirl."

ORPHEUM (G. F. Driscoll, mgr.).—Antique Girl; Juliet; Barto & Clark; John Higgins; Detective Keen; Sully & Hussey; Montambo & Wells.
 LYRIC HALL (J. Warnecke, mgr.).—Fred & Ella Belmers; Gertrude Robinson; Eva St. Claire.
 FRANCAIS (J. O'Hoolley, mgr.; Loew).—Rudolph Darcy Company, Field Byrons, French Stock Co., Grinnell and Mack, Nelson Waring, Wilfrid Cabana.
 STARLAND (Chas. Hanford, mgr.; agent, Griffin).—Bernard Winton, Madge Moore, Russell Larri, Harris and Hilliard.
 KING EDWARD (Chas. Clifford, mgr.).—Barbeau Family, Marie Laurence Apollo.

MUNCIE, IND.
 STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—"Anita" Elak, pleased; Leavitt & Dunamore, very clever; Arlon Quartet, scored; 7 Bonamor Arabs, hit.
 GEO. FIFER.

NASHVILLE, TENN.
 BIJOU (George Hickman, mgr.).—Week 6, "The Winning Widow."
 ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Week 6, "A Winning Miss." Boyle Woolfolk's offering, replete with catchy songs; entire production worthy.
 PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—"Running for Congress" clever; pretty girls, late songs.
 BIJOU (George Hickman, mgr.).—"The Frolics of 1912."

ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Monday 10).—"Whose Little Girl Are You?"
 PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—"Baby Helen, headliner; Idanias, Troupe, appreciated; Rother & Anthony, hit; McCoy, entertaining; Frank Parrish, scored.
 W. C. ARNOLD.

NEWARK, N. J.
 PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—Grace Hazard, hit; Snowden & Benham, class; Bird Millman & Co., good; Alexander & Scott, welcomed; Haviland & Thornton, good; Boyle & Brazil, nice; Billy McDermott, funny; "Les Gongets," novel; "Castillians," nicely; Aerial Shaws, graceful.
 LYRIC (Proctor's).—"Models of the Jardin De Paris," solid hit; Angelo Kiera Players, honors; George Evers, funny; Seda & Hoot, well; Herbert & Dennis, classy; "Flery Dragon and the Owl," novelty; Mme. Leotard's Animals, good.

WASHINGTON (O. R. Neu, mgr.; Fox).—Doc, Rice, scream; George Williams & Co., novel; Meyer & Fromme, scored; Gretta Mack, hit; 4 American Girls, hit; Longstreet-Husker & Johnson, novel; Yorke-Herbert Trio, feature.
 ODEON (Charles Burtis, mgr.; agent, U. B. O.).—Victor's Band, scored; Asburg Sisters, good; Coily & Lyon, nicely; Teed & La Zelle, scored & Almond & La Salle, good.

SHUBERT (Lee Ottelengul, mgr.).—Guy Bates Post in "The Bird of Paradise."
 NEWARK (George Robbins, mgr.).—"Chauncey Olcott, in "The Isle O' Dreams."
 ORPHEUM (M. S. Schlesinger, mgr.).—Payton's Players.

JACOBS (George Jacobs, mgr.).—"Convict 999."
 CAYETY (Leon Evans, mgr.).—"Robinson Crusoe Girls."
 MINER'S (Frank Abbott, mgr.).—"Billy Watson's Beef Trust."
 HIPPODROME (Harry Cort, mgr.).—Anna McConville; Oscar Johnson. JOE O'BRYAN.

NORFOLK, VA.
 COLONIAL (C. C. Egan, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Grace Van Studdford, excellent; Inglis & Reading, feature; O'Neill Sisters, good; Emerson & Baldwin, excellent; Ben Linn, funny; Edward Esmond & Co., fair; Hawthorne & Burt, excellent; Four Onetta Sisters, good.
 VICTORIA (Otto Wells, mgr.; rehearsal Mon. 10).—"Sunny Side of Broadway," with Max Bloom, pleasing.
 GRANBY (Otto Wells, mgr.; rehearsal Mon. 2).—"Norma Hackett in "Satan Sanderson," large houses.
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ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 5, Sidney Baxter, opened; Owen Clark, good; Gracie Emmett, laughs; Lydia Barry, good; Blanche Walsh, excellent; Jack Wilson, scream; Herbert's Loop the Loop, good.
HIPPODROME (E. L. Johnson, mgr.; agent, T. H. C.).—Week 5, Excelsa & Franks, opened; Raymond & Hall, dancing, good; Fris-car, good; Alexander & Belding, big hit; Eddie Foyer, entertained; Warren & Brock-way, hit; capacity business.
GAYETY (E. L. Johnson, mgr.).—Week 5, "Ginger Girls."
KRUG (Chas. A. Franke, mgr.).—Week 5, "The Pacemakers."
BOYD (Frank Phelps, mgr.).—Week 5, KOPALD.

OTTAWA, ONT.
CASINO (F. H. Leduc, mgr.; agent, Alois Griffin).—9-11, Wilber, good; The Campbells, fair; Levan & Curran, fine; "Burning Brand"; 13-15, Edward Turrely, splendid; Decker, fair; Arthur & Jeannette, fine.
GRAND (T. L. Bonnell, mgr.; agent, Alois).—9-11, Pauline Robinson, fine; Jack Jordan, clever; Billy Cross, good; 13-15, The Drama Players.
DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Jack Kennedy & Co.; Klutings' Animals; McIntyre & Groves; Chas. & Ann Glueker; Lyons & Yocco; The Langdons; Maria Fenton.
EMPIRE.—"Star of Bethlehem."
NICKEL.—"Padre's Gift."
ST. GEORGE'S.—"The Equine Spy."

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 11.—13-15, The Parshleys, great; Floretta Clark, pleased; Fannie Hatfield & Co., comedy; Alda Bros., good; 16-18, Lightning Weston; Murphy & Andrews; Fannie Hatfield & Co., Mlle. Oremian's Leopards; capacity business.
ORPHEUM (Chas. F. Edwards, mgr.).—13-15, "Gay Girls of Gotham"; 16-18, "Cherry Blossoms"; big business.
EMPIRE (Floyd Lauman, mgr.).—13-15, "Rose Sybil Show"; 16-18, "Star & Garter."
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HIJOU—Harry Tally, good. DAVE S. CASHMAN.

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PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—9-11, Valeria Dillon & Co., good; Kinky, Gilmore & Kinky, very good; Collins & Collins, excellent; 13-15, Francis Stevens & Co., very good; Burr & Smith, fine; Enos Trio, score.
HIJOU—Stock. M. A. BRAM.

PIQUA, O.
HIJOU (Geo. Ziegenfeller, mgr.).—Gibson Bros. & Kangaroo; Lew Sutton, funny; Jack Fine; Berkley & Amoret, catchy.
MAY'S (Chas. May, mgr.).—"Mutt & Jeff"; 15, "Officer 666"; 21, "The Pink Lady"; 24, "Bought and Paid For."

PORTLAND, ME.
PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.).—rehearsal Mon. 10.30.—Tom Sidello & Co., excellent; Church Sisters, fine; Gordon & Pickens Co., scream; Russell & Doreto, excellent; Princeton & Yale, hit.
GREENLEYS (James W. Greeley, mgr.; agent, Church, rehearsal Mon. & Thurs. 10.30).—13-15, Pearl Stevens, good; Conton & Lawrence, excellent; Kammerer & Howland, hit; 16-18, Gatchell & Madara; Allie Johnson, The Holdsworths.
JEFFERSON (Julius Cahn, mgr.).—13-15, Pollard Opera Co.; 17-18, Raymond Hitchcock in "Red Willow"; 20, John Drew; 21, week, Jefferson Stock Co.
SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 11.—13-15, Great Nichols; 16-18, Billy Kenny.
STAR (Westbrook) (Walter J. Cuddy, mgr.; agent, Church; rehearsal Mon. & Thurs. 11).—13-15, Taylor & Price. H. C. A.

PROVIDENCE, R. I.
UNION (Chas. Allen, mgr.; Quigley).—Four Hippodrome Lions, fine; Chas. Tris & Co., good; The Fondillers, entertain; Betty Williams, encore; Masked Prima Donna, fair.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—Edward's Sextet, very good; Brown & Lawson, fair; Rita Curtis, good; The Vaner-sons, good.
SCENIC (F. W. Homan, mgr.).—Musical Stock.
WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Al Reeves' show.
EMPIRE (Max Braunig, mgr.).—Stock.
OPERA HOUSE (F. Wendelschafer, mgr.).—"Mutt & Jeff."
COLONIAL (C. Burke, mgr.; K. & E.).—"Don't Lie to Your Wife."

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KEITH'S (C. Lavenberg, mgr.; agent, U. B. O.).—Flynn & McLaughlin; Technon Feline Players; Lloyd & Whitehouse; Homer Lind & Co.; Armstrong & Ford; Bell Family; Bixley & Lerner; Alpine Troupe. C. E. HALE.

READING, PA.
ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—rehearsal Mon. & Thurs. 10.30.—C. Dave Manley, good; Alvin & Kenney, liked; Mitchell Girls, nicely; Harry Hayward & Co., very well; Kramer & Morton, very well; LaPetite Onre & Co., headline.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Welcome & Welcome, excellent; Gates & Blake, scored; May McGray, pleased; Manning & Ford, nicely; The Campus 4 very well; Willard's Palace of Music, headline, big. G. R. H.

ROANOKE, VA.
ROANOKE (Will P. Henrize, mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 1.30.—13-15, "La Diodima," fine; Baker Troupe, very good; 4 Baldwin, well liked; Pennell & Tyson, pleased; 16-18, Murry & Lane; Vision d'Art; Spiegall & Dunn; Murry, Love & Andrea.
JEFFERSON (Latimore-Leigh Players).
ACADEMY (Chas. Becker, mgr.).—11, "Trail of the Lonesome Pine," packed house; 21, Norman Hackett, in "Satan Sanderson." T. F. B.

ROCHESTER, N. Y.
TEMPLE (J. H. Finn, mgr.; agent, U. B. O.).—Watson's Farmyard Circus, fair; Davis & Walker, pleased; Paul Kleist, clever; Patsy Doyle, good; John P. Wade, very good; Ed. Wynn, good; Irene Franklin, big hit; Joacety Bros., good.
FAMILY (C. O. Davis, mgr.; agent, Loew).—Sekura & Sekura, fair; Pisano & Bioguard, very good; The Stefanos, fair; Gack Symonds, good; Douglas Williams & Rymore Sisters, pleasing; The Tanakos, good.
LYCEUM (M. E. Wolf, mgr.; K. & E.).—13, Rochester Orchestra, Prof. Hermann Dossbach, director, large audience; 14, Genes, SHUBERT (Elmer Walters, mgr.; Shuberts).—Robert Matell in Shakespearean festival; big business.
BAKER (Frank G. Sharry, mgr.; agent, direct).—"The Traveling Salesman"; business good.
CORINTHIAN (Frank Burns, mgr.; Eastern Wheel).—"Queens of Paris." FRANK M. CHASE

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ROCKLAND, ME.
ROCKLAND (Al. V. Rosenberg, mgr.; agent, U. B. O.).—rehearsal Mon. & Thurs. 11.—9-11, Eddie Toney, good; Dennis Bros., excellent; 13-15, Ryan & Bell, excellent; Kalma & Co., excellent. A. C. J.

ST. JOHN, N. B.
OPERA HOUSE (D. H. McDonald, mgr.).—5-11, Stock; business fair. 12-18, Nellie Gill Players.
NICKEL (W. H. Golding, mgr.; agent, U. B. O.).—5-11, Signor Mario Malini, good.
LYRIC (Steve Hurley, mgr.).—5-7, Tlanita Midgits, poor; 9-11, 3 Spaldings, pleased.
GEM (Fred Trifft, mgr.).—5-11, Jack Manchester. L. H. CORTRIGHT.

ST. PAUL, MINN.
EMPRESS—Nat. Carr, scoring; Romany Opera Co., liked; Wallace Gavin, dash; Ed-da Glyder, good; Knapp and Cornalla, please.
PRINCESS—Four Alberts; Mack and Williams; Ruth Frances & Co.; Gwynne and Gorette.
METROPOLITAN—William Hawtrey in "The Old Firm"; 16-18, Rainey's African Hunt.
GRAND—The Merry Maidens. BENHAM.

SALT LAKE CITY.
ORPHEUM (Martin Beck, gen. mgr.).—Week 5, Sisters Gatch, pleased; West & Boyd, ordinary; Adrienne Augarde & Co., success; Lew Cooper, liked; Ethel Green, great; Schlichtel's Marionettes, hit; Al Rayne's Dogs, big hit; good business.
EMPRESS (S. C. Week 6, Martineck & Doll, applause; Devey, De Mussy & Getney, amateurish; Hyman B. Adler & Co., hit; Grace Leonard, good; Willie Ritchie (light-weight champion), interesting; Dale & Boyle, well liked; Three Stanleys, hit. Ritchie great drawing card.
SALT LAKE—Week 6, "A Butterfly on the Wheel."
COLONIAL—Week 5, Stock; good business.
GARRICK—Week 5, "Peck's Bad Boy" OWEN

SAVANNAH, GA.
NEW SAVANNAH (William B. Seeskind, mgr.; K. & E.).—9, Jew Dandy, in "The Prince of Pilsen"; 11, Rainey's African Hunt pictures.
HIJOU (Corbin Shell, mgr.; W. & V., rehearsal Mon. 11).—Jack Roche, Jessie Houston and Irene Morrison, in "The Time, the

Place and the Girl," big production; business capacity.
PRINCESS (Giegler & Stebbins, mgrs.).—Tassell & Young Musical Comedy Co., good attendance.
ARCADIA (Jake Schrameck, mgr.).—Sam-mie Stein, big success; Lieut. H. P. Nord-wald, excellent.
LIBERTY (Bandy Bros., owners).—Stock. REX.

SCHENECTADY, N. Y.
PROCTOR'S (Chas. Goulding, mgr.; agent, U. B. O. & K. & E.).—rehearsal Mon. & Thurs. 10.30).—9-11, Clarence Wilber & Funny Polks, big hit; Coyne & Swor, passed; Samuel Ash, treat; Vedder, Morgan & Co., excellent; Glin-gras, great. 13-15, "Count Von Stromberg," with 14 people, hit; Frank Mayne & Co., scored; Larrie Clifford, hit; Coates & Mar-quardt, fine; Weber, Beck & Fraser, great.
ORPHEUM (F. X. Breyer, mgr.; agent, Joe Wood; rehearsal Mon. & Thurs. 12).—9-11, "Those 3 Entertainers"; Ben & Gladys Dawson; Leona Guernsey, "The Siberian Nightingale"; Lupita Perez, Mexican aerial artist. 13-15, Dorothy De Schelle & Co.; 3 Bannons; Manning & Carson; Fred Hill-brand.
MOHAWK (Ackerman J. Gill, mgr.; Gotham Producing Co., Geo. Ford, mgr.).—"Little Johnny Jones."
VAN CURLER (Chas. G. McDonald, mgr.; Shuberts).—15-16, R. G. Knowles Illustrated travels; 17, Gaby Deasys in "Vera Violetta"; 18, "The Traveling Salesman." HOWY.

SOUTH BEND, IND.
ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.).—rehearsal Mon. & Thurs. 12.30).—13-15, Leoni & Dale, fair; Mark Davis, good; Jane Courthope & Co., good; Zeno & Mandel, knockout; Hill, Cherry & Hill, very good; 16-19, Carletta, Swisher & Evans; Jane Court-hope & Co.; Empire State Quartet; Arnut Bros.
MAJESTIC (Ed. Smith, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—13-15, Callionette, good; Leland & Lee, good; 16-19, Victoria Webster; Powers & Freed.
AUDITORIUM (F. Miller, mgr.).—Stock.
OLIVER (S. W. Pickering, mgr.; agent, K. & E.).—16, Blanche Ring; 18, Bill Bailey's Jubilee. WM. H. STEIN.

SPRINGFIELD, MASS.
POLIS (Gordon Wright, mgr.; agent, U. B. O.).—rehearsal Mon. 10.30.—Edward's Kid Kabaret, pleasing; Six American Danvers, clever; Harry Brooks & Co.; Ralph Smythe, fine; Devine & William, funny; Lupita Perez; Cavana Duo, fair.
GILMORE (T. Ash, Jr., mgr.).—13-15, "Merry-Go-Rounders." GEO. PRESSLI.

SYRACUSE, N. Y.
GRAND (Charles H. Plummer, Chas. G. Anderson, mgrs.; agent, U. B. O.).—Seebucks, pleased; Rich & Lenore, fair; Robbie Gor-done, artistic; J. C. Nugent, clever; Harry Atkinson, pleasing; "The Courtiers," well received; Cross & Josephine, scored; Four Bards, good.
GILBERT—The Lamolnos; Fred Hill-brand; Blanche Rice & Co.; Hallen & Hayes; The Havelocks.
EMPIRE (Frederic Gage, local mgr.).—"The Littlest Rebel."
WEITING (Francis Martin, local mgr.).—20, Howe's moving pictures; 23-24, Harry Lander.
BASTABLE (Stephen Bastable, mgr.).—20-22, "Queen of Paris"; 23-25, "Traveling Salesman."

TERRE HAUTE, IND.
VARIETIES (Jack Hoffman, mgr.; agent, W. V. M. A.).—rehearsal Mon. & Thurs. 10).—Great Libby, good; Three Westons, good; Harry Boreford & Co., great; Carl McCul-lough, hit; Kuma Japs, hit; Four Roaders, hit; Three Troubadours, pleased; Barrett & Earl, fair; Patterson & West, fair; good business.
GRAND (T. W. Barbault, Jr., mgr.; K. & E.).—11, "Sweetest Girl in Paris"; 12, "The Thief"; 15-16, Billy Clifford; 17-18, "Winning Widow"; 19, "Third Degree." MCCURLEY.

TORONTO, ONT.
SHEAR'S (J. Shea, mgr.).—Moore & Little-Bird, well received; Jungmann Family, hit; Lambeth, clever; Those Four Entertainers, popular; Texas Tommy Dancers, pleased; Will Arcile Co., good, Bud & Nellie Helm, scored; Cooper & Robinson, success.
MAJESTIC (Peter F. Griffin, mgr.; Cox Family, Ford & Miller, Leonard & Fulton, Two Lawes.
STRAND (E. W. Well, mgr.).—French Horn Quartet, Toronto Symphony Orchestra.
PRINCESS (O. E. Sheppard, mgr.).—May Irwin in "Wallow by Proxy."
ROYAL ALEXANDRA (L. Solman, mgr.).—"Ready Money."
GRAND (A. J. Small, mgr.).—"The Country Boy."
STAR (F. W. Stair, mgr.).—"The Review."
GAYETY (T. R. Harty, mgr.).—"Taxi Girls." HARTLEY.

TRENTON, N. J.
STATE ST. (Hornum White, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).

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13-18, Majestic Musical Comedy Co., great;
13-16, Yokohama Japs, wonders; Cole & War-
ner, pleased; Mantilla, artistic; Billy Falls,
hit; 16-18, Margaret Clayton; Llewellyn &
Stanley; Krause & Russell; Henry Frey, busi-
ness capacity.

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UTICA, N. Y.
SHUBERT (Wilmer & Vincent, mgrs.; agent, U. B. O.)—Andrew & Mitchell, opened; Crawford & Montrose, good; Sam Hood, pleased; Tom Barry & Co., good; Earl & Cur-
tis, very good; Maxim's Models, entertaining; Three Bohemians, excellent; Thomas & Hall, hit; Matthews & Alshayne, fine; Wirth Fam-
ily, good close.

MAJESTIC (F. Anderson, mgr.)—13-16, Rainey's African Hunt, good business; 16, Gaby Deslys, in "The Whirl of Society"; 17, "Travelling Salesman"; 18, "The Butterfly on the Wheel."

HIPPODROME (E. O'Connor, mgr.; W. Plimmer, agent; rehearsal Mon. & Thurs. 10).—13-15, Toledo & Price, good; Quér & Quaint, very good; Moore & Towel, good; 16-18, Reck-
less Recklaw Troupe; Ethel Sharrow; French-
ell & Lewis.

LUMBERG (B. Lumberg, mgr.)—16-18, Ben Welch's Burlesquers; 23-25, "Queens of Paris." W. W. W.

VANCOUVER, B. C.
ORPHEUM (Geo. F. Case, mgr.; S. & C.).—Week Jan. 8, Nick's Roller Skating Girls, excellent; Moore & Elliott, good; Grant Gard-
ner hit; Pelce & Malces, went well; Camp-
bell & MacDonald, applause; Les Jardy, good opener.

PANTAGES (Wm. Wright, mgr.)—Alice Teddy, pleased; Four Burns Sisters, applause; Jack Dale, good; Melnotte-Lanole Troupe, excellent; Dugan & Raymond, hit.

AVENUE (Geo. B. Howard, mgr.)—Del S. Lawrence Co., pleased.

PANAMA (R. Unsworth, mgr.)—"Mrs. Bluebeard," excellent tabloid, pleased.

NATIONAL (Mr. Nichols, mgr.)—Jack Golden & Co., in "Snider in Paris," fine.

COLUMBIA (Mr. Nichols, mgr.; agent, Edw. Fisher).—6-8, Reeves Concert Co.; Har-
ris & West; Hyland, Grant & Hyland; Wood-
ward Children; 9-11, Horah & Van Trio; Mark Cobden; Sterling Bros.; Blamplin & Hehr.

GRAND (H. Lubelski, mgr.)—"The Mis-
chievous Monkey."

IMPERIAL (E. R. Rickitta, mgr.; K. & E. and Shuberts).—6, University of Washing-
ton Glee Club; 9-11, "Quaker Girl."

EMPRESS (Walter Sanford, mgr.)—Walter Sanford's Players. CASPARD VAN.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; W. V. M. A.; rehearsal Sun. & Thurs. 12).—5-8, Steele & Mcasters; Cora Hall; Gwynne & Gossett; 9-11, Keely & Parks; Frank Kirk; Arnold's Leopards.

ROYAL (R. A. McLean, mgr.; Websters; rehearsal Mon. & Thurs. 12).—6-8, Kawana Japs, good; Ford & Louise, excellent; 9-12, Johnny Yeager, pleasing; Irma Morton, ap-
plauded; Jones & Walton, good. "RANGE."

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Direction, CHAS. BIERBAUER--JO PAIGE SMITH

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Jan. 20)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abeles Edward Lamba Club, N. Y.
Abini Great B-C Heidelberg Bldg., N. Y.

HARRY ADLER and ARLINE
Next Week (Jan. 20), Alhambra, New York.
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Ahearn Troupe Winter Garden, N. Y.

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Barnolds Animals Variety London
Barry & Wolford Orpheum Sacramento.
Belfords, The, Loew Circuit
Bowers Walters & Crocker Apollo Nuremberg
Germaniv
Bruton Ted & Corinne, Direction Jas. E.
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6 BROWN BROS.
Featured this Season with the Primrose and
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Burke John & Mae Variety London

Cahill, Woodbury and List
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Cameron Grace Variety New York
Cartmell & Harris Freeport L. I.
Clark & Hamilton Variety New York
Clifford Bessie Variety New York
Collins Jose Shuberts 1416 Bway New York

MARIETTA CRAIG

Corelli & Gillette Bushwich Bklyn
Cross & Josephine Hammerstein New York

Crouch and Welch

Next Week (Jan. 20), Alhambra, New York.

D
Dastle Mile care Jenie Jacobs Putnam Bldg.,
New York
Deely Ben & Co., Variety, New York

Jim Diamond and Brennan Sibyl
Next Week (Jan. 20), Calgary & Edmonton
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Put-
nam Bldg., New York
Donnelly Leo Friars Club New York
Brown Harris & Brown Riverside R. I.

E
Edwards Shorty Variety New York
Elizabeth Mary Variety New York

KATE ELINORE and SAM WILLIAMS
Next Week (Jan. 20), Colonial, Dayton.
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg., N. Y.

F
Fox Harry Variety New York
Fox & Ward Empress Sacramento

MAE FRANCIS
"THE FASHION PLATE COMEDienne"
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Frey Twins Vaudeville Comedy Club N Y

G
Godfrey & Henderson 20-22 Majestic Cedar
Rapids, 23-24, Majestic Dubuque
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Variety N. Y.
Green Burt Lamba Club New York
Green Ethel Orpheum Lincoln Neb.

H
Hopkins Sisters Winter Garden New York

Houdini, care Day's Agency E Arundel St.,
Strand, London.
Hufford & Chain Casey Agency Putnam Bldg
New York
Hunter & Ross Variety N. Y.

I
Isolen Sisters Variety New York

J
Jarrot Jack Variety New York

K
Karrell Great Variety New York
Kaufman Reba & Ines Variety Chicago

Kelso and Leighton
LOEW CIRCUIT

Kenna Charles care Variety New York

L
Lamba Manikins care Variety New York
Lawson & Namon Variety Chicago
Langdons The Orpheum Montreal
Lee Isabelle Fine Arts Theatre Chicago

LEWIS and NORTON
PLAYING THE LOEW TIME.

M
Maacot Palace Huddersfield Eng.
Maurice & Walton Variety New York
Meredith Sisters care Variety N Y
Moree Mite Highlands New Jersey
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P
Paddock & Paddock Variety N Y
Perry Charlotte Variety London

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Rice Elmer & Tom Variety London
Reisner & Gore Chase's Washington, D. C.
Ritchie W. F. Ronacher's Vienna
Roehm's Athletic Girls Variety N. Y.
Rogers Will Variety Chicago

S
Savoy Lucille Empress Victoria B C

ZELDA SEARS and CO.
This Week (Jan. 13), Orpheum, Brooklyn
Direction, MAX HART.

Sherman & De Forest Davenport Centre N Y
Stanton Walter The Giant Rooster care The
Billboard Chicago Ill.
Stephens Leona Variety Chicago

T
Terry & Lambert, care H W Willand 16 St
Martin St Leicester Sq London
Tinchard Fay care Arthur Hopkins Putnam
Bldg New York

CHAS. and FANNIE VAN
Next Week (Jan. 20), Orpheum, Seattle.
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W
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Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Gayety Kansas City Mo
Wynn Beale Variety New York

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Direction, ERNEST EDL-
STEN.
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Americans Casino Brooklyn 27 Eighth Ave New York
American Beauties 20-22 Empire Hoboken
23-25 Empire Paterson 27 Gayety Newark
Auto Girls Century Kansas City 27 Standard St Louis
Beauty Youth & Folly Westminster Providence 27 Gayety Boston
Behmans Show 20-22 Empire Paterson 23-25 Empire Hoboken 27 Gayety Philadelphia
Ben Welch Burlesquers Gayety Montreal 27-29 Empire Albany 30-Feb 1 Franklin Sq Worcester
Big Gaiety Gayety Detroit 27 Gayety Toronto
Big Review Lafayette Buffalo 27-29 Columbia Scranton 30-Feb 1 Orpheum Paterson
Bohemians Empire Baltimore 27 Lyceum Washington
Bon Tons Columbia Chicago 27 Standard Cincinnati
Bowery Burlesquers Empire Cleveland 27 Gayety Toledo
Cherry Blossoms Peoples New York 27 Empire Philadelphia
Collegé Girls Gayety Baltimore 27 Gayety Washington
Columbia Girls Gayety Washington 27 Gayety Pittsburgh
Cracker Jacks Standard Cincinnati 27 Gayety Louisville
Daffydils Empire Brooklyn 27 Empire Newark
Dandy Girls Howard Boston 27 Grand Boston
Dante's Daughters Gayety Minneapolis 27 Gayety St Paul
Dazzlers Gayety Omaha 27 L O Feb 3 Star & Garter Chicago
Follies Day Bronx New York 27 Empire Brooklyn
Gay Maqueraders Gayety Toledo 27 Columbia Chicago
Gay White Way Star Brooklyn 27-29 Empire Hoboken 30-Feb 1 Empire Paterson
Gay Widows 20-22 Columbia Scranton 23-25 Orpheum Paterson 27 Peoples New York
Ginger Girls Star & Garter Chicago 27 Gayety Detroit
Girls Happyland Casino Boston 27 Columbia New York
Girls Joyland Grand Milwaukee 27 Gayety Minneapolis
Girls Missouri Eight Ave New York 27 Howard Boston
Girls Reno Peoples Cincinnati 27 Empire Chicago
Golden Crook Gayety St Louis 27 Gayety Kansas City
Hastings Big Show Columbia New York 27 Star Brooklyn
High Life in Burlesque Krug Omaha 27 Century City
Knickerbockers Music Hall New York 27
L O 27 Columbia Chicago

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Direction LOUIS WESLEY



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Robinson's Crusoe Girls Casino Philadelphia 27 Music Hall New York
Rosebuds Empire Philadelphia 27 Casino Brooklyn
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Runaway Girls 20-22 Gilmore Springfield 23-25 Empire Albany 27 Gayety Brooklyn
Social Mads Corinthian Rochester 27-29 Bastable Syracuse 30-Feb 1 Lumberg Utica
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LETTERS

Where C follows name, letter is in Chicago.
Advertising or circular letters of any description will not be listed when known.
P following name indicates postal, advertised once only.

A
Adams Dorothy
Allen Chas H
Allman Geo H
Alpine Troupe
Aitken Jack (C)
Ames Robert
Amata (C)
Andre Mr
Arabs Ten
Armond Grace (C)
Art Duke
Ashley Lillian
Cortese Frank
Cutty Margaret
D
Dale Johnnie
Deck William
Dimmick Frank
Dow Al
Dyupree Kate
Dyer & Dyer (C)
Dyer-Vyn Co (C)
E
Elliott Eleanor
F
Ferns Bob
Foster Willard
G
Gardner H (C)
Gardner & Hawleigh
George Jenny H
Gordon Bros
Gordon Ed M (C)
Grant & Hogue
Grey Grace
H
Hagerty & Le Clair
Hale Willie
Hall Margaret M
Halton N P
Hardman Joe A
Haviland J B
Headley Dot
Henderson Mr (C)
Holbrook Florence
Hosht T (C)
Hoyh Hal
Hughes & Prior
I
Irving Margaret
J
James & Hockman
Jessop Wilfred
K
Keane James
Kelly & Lafferty
Kennedy & Vincent
M
Macomber Mr & Mrs
MacWillard (C)
Marnell David
Marville Chas
McCree Lottie
McCauley Bob
McDermott Billy
McDonough Mr
Mella & Dorys
Merrill Cora
Miller Claire (C)
Miller Helen H
Moroge Jean
Morris & Schauer
Munson R E
Murray Elsie
Myers Miss L
N
Nelson Mrs A E
Nelson Margaret
Newport & Stirk
Nolan Andy
O
Olympic Four
P
Patterson Mabelle
Play Jewel Mr
Pope & Uno
Pora Ralph
Preston Geo W (C)
Q
Quirk Billy
R
Raffin Frank
Rambler Girls
Reeves Billy (C)
Reynolds S Mr & Mrs
Ripp Jack
Rivers & Rochester (C)
Rogers & Dorman
Roma Rosa
Rowley J F (C)
Russell Fred
S
Selbit P T
Smalley Ralph
Stanleys The
Stolpp Mrs H G
Sully & Lauson
T
Tambo Duo (C)
Tate Motoring
Temple Luella
Trickey Coe De
Trixido
Tucker Sophie
Turner Grace (C)
U
Unsone Daisy
V
Valolo
Vane Denton
Vantline Geo H
Vedder Will H
Vinton Ed (C)
W
Walton Gordon
Ward Wm J
Wardell E (C)
Weber Chas D
West Lew
Wilbur Chick
Wilbur Joe
Williams Check
Williams Wm F
Wilson Miss G
Wirth Family
Woods Nellie
Z
Zanforth & Mansfield
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3 MUSKETEERS 3



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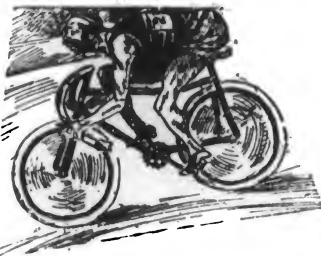
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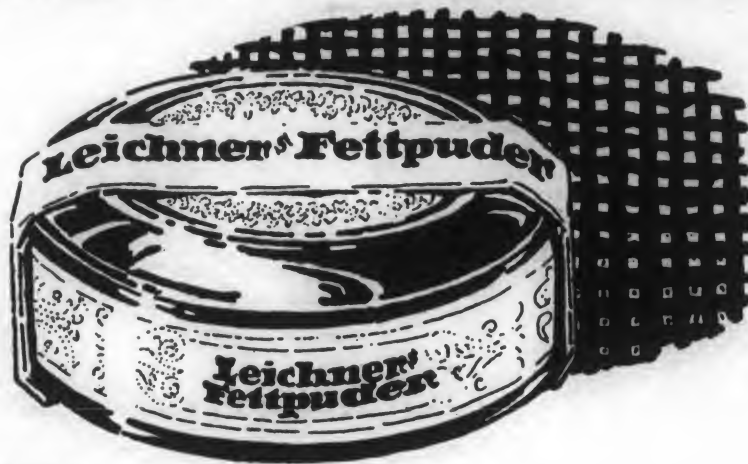
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VOL. XXIX. No. 8.

NEW YORK, FRIDAY, JANUARY 24, 1913.

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VARIETY

Vol. XXIX. No. 8.

NEW YORK CITY, FRIDAY, JANUARY 24, 1913.

PRICE 10 CENTS

ENGLISH MANAGERS OFFERING BIG SALARIES FOR FIRST TIME

**Some Figures From English Managers and Agents For
American Acts Exceed Salary Received on This Side.
Butt After Elsie Janis and Bayes and Norworth.**

The salaries offered American acts just at present by foreign managers and agents are astounding the natives over here who know the country over seas. About the only English big time manager who has not joined in the competitive bidding of the past ten days is Oswald Stoll.

With the arrival of Alfred Butt in New York other London music hall directors got busy. Agents here were instructed to keep close tab on Butt. Since then anything the manager of the London Palace has made known he wanted has been sold to the highest bidder.

The Broadway people who had their ears to the ground were paralyzed when they heard that an act never receiving over \$200 in America had had its figure for English time raised to \$500.

It is reported that Mr. Butt has intimated he would like Elsie Janis to play his hall. Miss Janis can not leave New York until the run of "The Lady of the Slipper" is ended at the Globe. Thereafter she is mentioned as a possibility for either American or English vaudeville at \$4,000 weekly. The Orpheum circuit, through Martin Beck, is rumored as ready to entertain a proposition from Miss Janis.

While in Chicago Mr. Butt saw Bayes and Norworth at the American Music Hall in "The Sun Dodgers." He also watched "Exceeding the Speed Limit" at the Grand Opera House. In the latter show are Carter De Haven and Elizabeth Murray.

Butt commenced closing contracts Monday of this week. One of the engagements made by him for the Palace, commencing in March, is Conroy and Le Maire, at \$600 weekly. The booking went through Frank Bohr, their agent. Butt wants them at the Palace

in an attempt to offset the appearance about the same time of McIntyre and Heath at the London Hippodrome.

When applications are now made to American agents by foreigners for material, the agents are asked to "show their rag stuff," meaning acts that sing rag songs or dance to the tune of them.

Besides the couple of London agents now here, Harry Burns is expected the end of the month, also Ernest Edelsten, although Mr. Edelsten may remain at home until after Frank Tinney opens in London. A couple more London agents may reach here by Feb. 15, while some London managers are apt also to drop in.

For years the English people have decried the extravagance of American vaudeville salaries. Even the opposition circuits on the other side stood together on the money question. Prices of American acts were seldom over one-half abroad, and more often under that amount. This is the first time the English managers have cut loose. If they keep it up, England will be full of Americans before June 1 comes around.

"SNOW WHITE" IN 3 REELS.

"Snow White," taken from the children's legendary story of that title, is one of the big films which the Universal Film Co. has just shipped into New York for a release date. The fairy film was made in Universal City, Cal. It's in three reels.

POLAIRE NEXT SEASON.

Next season will see Polaire, the Frenchwoman with the small waist, back in America. She is to tour the country under the direction of Morris Gest. The contract takes effect Oct. 1 next.

Polaire will be the centre, quite likely, of an imposing vaudeville combination.

KISSING THE BALD HEADS.

San Francisco, Jan. 23.

Kissing-the-bald-heads, a pleasing little diversion said to have been first introduced in the theatre by Florence Moore in "Hanky Panky," has reached the west through Valeska Suratt.

Miss Suratt has been making the bald heads feel better by implanting her lips on the hairless pates during one number sung by her in "The Kiss Waltz."

TWO BILLS LEASE HALL.

Philadelphia, Jan. 23.

The deal, which *VARIETY* reported was under way, between the Two Bills' Wild West Show and the city for a lease on Convention Hall has been closed. The lease is for ten years and the wild west show will have its annual opening in this city. The lease is for the month of April each year. It is said the show will play here three weeks this year.

May 1 the Ringling Bros. show is due in town and May 1 is the date set for the 101 Ranch Show, both outdoors.

"SOMEWHERE ELSE" GOING?

Though Henry W. Savage is reported as full of confidence in his "Somewhere Else" production that was unfavorably noticed in the New York dailies Tuesday morning, it is said there is not much hope for the show, although Mr. Savage is willing to spend a lot of money to bolster it up.

After the Savage piece leaves the Broadway theatre, Harry Lauder will go in for two weeks, to be followed by John Cort's production of the Sousa operetta, "The Glass Blowers," which may have a run.

The Lauder Road Show can go south if William Morris so wills. A route has been laid out for it, opening at Richmond March 3 and closing the southern time at Lynchburg March 21, taking in the Coast towns en route.

Lauder may bring his fifth American tour to a close at Pittsburgh. His season on the road so far has exceeded in point of receipts the business drawn in by the Scotchman last year.

"THREE AMAZONS" STARS.

Charles Frohman's revival of "The Amazons" in New York will be given at the Empire March 17, with as important a trio of leading women as he is employing in London.

Billie Burke has been cast for the part played by Marie Lohr in London; Blanche Bates for the role played by Phyllis Terry, and Marie Doro for the Pauline Chase role. The Lyceum theatre success of a generation ago is to be sumptuously reproduced.

"The Spy" will remain at the Empire until March 15.

In order to have Miss Burke in the revival, Mr. Frohman will have to prematurely close "The 'Mind the Paint' Girl" in which she is now starring.

This week the Frohman office sent out an announcement stating Miss Bates would appear at the Empire, without date or title of play mentioned.

Miss Doro opened last week with Charles Cherry in "The New Secretary" which has been pronounced good enough to remain out for the remainder of the season.

INDOOR CIRCUS FORMING.

A very large proposition, involving an immense amount of money for the promotion of an indoor all-the-year circus in New York, is now forming.

The proposed entertainment will be very much on the foreign order. If carried through as at present planned, it is going to oppose the Hippodrome.

PICTURES IN WALLACK'S.

Wallack's, long the home of legitimate drama and comedy, is on the way for a new regime according to reliable information on Broadway Wednesday. The understanding is that Wallack's is soon to adopt a straight picture policy.

Printing contracts were said to have been let this week and overtures made to two experienced picture managers to take charge of the house during its new policy.

Wallack's fell down on its efforts to feed the box office during the "Our Wives" and the Nazimova engagements. The house did a profitable business, something like \$8,000 a week for George Arliss in "Disraeli" until the bottom dropped and the piece moved out of town.

AMERICANS BOOKED ABROAD FOR 1913 REACH AROUND 150

Almost as Many More Now Being Negotiated For. List of Acts Placed for This Year By or Through Foreign Agents. Al Jolson, George Beban and Harry Fox Among Those Not Previously Reported.

(Special Cable to VARIETY.)

London, Jan. 23.

The list of American acts under engagement to appear in England during the present year nearly reaches now to 150. Almost as many more are being negotiated for.

The announcements made by the following London agencies mention only acts from the States that have signed contracts.

The Marinelli offices (which includes a New York branch) announce the following bookings from America for the current year:

Al Jolson, George Bickel and Comedy Band, Jimmy and Picks, Rene Parker, Irene Olsen, Anna Orr, Gertrude Vanderblit, Harry Fox, Bedini and Arthur, Adler and Arline, Trovato, Felix Adler, Adonis, Ruby Raymond, Du Calion, Bird Millman, Milton and De Long Sisters, Miller and Lyles, Frank Whitman, Flying Wards, Bell Boy Trio, George B. Reno, Flying Martins, Dewitt, Burns and Torrance, Lynch and Zeller, Eva Fay, Kramer and Morton, Hong Fong, McDeavitt, Kelly and Lucy, Lawrence Johnston, Hannon and Yoder, Phina and Picks, Comedy Four, John and Mae Burke, Burt Earle.

The American bookings this year given out at the Will Collins Agency are Haviland and Thornton, Wood and Lawson, Cowboy Williams, Ross and Shaw, Van and Schenk, "Texas Tommy Dancers," Eddie Ross, Wilson and Pearson, Laipo and Benjamin, Al and Fannie Stedman, Juggling Nelsons, George Beban, Chick Sales.

George Foster (through William Morris and B. A. Meyers in New York) has booked Happy Jack Gardner, Maurice Freeman and Co., Robert Ferns, Diamond and Brennan, Clemens Brothers, Joe Maddern and Co., Katherine Nugent, Martinetti and Sylvestor, Weston and Young, Alfred K. Hall, Mrs. Bob Fitzsimmons, Edwards, Ryan and Tierney, Sam J. Curtis and Co., Otto Brothers, Van Hoven, Harry Cooper, Middleton and Spellmeyer, Belle Baker, Smythe and Hartman, Black and Fair, Fennel and Tyson, E. F. Hawley and Co., Harry Jolson, La Maze Brothers, Morris and Allen, Nevins and Gordon, Schrode and Chappelle, Sharp and Turek, Wilton Brothers, Charles Wayne and Co., Fred Duprez, Will Lacy.

American bookings through the Vaudeville Booking Office (Jack Davis in charge) include: McIntyre and Heath, Edmund Hayes, Murphy and Nichols, Van Brothers, Joe Cook, Donahue and Stewart, McMahon and Chappelle, The Stanleys, Mildred Grover, Jack Allman, Eldon, Bert Levy, Mack and Walker.

Ernest Edelsten has booked (through Max Hart), Frank Tinney, Woods and Woods Trio, The Berrens, Carol and

Fields. Latoy Brothers, Four Londons, Fay, 2 Coleys and Fay, Rathskeller Trio, Jesse and Marion, Raymond and Caverly, Corelli and Gillette, Joe Jackson, Joe Welch, Lewis and Dody, 4 Konez Brothers, Ila Grannon, Ethel Greene, Muriel and Francis, Manny and Roberts, Colonial Septet, 6 Steppers, Brenner and Radcliffe, Heim Children, White and Coverdale, Brice and Gonne, Davis and Stoll.

PARIS' WET WEATHER.

(Special Cable to VARIETY.)

Paris, Jan. 23.

The weather here is wet and business at the theatres is excellent.

STILL SCRAPPING AT HIP.

(Special Cable to VARIETY.)

London, Jan. 23.

At the Hippodrome Monday night Bonita refused to go in the "Hello Ragtime" revue because Shirley Kellogg had been allotted the right to sing the "Row, Row, Row." When Miss Kellogg went on the stage Bonita followed her and refused to move. The curtain had to be dropped.

\$500 weekly is the salary set by Lew Hearn for himself as a "single" to appear in the London halls. Hearn at present is with Bonita at the Hippodrome, where they appear in the revue. They were engaged for \$350 weekly. As a team in vaudeville on this side they are asking \$750. Hearn's hit in the Hip's revue tilted the price.

ALICE LLOYD TOURING.

The remainder of the theatrical season has been settled as far as Alice Lloyd is concerned, through that English young woman agreeing to buoy up Werba & Luescher's western "Rose Maid." The show with Miss Lloyd featured may be sent into Canada.

The secondary "Rose Maid" companies have not been doing overwell. Mizzi Hajos was sent into one and business took a leap. It is expected Miss Lloyd will do likewise with the other, making the "Rose Maid" account balance over on the right side. The last Werba & Luescher show Miss Lloyd held up was "Little Miss Fix-It."

Chicago, Jan. 23.

One of the Werba & Luescher "Rose Maid" companies will open at the Colonial Feb. 3.

ARLISS ELECTED.

Boston, Jan. 23.

George Arliss, playing here in "Disraeli" has been unanimously elected president of the Actor's Church Alliance of America. Bishop Greer is the honorary president.

WAKEFIELD PALACE FAVORITE.

(Special Cable to VARIETY.)

London, Jan. 23.

Willa Holt Wakefield made her first appearance in England Monday at the Palace. Her signal success was assured from the start. Since then she has established herself as an absolute Palace favorite.

"LITTLE NAP" IS DEAD.

(Special Cable to VARIETY.)

London, Jan. 23.

"Little Nap," the famous monkey, is dead.

"HONEYMOON EXPRESS" SHOWN.

(Special Cable to VARIETY.)

London, Jan. 23.

"The Honeymoon Express," produced by John Tiller, effects by John Thomas, an American, with the Palace Girls featured, is much liked. The Palace Girls are good; other principals won't do; effects excellent.

"DELPHINE" FOR LONDON.

(Special Cable to VARIETY.)

London, Jan. 23.

"Princess Caprice" leaves the Shaftesbury Saturday. Oh! Oh! Delphine!" will be the next attraction.

NEW ALCAZAR POLICY.

(Special Cable to VARIETY.)

Paris, Jan. 23.

The Alcazar will be ready for opening early in May with vaudeville only for the entire season, with no revue, C. M. Ercole handling the booking.

CLOWNS FRAMING PANTO.

The Hippodrome clowns, Dippy Diers and Steve Miaco, are framing an elaborate pantomime with five people for vaudeville, after the close of the current Hip's season. Both of the funny men hold contracts for next season at the Hip. Diers is engaged for the big house until 1915.

Frank Tinney sailed Wednesday morning for London. It's his first trip across.

LINDER NEGOTIATING.

(Special Cable to VARIETY.)

Paris, Jan. 23.

Max Linder is negotiating with the Alhambra management to play there the month of September, at a salary reported to be \$1,352 weekly.

Linder has appeared in vaudeville at Berlin, where he drew well enough to hold over at the Wintergarten, although the opinion of his stage acting was that he displayed his talents to much better advantage when playing for the Pathe moving picture camera.

OTERO PLAYS CARMEN.

(Special Cable to VARIETY.)

Paris, Jan. 23.

Otero played Carmen at the Opera Comique at a matinee Jan. 21, for the benefit of the Artistes Association.

OPENING IN PARIS.

(Special Cable to VARIETY.)

Paris, Jan. 23.

Bunth and Rudd, Columbia Comedy Trio, Bowden and Gardey, open at the Alhambra Feb. 1.

"ARADIANS" AT OLYMPIA.

(Special Cable to VARIETY.)

Paris, Jan. 23.

The Olympia will produce "The Aradians" in April. Julia James and Max Dearly have been signed.

"MILITARY GIRL" AGAIN.

Chicago, Jan. 23.

"The Military Girl" has been taken on the road again with Willie Dunlay in the role that Cecil Lean formerly had.

Harold C. Chase has the piece out. It will play Grand Rapids, Mich., next week, opening Sunday night.

BIG RAGTIME BALL.

"Arabian Night" at Madison Square Garden Feb. 11 means a big ragtime ball. Prizes are to be distributed for the best "Turkey trotting" and "Tommy dancing," while other features appertaining to the current fad will be on view.

Some weeks ago a "Chicken Ball" was held at the Manhattan Casino. This was touted as the closest thing to a rag affair that would be pulled this season. While nearly all the manicures and stenographers around Times Square were much interested in the "Chicken Ball," few of the chicks from the Broadway shows went up to Harlem that evening.

With the Arion and the French balls almost forgotten memories, leaving the French Students' evening as the one hilarious night for the wine agents, the "Arabian" affair at the Garden is claimed to be the real thing. Tickets of admission will be \$5, and boxes are held at \$100.

The ball was extensively advertised in the Sunday papers. \$2,500 was spent for the advance announcement; \$10,000 will be expended in the preliminary expenses and decorations before the ball comes off. A crowd of Broadway people are putting it over. None of them is dying to see his name in print in connection with it.



A snapshot taken at Denver of FRED W. MORTON and FRED ZOBEDIE. The photographer was Frint George. Mr. Zobedie was "dared" to stand on the street in uniform for his picture. The two men were surrounded by a large crowd as the operation was performed.

UNITED OFFICES AFTER LOEW FOR MUTUAL BOOKING AGENCY

Another Attempt Being Made by U. B. O. to Gather in Big Small Timer. Conferences So Far Held Without Avail. Reported Loew Making Terms United Will Not Agree To.

The United Booking Offices is making another attempt to draw within its fold the Loew Circuit of small time vaudeville theatres. Up to the present the U. B. O. has been unsuccessful in convincing Marcus Loew it will be to his advantage. On the other hand, it is said that Loew has informed the bigger agency that his booking office will accept the Family Department, intact, with its houses, booking everything from the Loew-Sullivan-Considine agency joint agency.

This proposition does not suit the U. B. O., since it would strengthen the Loew people, something the United is not aiming to do.

Last week Mr. Loew, J. L. Rhinock and E. F. Albee met, talking the situation over. Nothing came of the confab.

The United nearly had Loew some months ago, but made a misstep and lost him, although it was then reported, as it is now, that Jos. M. Schenck, general booker for the Loew Circuit, blocked the former deal, and is the father of the scheme at present that if there is to be a union of the two agencies (small time) the Loew-S-C office must remain where it is with the United Family Department added to it.

There are rumors about that Loew is being advised by all of his important theatrical friends to fight shy of any deal with the U. B. O. that would tie him up in any way.

DOUBLE-DECKER THEATRE.

The contract was let Monday by William Fox to build a double-decker theatre on his site at Broadway and 97th street, adjoining the present Fox Riverside house.

The ground floor theatre will have a seating capacity of 2,400. Above it will be another, called the Japanese Gardens, glass enclosed, to play the year around, and seating 2,100.

This will give Mr. Fox three houses on the block fronting Broadway between 96th and 97th streets.

PANTAGES' ADDITIONS.

Kansas City, Jan. 23.

It became known this week that negotiations are on between Alex. Pantages and C. P. Churchill, manager of the Garden, whereby the latter may surrender the lease of his theatre to the Coast manager who will make it one of his regular circuit houses. At the present writing nothing further than a proposition has been submitted by either sides but there is a possibility that the deal may be consummated shortly.

The Garden, promoted and built by Churchill, is undoubtedly one of the most successful big time houses in the middle west. Since opening, it has changed the Kansas City theatrical

map and has passed away ahead of the Orpheum theatre both in standing and in cash receipts.

Several weeks ago it was rumored that the Orpheum would assume control of the house. It was understood that Martin Beck would complete arrangements with Churchill during one of his recent trips; but Mr. Beck passed through Kansas City without seeing Churchill, and the deal was considered off.

Chicago, Jan. 23.

J. C. Matthews, who is booking the Pantages Circuit from Chicago, has added six new towns to the chain, giving the circuit an additional four full weeks, which will be played at regular salary.

The towns added are Prince Albert, Can.; Saskatoon; Moose Jaw, Swift Current, Medicine Hat, Edmonton and Lethbridge. The new additions will make it possible for an act to play the time with the loss of but three days before reaching Portland. By opening in Prince Albert Thursday the route is laid out in the order named above, with Calgary following Edmonton, which is a full week, and Lethbridge coming after Calgary. Lethbridge being a half week, the act has the remainder to make Spokane, making a total of three days lost in travel.

It is customary for Matthews to book an act for ten weeks or more, the act agreeing to play from one to three weeks at two-thirds the regular salary. Hitherto the act would play seven full weeks and three at a cut salary. The new arrangement allows an act to play ten or eleven full weeks besides the regular cut weeks.

The additional houses will add six or eight dollars to the usual railroad fare, which is generally advanced by the circuit.

JAP. GOVERNMENT HOLDS CHONG.

San Francisco, Jan. 23.

President Chong of the Honolulu Amusement Co. is tied up in an international complication. He is understood to be somewhere in China. The Japanese government is said to be interfering with his return to San Francisco. A good deal of mystery and uncertainty surrounds the matter.

TEAL, FRESNO, CHANGES.

San Francisco, Jan. 23.

The Teal theatre at Fresno, Cal., is under new management, the Western States Vaudeville Association having assumed charge. The change will result in the Ed. Armstrong Company vacating Feb. 8. The W. S. V. A. will install pop vaudeville with a six-act program. It will split with another California town.

CIRCUS OPENINGS.

Chicago, Jan. 23.

It is announced the Barnum & Bailey circus will open in New York City, March 20 and Ringling Bros. will play the Coliseum in Chicago early in April.

Despite the many stories printed to the effect the Ringlings would leave Baraboo, Wis., on account of the new income tax law, the circus is wintering in that town.

The brothers are widely separated this winter. Al is in New Rochelle, N. Y.; Alf in New York City; John at Sarasota, Fla., and Henry is spending the winter at Wilmette, Ill.

A number of circus people have become interested in Indian lands near Ardmore, Okla. The tract was sold at auction last November. John Ringling is building a railroad through it. Gas and oil have been discovered in the region.

CHING IN "FOLLIES."

"The Follies" will get Ching Ling Foo after all. He joins the show next week, after closing at Poli's, Bridgeport, Saturday. The Chinese magician was at first reported as the head of a travelling vaudeville combination, to be gathered by Pat Casey. The big business drawn by the Ziegfeld company at Boston would make it unnecessary to put in the expensive extra attraction, it was at first reported, but this week the original plan of having him with the "Follies" was revived.

PLAYING IN VENEZUELA.

Caracas, Venezuela, Jan. 2.

Peter W. Barlow and his newly organized circus which left New York Oct. 23 last, opened with Circo Tatali at San Juan, Nov. 1. Barlow remained on the island three weeks and then came to this place where the business has continued big. Excellent weather has prevailed.

In the company are Danny Ryan and Ouika Meers, Melrose and Meers, the Newsomes, Blush Family, Loretta Twins, George Novikoff, George Meers, Ben and Josie Dunham, Mr. Tyler, Luciana Trio, Anita and Joaquin Mansanero and the Barlows.

MOLASSO'S DUEL ACT.

"A Terrific Duel" will be the title of the new comedy pantomime by G. Molasso. It will be in two scenes. Emile Agoust will be featured. He will be supported by Mlle. Yvone, Signor Enrico Zanfretta and a company of eight dancers and pantomimists.

MOSS & BRILL'S START.

The Moss & Brill new Hamilton theatre at Broadway and 146th street was due to open last night, with May Ward headlining. Among others on the bill are Marco Twins, Rice and Cady, Melody Monarchs, Swichard and Evans.

The new Jefferson, the 14th street house of the same firm, is expected to get under way this Saturday night.

CONSIDINE DUE EAST.

San Francisco, Jan. 23.

John W. Considine will go east to New York from Seattle Feb. 1. He is here now, but is expected to return to Seattle this week.

MALCOLM WILLIAMS LEADING.

The leading role in "Lead Kindly Light" will be taken by Malcolm Williams, when the sketch written by Jack Lait of Chicago is produced by William Hammerstein for the 42d street corner vaudeville Feb. 10. Bonnie Maude will be Mr. Williams' principal support.

The playlet holds six speaking parts, and will employ 20 supers. It is a Salvation Army story.

The negotiations between the Hammerstein management and Holbrook Blinn for the latter to star in the Lait playlet fell through. The parties concerned were unable to arrive at mutually agreeable terms.

BESSIE CLIFFORD MARRIED?

It is reported, without any denial by the interested parties, that Bessie Clifford and Joe Goodwin, the song writer, have been married for a month or more.

BUTT'S SHOW AT QUEEN'S.

It is said Alfred Butt, the English manager now in New York expects to present at the Queen's theatre, London, in the near future a complete American production of the musical comedy sort.

To gather an advanced idea he is waiting over here for the opening of "The Honeymoon Express" at the Winter Garden, around Feb. 3. If the English manager likes it well enough, he may try to arrange with the Shuberts to duplicate the production at the Queen's (which Buti directs as well as the Palace).

GOT PAST JOSHUA.

Joshua Smith runs the Sunday school in Rockville Centre, L. I. Josh also operates the local theatre. Jane Reed went down there a few nights to break in a monolog, in which there was pep. She was duly warned the manager was a deacon.

Miss Reed's main concern was to try out her new material, and against all warnings did so. Joshua was entirely satisfied and later told Miss Reed so. Other members of the audience—also of the congregation—tipped Miss Reed off to the fact that her material was not adapted to regular Methodist circles.

\$1,000 BILL AT BENDER.

Utica, N. Y., Jan. 23.

It is reported here M. R. Sheedy (of New York) intends placing a \$1,000 pop vaudeville show at the Bender. The house will split with the Frank Keeney small timer at Binghamton. "Polly Pickle's Pets" headlined the opening Sheedy show at the Bender Monday. Besides the cost of the vaudeville a first run film service costing \$170 weekly has been ordered.

Sheedy has the Bender on a 10-year lease. It is said other New Yorkers are interested with him on the proposition, which involved about \$3,500 as the initial investment.

The Bender is a new house and started with a musical comedy policy. The Lumberg as a three-day stand doing tremendous business with the Eastern Burlesque Wheel shows, dented the musical thing. Sheedy then got the Bender and will fight the Shubert with its nine big time acts as a weekly entertainment.

FRIENDLY ATTITUDE ADOPTED BY U. B. O. TOWARD PROCTOR

**Sudden Change not Understood by Vaudeville People.
May be Expecting Trouble With Hammerstein's Over
Palace. Want to Hold Proctor in Line. United
Orders Savoy, Atlantic City, Not to Play
Clifton Crawford on Percentage.
Crawford Will Play.**

The sudden change of the United Booking Offices to a friendly attitude toward F. F. Proctor, one of the associates in the agency, is the latest puzzle along the Broadway vaudeville lane. No one can figure it out. Proctor, Sr., has found it convenient for some months to believe the United officials were kindly disposed to him and his big time theatres, but everyone else on the Proctor staff knew better.

A possible solution finding expression about is that the U. B. O. has decided it may come into a sharp tussle with Hammerstein's over the policy of the new Palace Theatre and other things. In that case, the big men of the big agency think they had better have Proctor lined up with them, in case Hammerstein breaks away, taking Proctor, and perhaps Poli, along.

It was reported Tuesday morning that at a final "policy meeting" of the Palace directors Monday night it had been decided to give vaudeville at the Palace, but in what guise did not become known. Nor is it positive that vaudeville in the accepted term will be shown there. The U. B. O. must consider several things before attempting a drastic violation of its own franchise held by Hammerstein's, such as the installation of vaudeville at the Palace would create.

The Hammersteins, father and son (Oscar and William), are on their toes over the Palace proposition. It is quite openly mentioned that they will go to any limit if the U. B. O. franchise held by them is made a ball of by the people who gave it. In these days of "Trust" agitation and governmental investigation, it is said the United does not care to court too much publicity, even to put the Palace over under the B. F. Keith sign. While Martin Beck has something to say about the Palace, the last word will be spoken by the Keith people who control the house.

Willie Hammerstein has proven within the past two months he can operate the Victoria at a huge profit under any conditions. The Hammerstein vaudeville theatre has made more money in the past five weeks than at any time in its history, and is now doing between \$12,000 and \$14,000 each week, its full capacity. There is no theatre in New York, not excepting either the Manhattan, Globe or Eltinge, that is playing to a more empty box office rack.

Late last week the U. B. O. notified Louis Wesley, manager of the Savoy, Atlantic City, he could not play Clifton Crawford next week at his seaside house. This was also unexplainable, since Mr. Wesley had Crawford under a percentage agreement, with no

salary specified. Wesley informed the U. B. O. of his agreement, and then advised Mr. Crawford there would be likely little business next week, asking him to declare the contract void. Crawford declined to do this, which left the engagement as it was. He is expected to play the date.

Hammerstein's has Crawford for two weeks commencing Feb. 3 at a flat salary of \$1,500 weekly. As far as known, however, the U. B. O. has not expostulated to Mr. Hammerstein against this booking, although attempting to "pull out" the act from the Savoy.

Another Hammerstein engagement is for Fay Templeton, at \$2,500 weekly, for two weeks, commencing Feb. 24, with an option for further time. Frank Jones, assistant booker of the theatre, closed the deal with Miss Templeton last Friday in Pittsburgh.

Whether the United will say that Willie Hammerstein is attempting to "boost salaries" in this engagement is not known. That is the plaint against some of the other features that have appeared at the Victoria. When Crawford last played vaudeville he did not receive \$1,500. The Hammerstein theory is an act is worth what it is worth, without past performances getting into the dope. Crawford is said to have drawn business into Weber & Fields' Music Hall after joining "Roly Poly."

Monday afternoon William Hammerstein was obliged to issue orders to stop all those excepting the newspaper men who had free entree to the house. Owing to the firemen closely watching the box office sale the "deadheads" were taking up the standing room that otherwise could be sold.

The Palace, in the ordinary course of events, would be ready for opening in a fortnight, but through some unexplained mistake of construction the stage will have to be lowered twelve feet. That may cause a serious delay.

The Palace is the most expensively built playhouse in America, in many instances unnecessarily so. For example, the first balcony has an Italian marble floor, which is to be covered with carpet. There is over \$100,000 worth of marble in the building. The cost of the land and construction makes it impossible to rent it out at a price that will yield a profitable return on the investment. The capacity is between 1,800 and 1,900. It was offered around with no takers.

Though the office portion of the structure is turned over to "United agents" at a high rental, the theatre will still stand its owners at least \$85,000 yearly. A story this week said the U. B. O. might get around the Hammerstein entanglement by offering to rent the house to the Hammersteins.

FOX GETS NEW BRITAIN.

Hartford, Conn., Jan. 23.

The William Fox Circuit of New York has annexed (through purchase) the theatre at New Britain now in course of construction. It will open early in March with Fox's pop vaudeville bills.

The transaction was made through John Zanft, general representative in New England for Mr. Fox. The New Britain theatre will cost \$170,000 when completed. It is a two-floor house, seating 1,800. The only opposition is Keeney & McMahon's theatre.

The new Fox house at Waterbury may open Feb. 28. Mr. Zanft while here stated the Fox Circuit had selected a number of New England cities to play vaudeville in besides those already gained (Hartford, Springfield, New Britain and Waterbury).

MORRIS' FIRST SHOW.

William Morris' Wonderland will officially open its doors to the public tomorrow night, nothing preventing. Press inspection evening is set for tonight.

The vaudeville theatre program for the first week is Frederick V. Bowers and Co., Guy Bros., Howard Truesdell and Co., Robert, Hayes and Roberts and two or three other acts. Most of the turns were booked in by Freeman Bernstein.

Wonderland will not be declared "opposition" it is said, either by the Loew or Fox Circuits or the United Booking Offices. It is not known whether Mr. Morris will use the renamed New York for feature "try outs." Its location is very handy to all the booking agencies.

The vaudeville prices will be 10-15-25. While this does not particularly please the Loew Circuit, which has established this scale as its own in New York, it is reported there will be no friction over it.

PLIMMER COPS TWO.

Walter Plimmer has returned from a trip up-state, where he contracted to furnish acts for the Lyceum, Amsterdam, N. Y., formerly booked through the U. B. O.; Family Department, commencing Feb. 3, and the New Colonial, Albany, heretofore receiving service through the Prudential agency, commencing Jan. 27.

ONLY CLOWN THEATRE.

By building a portable stage in the north end of the assembly room and equipping it with a full line of scenery the Vaudeville Comedy Club lays claim to having the only Clown theatre in New York. It will seat about 300 and the stage will permit productions with a cast of thirty or forty people.

With Bert Leslie in charge of the opening performance Feb. 1 the first production will be given with Mr. Leslie, Lee Harrison, Patsy Doyle, Dave Ferguson, Will Macart, Ed. Wynn, Geo. P. Murphy, Felix Adler, Robert L. Dailey, Franklyn Ardell, William Collier, Tim Cronin, Maurice Freeman, Johnny Johnston, S. Miller Kent, Will P. Rogers and others in the cast.

Tickets will be placed on sale at the Club House, 107 West 44th street, Jan. 29.

LOEW'S AVE. B IS OPENED.

The new Ave. B pop vaudeville theatre on the Loew Circuit opened last Saturday night. It is at Ave. B and Fifth street. The house was not wholly completed, but finished nevertheless to an extent that did not interfere with the audience or performance.

All the police reserves of the Fifth street station were called out to regulate the crowds seeking admission. The theatre had been sold out for the first performance before the doors opened.

Loew's Ave. B seats about 1800. It is a pretty pop theatre, quite lavish in appointments for the neighborhood it supplies with vaudeville and pictures. There are two floors, with the orchestra capacity around 700. The usual Loew scale (10, 15, 25) prevails.

It is the third new theatre the Loew Circuit itself has built. The other two are the Greeley Square and Delancey street. The next new house the Loew Circuit will throw open (and the only one now in course of construction) is the Orpheum in the Yorkville (New York) section, at Lexington avenue and 87th street. It is due to open Feb. 1.

During the evening several people in the big crowd lost valuables through having their pockets picked. A couple of men missed their overcoats. Judge Hoffman in a speech from the stage stated he was proud of the good old 11th Ward. Then he missed his pocketbook.

Samuel N. Kuhn, formerly assistant manager at the Greeley Square, is now the manager at the Ave. B.

GIRLS CHARGE MANAGER.

Cleveland, Jan. 23.

Charged with contributing to the delinquency of two young girls, Proctor E. Seas, manager of the Priscilla picture theatre, and Clarence Canfield, his machine operator, will be arraigned before Juvenile Judge Adams tomorrow morning.

Laura Jordan, 16 years old, and Catherine Sims, fifteen, complained to a policeman and the arrests followed. Seas is married, having a son twenty years old. Both men pleaded not guilty.

JEAN LENNOX RETURNING.

Jean Lennox, formerly of Lennox and Sutton, also authoress of "I Don't Care" and other song successes, returns to vaudeville next month as a single.

"BLUE BIRD" TAKES RECORD.

San Francisco, Jan. 23.

All box office records for "\$2 houses" were broken here last week by "The Blue Bird" at the Cort. The show played to \$28,000 in its second week.

Last Saturday three performances were given (one in the forenoon). Approximately \$8,000 was taken in on the day.

DIVER ON CONTINENT.

The European Continental cities are dickering for the services of Annette Kellermann. Berlin and Vienna want the diver during March and April.

The contracts may be closed by cable today or tomorrow. If they are, Miss Kellermann will leave next week for the other side.

\$250,000 IN KINEMACOLOR CONTRACTS IN NEW YORK

Colored Film Concern Gives Local Rights for Exhibition of Product to Small Time Vaudeville Circuits. Three-Cornered Fight on Feature Films That May Extend Over Country.

Probably the biggest individual contract ever entered into for film service was consummated this week by the Kinemacolor Co. and Moss & Brill and Cunningham & Fluegelman. The two firms of pop vaudeville managers, by the agreement, have secured the exclusive right to Kinemacolor (for a three-reel service changed semi-weekly) for one year in New York, Brooklyn and the Bronx, with the exception of the territory between 14th street and the Circle at 59th street. The amount of money involved is \$250,000.

To Albert E. Löwe, the former owner of several vaudeville and picture houses in Greater New York, is due the credit for having arranged the deal. He is now employed by Kinemacolor as a general representative at a salary said to be \$10,000 a year. For the first week of his association with the Kinemacolor company, Löwe promoted the signing of over \$300,000 worth of contracts for the concern.

Speaking of the matter, Henry J. Brock, president of the Kinemacolor corporation, said: "The quarter of a million dollar deal we have just closed is, so far as I know, the biggest single film contract ever made. Heretofore we have not gone after business on a large scale because we were not fully equipped. Now we are inundated with requests for service."

"We have not been making any effort to extend our field of operations. At present we are operating in the middle west through our Cincinnati distributing office and are just starting in with New England by establishing at once an office in Boston. Our next point will be Chicago, then St. Louis, and so on until the entire country is covered. But we shall move conservatively and not take on anything which we cannot handle thoroughly."

The sudden extension of the operations of the Kinemacolor company at this time points to a three-cornered competition for supremacy in pictures in New York by the various vaudeville magnates. The Keith people have announced the installation of the Edison Talking Pictures and the Marcus Loew Circuit is friendly with the Famous Players' Film Co., of which Adolph Zukor and Daniel Frohman are the presiding factors. The taking over by Moss & Brill and Cunningham & Fluegelman of the Kinemacolor service as a permanent feature for their houses, is undoubtedly designed as a move to keep abreast of the times. This fight for business will likely extend all over the country.

In the United Booking Offices' official announcement of its intention to make the Edison talking films a feature of their bills, the list of theatres to adopt it was given out. The Hammerstein, Poli and Proctor houses were not included in the list. It is reported William Hammerstein and F. F. Proctor

had been in negotiation for the Kinemacolor service.

William Morris is making a feature of his Kinemacolor pictures at the new Wonderland, which opens tomorrow (Saturday) night, but his contract for the colored films has territorial limitations.

At Carnegie Lyceum, where the Kinemacolor Balkan War and Panama Canal pictures are being exhibited, business has been steadily improving and last Sunday night more than 1,000 people were unable to secure seats.

"POP" HOUSE OPPOSITION.

Harris & Goldstone have leased from Felix Isman the theatre at 106th street and Fifth avenue, now in course of construction, and will conduct it as a "pop" vaudeville house, charging 15 cents admission. The house will seat 1,800 people, all on the ground floor, but the place can be readily altered to include a balcony at any time.

This place will be in direct competition with Lowe's Fifth Avenue Theatre, at 110th street, which is now being booked by Lou Edelman, the Lenox, at 111th street, and the 116th Street Theatre, conducted by M. H. Saxe, neither of which, it is understood, have declared any dividends since they opened.

In addition, there is the Mt. Morris theatre, at Fifth avenue and 116th street, which is being pushed to completion by day and night shifts of workmen, and which will be booked by Moss & Brill.

PORTLAND EMPRESS OFF.

San Francisco, Jan. 23.

The Sullivan-Considine Empress closed last Sunday. No S-C road show will play the town until March 10, when the circuit's new Empress opens. It has a capacity of 2,000.

The S-C acts are now jumping from Tacoma to this city, meanwhile playing split weeks hereabouts on the Western States Vaudeville Association time.

SULLIVAN ADJUDGED INSANE.

The commission appointed to inquire into the mental condition of Senator Timothy D. Sullivan reported to the court yesterday he was insane. A commission will be named to supervise his business affairs.

Among the theatrical enterprises "Big Tim" is interested in are Sullivan-Considine and Sullivan & Kraus.

It is said the change in the direction of the affairs of the Senator will have no effect upon the present operation of the S-C circuit.

The Hagenbach-Wallace circus has been cameraed and 4,400 feet of film, exhibited in four reels, is now making a western tour.

Lloyd F. Loneragan, the Thanhousey story writer, has almost recovered from a broken leg and is back in the picture game.

Bert Adler has bought a new auto to carry him to and from New Rochelle.

BEGGS, M. P. U. PRES.

The New York Musical Protective Union has elected new officers as follows: President, James Beggs; Vice, Nicholas Sanna; Secretary, Frank Evans; Treasurer, E. A. Hauser; Financial Secretary, Cole Halla; Board of Trustees, Edward Canavan, chairman; George Schroeder and E. F. Erdman.

At the last meeting the retiring president, M. J. Kerngood, turned in a very satisfactory report. The union elects officers each year, the term of the trustees also lasting from one January to another.

C. O. H. PICTURES.

The Central Opera House, 67th street and Third avenue, has been leased by M. S. Schlesinger who will install a straight picture show Feb. 8. The house seats about 1,000. The new admission fee will be 10c.

LEIB IN "THE FLASH."

This afternoon (Friday) at 4 o'clock in the Harris theatre Herman Leib will present for private viewing "The Flash," a melo-dramatic sketch adapted from the magazine story by Richard Washburn Child.

The dress rehearsal is open to vaudeville managers and agents.

COAST THEATRE OPENS.

Los Angeles, Jan. 23.

The Empress, the new theatre of the Sullivan-Considine Circuit, opened successfully Monday.

TRENTINI BALKS AGAIN.

Another balking spell was gone through by Trentini Saturday night at the Casino, when she refused to appear in "The Firefly." Arthur Hammerstein appeared before the curtain, made a few tart remarks about his star and offered to refund. Although there was \$2,500 in the house, not a single person called at the box office for the return of his money. Nina Morgana sang the Trentini role, and repeated her performance Wednesday afternoon, at the special matinee.

The tension between Trentini and Mr. Hammerstein is reported at about the breaking point.

NEBRASKA ORGANIZING.

Omaha, Jan. 23.

The Nebraska M. P. Exhibitors' League, now a permanent organization, is planning for its big meeting to be held here May 8 and 9. Delegates to the national convention to be held in New York in July will be chosen. W. F. Stoecker, of this city, is president of the league.

ZIEGFELD IS OBJECTING.

An objection is being raised by Flo Ziegfeld, Jr., to the appearance at the Palace, London, of Frank Tinney. Ziegfeld has Tinney under an agreement that he claims gives him the direction of the blackface comedian the year around.

Mr. Tinney sailed on the Mauretania this week. Ziegfeld is reported as threatening to cable Marc Klaw to represent him across the water and stop Tinney through court proceedings, if that can be done.

Yesterday Ziegfeld was out looking for the Palace manager, Alfred Butt, who is now in New York.

PRUDENTIAL-LOEW DEAL.

The papers for the agreement under which the Prudential Booking Exchange will enter the Loew-S-C agency have been drawn. The deal was expected to be closed daily during the week.

It was at first intended the Prudential should enter the Loew-S-C office about Jan. 1. Delay in having the understanding reduced to writing caused the postponement.

DELMAR AND SHEA PART.

The business relations formerly existing between Jule Delmar and Joe Shea have been severed. Upon Mr. Delmar engaging with the Shuberts under contract, a booking office for that concern was organized in the Shubert Building, with Messrs. Delmar and Shea listed as its managers.

Since then Mr. Delmar has been "loaned" by the Shuberts to the Loew Circuit. Beyond representing both in their vaudeville bookings, Mr. Delmar has no theatrical connections.

NAPIERKOWSKA NEXT WEEK.

Chicago, Jan. 23.

Next week at the Palace will witness the first American appearance of Stacia Napierkowska, the dancer, who arrived in New York this week, from Paris.

She is billed as the "Danseuse Classique."

BURNED SAVING LIVES.

Los Angeles, Jan. 23.

Jefferson Osborne, leading man with a Nestor picture company, is slowly convalescing from severe burns received during the Grand Hotel fire some weeks ago. Osborne helped rescue some of the women and children. He was badly burned about the face, head and hands.

CHANGING "GOOSE GIRL."

New Orleans, Jan. 23.

Virginia Ackerman, leading woman of Baker & Castle's "The Goose Girl," leaves the company Saturday night to enter vaudeville. Her successor will be Edna Porter.

AFTER BOSTON "SPECS."

Boston, Jan. 23.

Boston ticket speculators were given something to worry about Jan. 18, when Judge Bennett, of the Municipal Court, fined William Wilson, William B. Larkin, Frank Andrews and Robert A. Kelley \$10 each for "spec" operations.

The men appealed and were released under \$50 bonds.

Numerous complaints against ticket scalping put the police on the lookout. Sergeant Barry nabbed the quartet in front of the Park, after watching them transact a few ticket operations.

The Universal Film Co. has arranged with Lincoln J. Carter to produce on the sheet 15 of Mr. Carter's melodramas. The author will personally direct the companies playing the scenarios he will also make of the pieces.

Thomas Persons, superintendent of the Selig Polyscope Co., has gone from Chicago to Los Angeles, where he will inspect the plant there and later will return to the field company which is operating near Prescott, Arizona.

Carrie LaMont, who recently returned from the Klondike, has taken up picture work and entered the employ of a New York company this week.

Jack Nelson has been signed up to play juvenile and military roles with the Selig Co.

EDISON'S PATENTS EXPIRE SOON; KENNEDY'S IN 1919

On Dissolution of Patents Co., Patents Which Control Trade Revert to Original Owners and Holding Co. Relinquishes Ownership. Said Kennedy Laying New "Pipe Line" to Control Trade When Pooling Agreement Expires

The Edison-Armat Patents Expire in August Next Year.

The Latham Loop and Shutter Patents Expire in 1919.

These are the two patents which were in litigation up to the time of the formation of the Motion Picture Patents Co. It was the ownership of these rival patents which forced the formation of the holding concern. Now that J. J. Kennedy, of the Biograph Co., has resigned from the Patents Co., and the Edison-Armat patents are about to expire, much emphasis is placed upon the activities of Mr. Kennedy in organizing a new moving picture concern in the United States.

There are those who believe that the expiration of the Edison patents in about a year and six months will open the way for a new picture combine, and that Kennedy is "laying a new pipe line" in order to hold the driving strings over this.

Should the present Patents Co. dissolve the patents which it holds would revert to their original owners—meaning the Latham patents to the Biograph Co. and the Armat and Warwick Camera Patents to the Edison Co. It is self-evident that the ownership of the Armat-Edison patents will be of use to Edison for only a short time, while the Latham loop and shutter rights, which have been litigated, or were in litigation when the formation of the Patents Co. put a stop to all law suits in the patent courts, will be a powerful weapon in control of the trade for six years or more.

It was the Latham patents which virtually forced the Edison crowd to a compromise. The then "Association" (really a creature of the Edison Co.), did no business with the Biograph, and injunction suits were brought by the wholesale to restrain them from using any but Edison films on the projecting machines. The Biograph Co. went into court with its Latham loop and shutter patents, which it had just previously purchased, and presented the contention that that device actually controlled the exhibition art, and any exhibitor who used it without the consent of the owner could be restrained. This contention swiftly brought the Edison people to terms, and in the national convention which followed the Motion Picture Patents Co. was formed, with the Armat and Latham patents pooled.

The Kinetograph Co. this week began to get into field work. A high representative of the concern left New York for Atlanta, there to organize a rental concern. From that point a large portion of the south will be covered. The former General Film Co. did most of its operations from New Orleans, where J. E. Hennessy, general southern representative made his

headquarters. Mr. Hennessy is now attached to the Kinetograph Co.

As has been noted, more than half a dozen of the old General Film Co. officials have transferred their affiliations to the new Kinetograph. Several have made it plain that the Kennedy-Waters people did not approach them to switch their services, but they did so voluntarily, as a business move.

SLEVIN LEAVES PATHE.

James Slevin, principal scenario editor for the American Pathe Co., with offices in the Jersey City headquarters of the concern, has retired from his former position and will sail for Europe Feb. 4.

NOTABLES POSE.

Hayes Hunter, one of the directors of the Imp studio, assembled some of our most prominent writers of fiction and artists together at the Imp studio and had them enact a full picture, which he promises will be out of the ordinary.

Charles Dana Gibson, James Montgomery Flagg, George Barr McCutcheon, Rupert Hughes, Julian Street, Wallace Irwin, Tom Massen, Will Irwin, John Wolcott Adams, Burgess Johnston, Charles Hanson Towne and Compton MacKenzie are the men who devoted one whole day recently to camera posing.

The writing and drawing celebrities enacted a real story written for the occasion by Rupert Hughes, James Montgomery Flagg and Julian Street, and produced in scenario form by Director Hunter. From 9 a. m. until 8 p. m. the notables worked before the camera. The picture will be entitled "Tracked by Parcels Post."

These authors and artists form what is known as the Dutch Treat Club, and at their annual dinner at Delmonico's, Feb. 19, the reel, showing them as actors, will be exhibited. The men have consented to a public release, which will be made some time in February by the Universal Film Co. The film is 750 feet long.

"Tracked by Parcels Post" is a melodramatic travesty.

PICTURING PLAYS.

Announcement is made that a "Get Rich Quick Wallingford" reel is to be made by the Utah Picture Company. George Randolph Chester's story, "The Cash Intrigue," is to be photoplayed, the first camera rehearsal starting last week.

The Utah people had to fork over a nice royalty to the Bobbs-Merrill company for the camera rights. The Wallingford version of "The Cash Intrigue" is to be presented by Oliver Morosco in dramatic form on the Pacific Coast.

IDEA FOR SCREEN CLUB.

An idea to benefit the Screen Club has been proposed by Pierce Kingsley and others. It is to have a film made of all stock companies, the club paying for the work and sending the combined reel out as a special release at \$150 weekly. The cost is estimated at \$50, leaving \$100 net for the club's treasury, from each film shown.

The interest in the various members of the several stock companies is keen. A special carrying the players in ordinary life is expected to prove a strong draw with the public.

The Screen Club is a recently organized society of people in the artistic end of the picture trade. They meet at the Hotel Bartholdi in specially appointed rooms. The membership has grown to 700 at present. Though prosperous the club would not mind the commencement of a fund for a clubhouse of its own.

WON'T CONSIDER "TALKERS."

Despite the fact that the vaudeville magnates have sponsored the new Edison talking-pictures, the moving picture trade declines to consider them seriously.

Said one veteran member of the movies trade this week: "You know, for years every little while some one promised us a sensation in this line. There was the Chronophone and then the Cameraphone. Both were going to take the whole business away from the regular black and white moving picture man. They have both disappeared from the field and left the movies in possession."

DIRECTORS DIVIDE WORK.

The Imp company has four regular studio directors at its New York plant, 43d street and 11th avenue—Hayes Hunter, Herbert Brennan, William Robert Daly and George Trickey. These take turns with different reels which the company is making.

The Imp is now manufacturing a series of comedy reels, with Charles DeForrest as the principal comedian in each. The first of these, "The Boob's Inheritance," was released Jan. 18. The second, "The Hero of the Hour," with DeForrest as a heroic count who overpowers a New York gunman, comes out in February. Hayes Hunter is staging both of these films.

ENGAGES THIRD DIRECTOR.

The Kessel-Bauman picture company is enlarging its plant on West 19th street getting ready for a new release of the Keystone company Feb. 6.

This week confirmation was received from California of the engaging of a new director for the Keystone company, making the third now actively at work out there with Mack Sennett, the big chief.

RUBENSTEIN MANUFACTURING.

L. J. Rubenstein, who formerly edited a weekly in the interests of the independent picture manufacturers, is no longer grinding out editorials, having gone into pictures on his own hook.

Rubenstein is the chief man behind the New Era Co., which is featuring educational films. Their first subject was the making of steel at the Carnegie plant in Bethlehem, Pa.

GOV. IS INTERESTED.

As far as publicly known the United States government is taking more than a passing interest in pictures. Herbert L. Putnam, the Washington librarian, requested a bromide print of "Sheridan's Ride" which the 101 Bison Co. releases Jan. 28. The Sheridan picture, in three reels, is being extensively advertised by its makers.

KINEMACOLOR BRANCHES.

Boston, Jan. 23.

A branch office of the Kinemacolor Co. of New York has been installed here with W. E. Atkinson as manager. Boston will get all the Kinemacolor releases the moment they are made in New York.

This is the second Kinemacolor branch to be established within a fortnight, the first opening at Cincinnati.

GANE BACK IN "ASS'N."

The Gane theatre at 31st street and Broadway filed back into the M. P. P. ranks Monday, when it again went on the "Association" list for its supply of film. The Gane house had been using independent service for a long time, having left "the Trust" to do so.

FAMOUS PLAYERS FILMS.

According to the plans made by Adolph Zukor, the Famous Players Film Co. special reels with well known legitimate stars as the central figures will keep the concern busy for the next two years without Zukor getting any more big dramatic people under contract. The Players company has received its pictures with James K. Hackett in "The Prisoner of Zenda" complete and they are now being arranged for distribution.

The company has finished its James O'Neil feature of "The Count of Monte Cristo," but the film will not be pushed until the Hackett picture has gotten well under way. The F. P. F. Co. was forced to go to court to protect the Cristo label, with the judge ruling against all infringements. This decision forced the Selig people to withdraw the picture entitled "The Count of Monte Cristo."

After the Hackett and O'Neil pictures are out of the way the F. P. F. Co. will have Ethel Barrymore pose before the camera in one of her former Broadway successes.

The Zukor Company plans elaborate film displays of Blanche Bates, who will likely follow Miss Barrymore's picture, Henry E. Dixey, Sir Herbert Beerbohm-Tree, William Faversham and Julie Opp in "Julius Caesar," Mrs. Minnie Maddern Fiske, Weber & Fields and others.

"RICHARD III" AS A FILM.

Frederick Warde, who enacted the title role in 5,000 feet of a film entitled "Richard III," which part he has acted time and again on the legitimate stage, left New York Tuesday with the first release of the picture shown at Richmond, Va.

Warde will accompany this film on its southern trip, lecturing at each performance. M. B. Dudley, a former press agent of William A. Brady's, is financing the Warde picture. Only three nights and full week stands will be played.

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EDWARD G. KENDREW

BERLIN
15 Karl St.
R. A. LEVY

ADVERTISEMENTS.
Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

Vol. XXIX. January 24, 1913. No. 8.

George Lyons, of Lyons and Yosco, is the father of a girl.

Dick Kearney of the Feiber & Shea office has been ill the past week.

Hans Bartsch is expected to return from Europe some time next month.

"Cheer Up," produced at the Harris, may be recast and sent into Chicago.

Jenie Jacobs expects to sail for England May 17.

Edith Livingstone has accepted contracts for a music hall tour of England.

Geo. F. Hall, the Yankee Story Teller, sailed from the other side for home Jan. 22.

Grace LaRue and her husband left New York last Saturday for a trip to Bermuda.

Artie Hall left for England last week. She opens at the Empire, London, Feb. 10.

The Skatelles open their tour of the Moss-Stoll time at the Empire, Liverpool, Sept. 29.

Harry Seamon left New York Jan. 23 for a month's trip to Panama and the West Indies.

Frank Bohm left the hospital Saturday, after an operation that had held him there a week.

Paul Everton has succeeded Brandon Hurst in the New York cast of "Within the Law."

"One Day," with new principals, is being routed over week stands by Charles E. Blaney.

Fred Sanford, formerly of Sanford and Darlington, is seriously ill at his home in Philadelphia.

Ed. C. McClure, a Chicago advance man, is doing the work ahead of the Carleton Sisters stock company.

Alf. T. Wilton has booked Travilla Bros. and Seal to open at the Alhambra, London, June 9, for four weeks.

"Peg O' My Heart" is picking up in financial interest at the new Cort theatre. Last week the house did \$9,668.

Eddie Weston (Weston, Fields and Carroll) and Billy Scheer, who has been working alone, are now a double act.

Gertrude Dean Forbes has secured from James Horan the vaudeville rights to "The Little Church Around the Corner."

Percy Mackaye is partially rewriting "Turandot." The original play is by Carl Vollmoelle author of "The Miracle."

M. E. Rourke is writing the lyrics of a new musical show to be produced early in the spring by a Broadway manager.

Ellis and McKenna returned from England Wednesday. They will remain here until time to open at the Alhambra, Paris, for July.

Lee Kohlmaier and Co., in a comedy sketch by McCree and Clark, called "The Hot Dog Man," opens at Proctor's, Newark, Feb. 3.

Jack Symonds was taken suddenly ill with grip while playing Rochester and forced to cancel his Montreal date. His condition is not serious.

May Tully is rehearsing a new act which will likely be called "The Groom Forgot." Her support includes Mabel Cameron and Allen Devitt.

Frances Wilson is writing several pages of theatrical dope for the newly published Neale's Monthly under the nom de plume of Kilgarif.

Robert Nome makes denial that he has taken any personal action against the White Rats Actors' Union towards that body reinstating him.

Albert Redack, for three years with "Miss Nobody from Starland," and Edith Birnes, a Mansfield, O., society girl, were married Jan. 15.

John Donalds, an act from England, came over here last week, looked around, didn't think so much of us and left for home Wednesday.

Charlie Freeman (Dash) is now in charge of VARIETY's Chicago headquarters. Johnny O'Connor (Wynn) returns to the New York office.

Having six weeks open before starting on the Orpheum circuit, Zelda Sears sailed Thursday for Europe on the Baltic for a brief visit in London.

William J. Burns has accepted E. J. Bowes' offer to collaborate with a New York playwright on a new detective play for Bowes to produce next season.

Marietta Craig has left the cast of Edw. F. Racey and Co., and is having a sketch written for her by Jean Havez, in which she will essay vaudeville stardom.

E. J. Bowes, husband and manager of Margaret Illington, is distributing handsome 1913 calendars with Miss Illington's likeness done in attractive colors.

Barney Meyers says he didn't book French and Eis at Hammerstein's. So let it go at that, but Barney had to do a hold-up before he could get this printed.

Unexpected opposition came to William Hammerstein last week, when Governor Sulzer pardoned Foulke Brandt, with a proviso he must not appear upon the stage.

The Courtenay Sisters left the Jesse Lasky's new act, "The Earl and the Girls," at Hammerstein's last week. Jeanette Childs and John Hallihan replaced them.

"I Know That You Remember But I Wonder If You Care" is the title of the first song Darl MacBoyle has written. The music is by George Chrystie, Witmark publishes.

Bela Laszky, the Viennese composer, sails March 5 from Hamburg to consult with Allan Lowe, author of the book of "Chimes of Bellamere," to which he wrote the music.

Harry Leonhardt has booked M. S. Benthams and family for a trip to Bermuda, sailing Feb. 15. He has also arranged passage for Mayme Remington and Picks for Europe March 1.

The Star, Corpus Christi, Texas, has been leased by Leopold Pam, formerly with Chas. E. Hodkins' agency in Chicago. Pam will offer pop vaudeville, acts supplied by T. O. Tuttle, Dallas.

The Indiana theatre at Marion, Ind., formerly managed by E. G. Davidson, has been leased by William F. Jennings and Frank Price, of Lafayette, Ind., who installed pop vaudeville Jan. 20.

Amelia Summerville has been engaged for one of the principal roles in the Joseph Santley show, "When Dreams Come True," which Bartholomew & Richardson place in rehearsal the first week in February.

Valerie Bergere has left the hospital, almost entirely recovered from her operation for mastoiditis.

It is Samuel, not "William" Ash, as the program read at the Fifth Avenue last week. Samuel substituted for another act and has been offered additional vaudeville dates, but is signed as principal tenor with the new Christie MacDonald show.

A suit for \$10,000 was begun in the Supreme Court last week against Florenz Ziegfeld, Jr., and Charles Dillingham by Mrs. Grace A. Sorg, wife of a tobacco merchant and banker, who lost a Russian fur coat, checked at the Globe theatre during a performance of "Over the River" Jan. 25, 1912.

Charles J. Vion, who has been out ahead of one of the "Madame Sherry" shows, is back in New York, recovering from an attack of blindness, having been without his sight for 72 hours, diagnosed by the physicians as the result of nervousness. He is rounding to and will shortly be as well as ever.

While playing at the Orpheum, Seattle, Barry and Wolford were visited by Loretto Strong, of Paterson, N. J. Miss Strong is George W. Barry's sister. She made such an excellent impression so far away from home that her brother and sister-in-law have held her over as their guest for the remainder of the Orpheum time.

The report has gained credence in Portland, Me., that Hiram Abrams, owner of the Portland theatre, plans to assume the management of the Keith house here, move the orchestra and vaudeville show from the Portland to the big house across the street and convert the Portland into a straight picture theatre.

Billie Burke sailed for Germany Tuesday. His Jap star, Sumiko, at the Wintergarten, Berlin, has been held over for February. On the same boat were Vinie Daly and Maurice Rose, the latter from the Marinelli agency, going over for a "foreign education" (at the firm's expense). Miss Daly may accept an engagement in one of the several proposed "American Reviews" in London.

Sam Bernard got some flowers Monday night. They came over the footlights at the Lyric. After Mr. Bernard had watched with some disgust the operation of bringing a huge floral piece onto the stage, he ordered it removed to his dressing room. While wondering what it all meant, a messenger arrived with a note, saying: "Give me back my flowers." The letter was signed by John Bunny. The Screen Club sent Mr. Bunny a handsome horseshoe Monday evening to Hammerstein's. It looked too good for one man, so Willie Hammerstein and the bunch in the lobby thought Bernard should be in 50-50 on it. They removed all tags and sent it over to the Lyric, with Sol Monheim, the Lyric manager, declared in on the job. Had it not been so late Willie Hammerstein said the horseshoe could have made the Broadway circuit.

MANY WEBER AND FIELDS SHOWS TO BE TABLOIDS

Each of the Famous Titles From the Old Music Hall Will Cover Condensed Hour's Entertainment. Going South First, Replacing Usual Spring Vaudeville Season There.

The tabloid style of entertainment appears to have taken a hold on everyone in show business. The latest to get together on the tabs are legitimates, both managers. The American Theatrical Exchange, through Clarence Weis, has completed arrangements for the playing of the famous old skits from the Weber & Fields days at what is now Weber's Theatre, on the Weis time in the south.

The tabs will replace the usual spring season of vaudeville or pictures. The Weis office will route the miniature shows for 15 weeks. Weber & Fields have reached an understanding with Weis as to the productions.

Among the titles that will be revived are "Hoity Toity," "Fiddle Dee Dee," "Whoop Dee Doo," "Pousse Cafe," "Higgledy Piggledy," "Hip, Hip, Hooray," "Helter-Skelter," "Hurly Burly," "Glad Hand," "Mr. New York, Esq.," "Twiddle Twaddle," "Whirly Gig."

The vaudeville people who have experimented with tabloids in place of vaudeville say the title of the tab is a most important item for the box office.

LORRAINE CLOSES TOUR FEB. 17.

Robert Lorraine is expected to close his American tour under the Lieblers Feb. 17 when he returns to London to look after his financial interests in the Criterion theatre.

RATS DECISION UNKNOWN.

What decision was reached by the executive council of the A. F. of L. in the matter of the investigation of the White Rats Actors' Union on the charge of having violated its amalgamation agreement with the former Actors' Union is unknown.

Neither is it certain that the Council has reached the case. It was heard and concluded a couple of weeks ago. Since Monday the executive body has been sitting in New York, and will remain here for a few days longer. There is a chance the decision may not be given out until shortly before the next national convention, in November.

The report that Major Doyle and Robert Nome would apply to the courts to reinstate them as members of the W. R. A. U. is denied by each of the expelled members.

COAST "COPIES."

San Francisco, Jan. 23.

The idea of throwing the choruses of old time songs on the "movie" curtains with a musical accompaniment, introduced here so successfully several weeks ago at the Orpheum by Claudius and Scarlett, has since caught on with a couple of imitators.

Lovell and Williams, a duo of instrumentalists and vocalists, scored with it last week and the week before at the Empress. Billy Dodge, another

plagiarist, offered the same thing to the patrons of the Imperial last week.

A rather unusual feature of the Lovell and Williams' engagement was that their names were omitted from the house program both weeks.

\$80 MEANT QUARTET.

Some years ago when Abe Leavitt was active in burlesque he did not believe any team was worth over \$60. Mr. Leavitt was somewhat deaf, and when an actor approached him saying he understood the Leavitt show needed a double act Leavitt inquired how much he wanted. "\$80," replied the actor. "I want a double act, not a quartet," said Mr. Leavitt, as he walked away.

WHITE RAT CONTRACT IN COURT.

Boston, Jan. 23.

The Trimount Theatre Co., of Rutland, Vt., was awarded \$1 damages in its suit against Lon Smith and Harold Casey, a vaudeville team, known as "The Boston Boys" for a broken contract. Judge Parmenter of the Suffolk Municipal court made the finding.

It appears that the two boys signed a "White Rat" contract to play three days for the plaintiff, for \$50. After signing the contract they asked to be released, so that they might go on the "Pennsylvania" circuit. Their release was refused and they broke the contract. A short time ago they came to Boston to fill an engagement at the Globe theatre and were arrested on a mesne process. The case was then heard.

Their attorney J. J. McNamara argued that the phrase "liquidated damages" in the form of contract was a penalty and so was unenforceable. He asked the court for a ruling.

Judge Parmenter filed a memorandum in which he stated:

"I find there was a breach of contract; that no actual damage was proved; that a stipulation as to liquidated damages should be construed as providing for a penalty and that nominal damages may be recovered.

FADETTEES ON THE BOARDWALK.

Atlantic City, Jan. 23.

The Boston Fadettes, numbering twenty pieces, with Caroline Nichols as conductor, have been placed with the Exposition on the Boardwalk, Atlantic City, by Thomas Brady for the summer.

No admission will be charged. The Fadettes are expected to put new life into the place. The musicians play there from June 14 to Sept. 1.

Jack Gardner sailed Jan. 22 with William Morris contracts to play the Moss Circuit, opening at the Paladium, London.

OLCOTT FOR FOUR WEEKS.

Chauncey Olcott's engagement at the Grand Opera House, beginning next Monday, is for four weeks, thereby departing from the regular policy of the theatre, which plays combinations, changing its attractions weekly.

Despite a report to the contrary, Mr. Olcott will not play "The Isle O' Dreams" during Holy Week. It has been his invariable custom to close during those seven days ever since at the head of his own company.

8TH AVE. "SUNDAYS."

Another of the Miner Western Burlesque Wheel houses in New York has been added to Freeman Bernstein's Sunday concert list. The 8th Avenue is the latest. It opens with a Bernstein show this Sunday.

The two other Miner houses are the Bronx and People's. Last Sunday the Bronx played to over \$600 on the day (two shows), and the People's got nearly \$500.

HOLDING OUT GARDEN.

After the United Booking Offices cancelled Bessie Clayton's proposed vaudeville bookings, it sent word to Dazie that if she played the Winter Garden, they would also cancel her time.

Dazie was under contract to the Shuberts for "The Merry Countess."

The Shubert musical comedy contracts call for the appearance of artists at any place or time designated by the management. Dazie appealed to the Shuberts to be relieved of playing at the Garden and her request was granted.

Dazie opens in vaudeville Feb. 3 at the Hippodrome, Cleveland. She will be assisted by Bonfiglio, as formerly. The ballet from "The Merry Countess" will be a number in the act.

DIRECT FROM THE COAST.

At the Fifth Avenue theatre next week Carl Alisky will present for the first time in any city east of San Francisco his production number entitled "A Night in Hawaii." Eight people, a master mechanic and special scenic equipment are carried.

Mr. Alisky "jumped" the troupe through from the Coast for a New York vaudeville showing.



LAUGHS AT SUPERSTITIONS.

PERCY G. WILLIAMS disregarding signs at Palm Beach, while looking toward where he thinks the Colonial is located.

"RESPECT THIS CHAIR."

During the talk between E. F. Albee, general manager of the United Booking Offices, and the agents booking through the agency, last week, Albee, who was seated behind his desk, said to the assembled commission men (thirty-two in all): "You must respect this chair."

Mr. Albee also mentioned that he had spent his life, or the greater part of it, in building up the U. B. O.; had been "panned," "roasted" and written about, but, having stood it all, did not intend to allow the agents to overlook their obligations to the office.

The talkfest was occasioned through Harry Mundorf finding it difficult to secure suitable bills for the U. B. O. house at Atlanta. The agents have been dodging Atlanta, with the result that Mr. Mundorf usually had to secure time for acts from other United managers before they would play his house.

The agents were lectured for some little time by Albee, who said that he was always at his desk, and anyone with a complaint could come to him about it. Although any of the agents present could have informed Mr. Albee of many complaints they have, none took advantage of the opportunity. The agents listened and left.

SOPLY LEE HELD OVER.

The terrific hit scored by Solly Lee and his uniform at Hammerstein's this week has brought Solly the record of being the first ticket-taker in America to be a consecutive actor.

Mr. Lee is said to have gotten the acting bug hard since Monday, when he "stopped the show" through singing three songs. He has ordered a sketch written for himself and the family. Tommy Gray accepted the job, and will produce it in rhyme. The title is "From the Front Door to the Back."

Mr. Lee's elevation or promotion or continuous performance was helped along when Harry Bulger withdrew from the program at Hammerstein's for next week. Mr. Bulger held the top line, and would have received \$1,250 for the engagement. Mr. Lee will have the pleasure of hearing the applause he draws, though there have been any number of requests at the box office this week about Solly. Most of them were, "When does this doortender fellow go on?" "About 2:45," would be the answer. "All right, then," the callers replied, "I'll take these seats and drop in about three."

POLI BUYS FRANKLIN.

Worcester, Mass., Jan. 23.

The Probate Court, acting on a petition of the William Taylor Estate, has ordered the sale of the Franklin theatre here to Sylvester Z. Poli for \$135,000.

Poli now has almost control of Worcester's theatrical enterprises. He already owns the Poli and Plaza theatres.

NOT LAURA HOPE CREWS

Vaudeville nearly had Laura Hope Crews for vaudeville, but Miss Crews will skip it this time. She was almost booked for the Savoy, Atlantic City, Feb. 3.

It is reported Vincent Serrano is considering a flyer in the variety field.

BIG PROFITS COMING IN TO SOME LEGIT SHOW MANAGERS

Warfield Got \$24,000 at Seattle Last Week. Hitchcock Running to \$12,000 Weekly While on One-Nighters. Three "Bought and Paid For" Cos. did \$27,000. The Hippodrome, New York, Has a \$23,000 Profit. "The Whip" Cleaning Up \$16,000 Weekly.

While there is a general complaint all over the map through poor theatrical business, the whole show business hasn't fallen down. A great deal of money is being made this season out of theatres, but the coin isn't widely circulated.

The big attractions, as has often been said, can get the money any time and anywhere. Last week's business by David Warfield and Raymond Hitchcock bears that out. Mr. Warfield drew \$24,000 at Seattle, while Mr. Hitchcock, plodding over one-nighters among the New Englanders (who want a guarantee with every dollar bill), got \$12,000. Hitchcock has another week of one-nighters Down East. It is said that if he would stick to the lonely roads he would get all the wealth the theatres could hold.

In New York "The Whip" did \$28,400 at the Manhattan, giving its management a profit of \$16,000 from the show's share. "The Whip" is averaging around that figure each week in net earnings. The Hippodrome, about which reports have spread that the present production would be changed, drew in \$49,475. That gives the Hip a profit of about \$23,000. The Hippodrome last season made \$450,000 for the Shuberts. It can't reach that figure this year, but will touch \$300,000. The only changes that will occur at the big edifice on Sixth avenue is the usual added attractions in the way of circus acts when the big show goes into Madison Square Garden in March.

"Little Miss Brown" got \$7,800 at the Garrick, St. Louis, last week. The Garrick has been freaky all season. The Gilbert & Sullivan revival with De Wolf Hopper could only draw \$4,000 during its week at the same house.

At the Grand Opera House, New York (Cohan & Harris), the season's record was broken Saturday night, when the total count for the engagement of Belasco's "The Governor's Lady" reached \$12,200.

The William A. Brady show, "Bought and Paid For" (three companies, piled up \$27,000 gross last week, as follows: At Philadelphia, \$10,000; Chicago (Princess), \$9,000; Louisville (a poor town and with the "No. 3"), \$8,000.

It is claimed William A. Brady, Ltd., made a net profit of \$20,000 last week, and has earned \$50,000 since New Year's; also that the corporation has a surplus of \$250,000 invested at 4 per cent., without owing a dollar.

"Ready Money" played to over \$7,000 in Toronto last week.

"Robin Hood's" first week at the Colonial, Chicago, was \$9,800. Last Sunday it did \$1,200.

"Exceeding the Speed Limit" on its

first week at the Grand Opera House, Chicago, did \$9,200 and last week the receipts were \$7,200.

Julian Eltinge did \$13,400 in New Orleans last week, exceeding the record established there by "Everywoman."

"Within the Law" at New Haven for three days last week, played to \$4,600 and the management offered a week's return engagement with a guarantee of receipts to the amount of \$10,000.

"Gypsy Love" in a week of one night stands, ending last Saturday night, did \$8,000.

Dustin Farnum in "The Littlest Rebel" during a similar period of one nighters played to \$5,600, and his brother William, in the same show, at Rochester, did \$3,600 on the week.

CLOSED AND STRANDED.

Syracuse, Jan. 23. The Colonial Stock Company, managed by J. H. Bensley, is back in town after trouping through the smaller towns of New York state. At the Madison, Oneida, the house management closed the performance and told the troupers to get out of the theatre. And you have got to be pretty bad to fall down in Oneida.

On their return here the players started court proceedings to recover salaries. While they were awarded judgment, Bensley went into bankruptcy, and the salaries went into his list.

CHANCE FOR AUTHORS.

Chicago, Jan. 23. T. C. Gleason has again decided to continue to operate the College theatre, but not along the policy he has been using for the past two seasons. He will now produce new plays instead of putting on warmed over dramas, and has asked all aspiring authors to come forward with their offerings.

These plays are to be submitted to Jack Lait of the American and to Harry Ridings of the Grand opera house, who will pass upon them. The experiment is being awaited with some little curiosity. The new policy will go into force Feb. 3.

LONG TRAVEL TO MARRY.

Boston, Jan. 23. Alfred R. Dight, of "Milestones" playing at the Tremont theatre, and Mollie Rose, of Sydney, Australia, were married at St. Stephen's Church this week. Miss Rose came all the way from Australia to marry Mr. Dight. The bride is not connected with the stage.

All the Carlyle Moore productions from big time vaudeville are to be routed over the Loew Circuit.

WEEK IN FRISCO.

San Francisco, Jan. 23.

There were two openings at the Golden Gate this week, and both were received with approval. "Broadway Jones" at the Columbia and "Excuse Me" at the Cort, are the couple. Newspaper comment was generally flattering. Capacity is looked for the last half of the week.

Warfield comes to the Columbia next week and predictions, based on the advance sale, are being made that capacity will rule. "Get-Rich-Quick Wallingford" is a strong draw at the Alcazar.

Big business ruled at the reopening of the Savoy and lavish floral offerings were passed over the footlights for Maud Amber. She and Winfield Blake are old time San Francisco favorites.

Business is fair at the National. There has been a shakeup in the management of that house. Manager Goldberg has given place to Charles A. Baxter, the former stage director.

The return of the "No. 1" Armstrong Co. to the American has stimulated business and the stock burlesque organization is reported to be doing satisfactorily. Attendance continues light at the Imperial and the venture is a loser. Last week's deficit is reported to have been \$1,000.

LOBBY CABARET.

To amuse "the line" at the Manhattan box office, the management of "The Whip" installed a Lobby Cabaret Tuesday. Piano and violin play as the customers try to kick holes in the floor while waiting to ask for the two end seats in the first row.

Another Cabaret proposition of the week was to supply entertainers for the fast trains out of New York, the amusement providers to walk through the train, making their headquarters in the observation car. It was claimed one agency took up this project seriously.

JOE JACOBS QUITE ILL.

Reports from the northern part of New York state where Joe Jacobs is now, say that he is quite ill, but a long rest will bring him around to his normal condition once more. Mr. Jacobs has been the financial man for the Shuberts ever since they discovered New York. A hard and conscientious worker, the grind finally got to him.

Pending the return of Jacobs, Charles A. Bird may defer his vacation of three months in Europe, remaining at his desk in the Shubert building. Mr. Bird has engaged passage for Feb. 18.

"OLD FIRM" AT HARRIS.

"The Old Firm," with William Hawtrey as the featured player, will open a two weeks' engagement at the Harris theatre Feb. 3 under the direction of A. G. Delamater. The piece, produced Thanksgiving Day, was written by Harry and Edward Paulton. It is styled a whimsical comedy.

Delamater's musical show, "Countess Coquette," with a new prima donna, Vera Allen (last season with the Chicago Grand Opera Co.) just added to the cast, opens for a Chicago run Easter Monday. Two Windy City houses are at Delamater's disposal.

SHOWS IN PHILLY.

Philadelphia, Jan. 23.

A large gathering greeted Otis Skinner in "Kismet" at the Chestnut street Opera House Monday night. The piece is here for a run and success for it is predicted. The press comments were unusually praiseworthy.

"Everywoman" with Thais Magrane in the title role and supported by an excellent company (among whom is Marie Wainwright) opened very well on its return at the Lyric.

"The Littlest Rebel" with William Farnum and "Boots" Wooster in the principal roles opened to almost capacity at the Walnut. The play at the Forrest early in the season met with distinct approval.

"The Girl From Montmartre" began its final week at the Forrest to a well filled house. "The Rainbow" had only fair business for its third week at the Garrick. Billie Burke is still drawing with "Mind The Paint Girl" at the Broad. This is her last week. "Bought And Paid For" is enjoying fine business in its third week at the Adelphi.

"Between Showers," a farce by F. E. Dumm, featuring Charles Grapewin, Anna Chance and Mike Donlin, the ball-player-actor, opened to a crowded house at the Grand Opera House. The piece is lightly woven, with a story which runs to comedy situations through the mistaken identity channel and offers ample opportunity for the principals to keep the laughs going. The large audience Monday night found plenty to amuse it and learned to appreciate Donlin as a pretty good actor—for a ball-player. Grapewin carries the bulk of the comedy material and handles it with good results. Miss Chance makes a winsome character of the jealous wife of the traveling saleswoman impersonated by Grapewin and the other members of the company give satisfactory support. The piece is nicely staged.

Donlin has been awarded to the Phillies and expects to go on the spring training trip with the team. The piece is booked until March 22, but if Donlin reports to the Phillies, Grapewin will take the show off until next season.

S. & H. IN NEWARK.

Stair & Havlin are arranging to take over the Orpheum, Newark, when the Corse Payton stock moves from that domicile next September.

ALICE BRADY IN "ROSEDALE."

Alice Brady, and not Grace George, will have the role of Rosa Leigh in William A. Brady's revival of "Rosedale" with an all-star cast next spring.

H. B. Warner, as announced, will be the leading man.

UNKNOWN SINGER'S CHANCE.

Chicago, Jan. 23. For the second time this season an unknown singer has come into prominence with the Chicago grand opera. This time it is Mabel Reigelman, who was called upon to sing in "Mignon" replacing Maggie Teyte, who was unable to appear. Miss Reigelman scored a decided hit.

George W. Meyer, the song publisher, is ill and has gone to Lakewood, N. J., for a fortnight's rest.

TICKET SPECULATION REDUCED TO SYSTEM AND ECONOMY BASIS

The Tyson Co. Handling Around 5,000 Coupons Daily From One Office. 28 Hotels in New York City Supplied. Agency Carrying 7,000 Charge Customers. Bought \$40,000 Advance Tickets For One Production.

No one need place all of his faith in the statements made by managers and press men on the amount of business being done at any New York theatre. The correct line may be easily obtained by dropping in the main office of Tyson & Co. in the Tilden Building on West 40th street. Right before the caller's eyes are three sectional boards, carrying the names of all the "\$2 houses." Beneath each are the tickets remaining unsold for the evening performances. When a *VARIETY* representative dropped in the office Monday afternoon around four, the empty racks were those of the acknowledged Broadway hits.

William M. Erb, who controls the Tyson Co. (supplying 28 New York hotel stands with theatre tickets), evolved the systematic economy the new plan has brought about. Previously each hotel had its quota of tickets. When sold out and a call was received, one hotel phoned the other until locating "a pair." Now the hotels phone the main office. There is no preference. The Wolcott receives as much attention as the Waldorf. When the racks are clean, if no more seats for the night show are to be had, all hotel agencies attached to the office are informed to that effect.

Besides the several young women who do nothing but attend to the distribution of the tickets, there are three switchboards and operators in the Erb office. Among the staff of men who watch the incoming and outgoing theatre coupons is Tom Thornton, called the "Supervisor." Mr. Thornton adjusts all complaints and is the bureau of information for the office regarding the 7,000 charge customers the Tyson Co. carry. To these the ticket brokerage concern renders monthly statements. Each customer has some particular want. One fat man must be given aisle seats not behind the fifth row, or else placed in a box.

The Tyson Co. handles about 25,000 tickets weekly. The uniform charge (where the \$2 list price prevails) is \$2.50. With the installation of the labor-saving plan and the delivery of tickets by auto and motorcycles, Mr. Erb said the Tyson business had increased. A stronger demand for hotel tickets was also felt, added Mr. Erb, upon the passage of the ordinance driving speculators off the street.

It is estimated that there are from 14,000 to 16,000 orchestra seats in New York theatres that retail over the counter at \$2. According to this estimate the Tyson Co. is controlling the sale of nearly one-third. Last Friday at the Tyson Co. main office, 4,980 tickets were handled for the night performances with but one error. Any mistake is quickly traced.

The new system in the Tyson office

has been in effect for two weeks. Mr. Erb stated it had proven its value without question. Other schemes of reducing the handling to the minimum time and expense have proven useless.

"The Tyson Hotels" (as the hotels where the Tyson stands are called) are Hotel Knickerbocker, Astor, St. Regis, Martinique, Savoy, Rector's, Marie Antoinette, Waldorf-Astoria, Belmont, Vanderbilt, Ritz-Carlton, Imperial, Holland House, Breslin, McAlpin, Grand Union, Murray Hill, Netherlands, Great Northern, Wolcott, Biltmore, Prince George and two branches in office buildings.

Before "The Lady of the Slipper" was produced at the Globe, New York, Mr. Erb bought \$40,000 worth of tickets for its New York run, covering the first ten weeks. The transaction was cash. It is the largest single investment (outside of the opera season) among New York ticket speculators.

JUMPED IN A HURRY.

Washington, Jan. 23.

William Belford came here Wednesday, and with a three hours' rehearsal, played the "genteel heavy" in "A Traveling Salesman."

AL WOODS IN SOFT.

A. H. Woods will "draw down" from his Eltinge theatre this season, \$150,000 in profits. "Within the Law" has been doing an average of \$12,000 a week and the house is getting a fair percentage of this amount.

In addition Woods has 25 per cent. of the show, the Shuberts have a similar holding, and the American Play Co. (Selwyn & Co.) originally had 50 per cent., some of which was disposed of before the New York premiere.

All this time Bayard Veiller is wallowing in royalties, which he shares with George H. Broadhurst, who had a hand in tinkering the show before it was presented.

Around the Eltinge they are telling a story on Veiller. Just to vary the monotony of a single hand working on writing the advertisements for the piece, the author was requested to compose them for a Sunday. He did so and they were published as he framed them. The next day he came around and proceeded to register a complaint, saying that his contract called for his name to be printed on all advertising matter. Then he was shown his original adv. copy, in which he had neglected to affix his cognomen.

Before Woods got "Within the Law" for the Eltinge, Selwyn offered it to the Shuberts. The latter did not hurry an answer and Selwyn, saying he needed a prompt reply, informed them the Eltinge could be had for the piece. The Shuberts told him to take it.

CORT'S ACTIVITIES.

William Cortleigh, Leo Donnelly, Eugene O'Rourke, Forrest Robinson, Charles Lane, Frances Slosson, Gertrude Dalton, Lizzie Conway and Wayne Campbell have been signed by John Cort as principals for his new production of "The Iron Door."

This new piece by Allan Davis of Pittsburgh opens at Rochester Feb. 3, and will likely hit Broadway at some house to be chosen soon after.

Cort has two others slated for Broadway presentation. "The Glass Blowers," by John Philip Sousa, has its premiere next Monday in Rochester, where the show stays three days, and then moves to Syracuse. The company plays Detroit the week of Feb. 3.

"The Bridal Path" opens in Rochester Feb. 6, with Robert Warwick and Ann Murdock as its chief players.

Cort expects to show "The Iron Door" in New York Feb. 10, follow it with the Sousa show Feb. 17, and a day later "The Bridal Path" will open on Broadway.

SOUTH NO GOLD MINE.

Nashville, Jan. 23.

Several shows have closed in this territory within the last few days on account of poor business. Joseph King's "East Lynne" is in the number. "My Dixie Girl" is another. It discontinued at Fayetteville.

Players going through here tell of phenomenally low figures in some places. The "No. 1" "Fortune Hunter" piled up as much as \$2,600 in a week at New Orleans. One night at Birmingham netted \$310.

The Orpheum in the latter town closed Saturday night. George Damerel got \$500 in three shows in Nashville with "The Heart Breakers."

On the other hand William A. Brady's "Baby Mine" is said to have played to excellent business in this section.

"THE LIGHT" GOES OUT.

Schuberling & Lamb's production of "The Light," a play by the Marquis of Queensbury, which opened New Year's eve, closed its season last week in Pennsylvania.

"COUNTESS" AT GARRICK.

Chicago, Jan. 23.

"The Merry Countess" is slated to succeed "The Passing Show" at the Garrick. "The Show" opened there Sunday night to a capacity house and was well liked. Billed to remain two weeks, the stay may be prolonged.

EDDIE FOY WILL STICK.

A rumor of dissatisfaction between Eddie Foy and his managers, Werba & Luessher, was denied at the firm's office this week.

The report said Mr. Foy wants to leave "Over the River" for vaudeville. He is under contract for 20 weeks or more. When in Baltimore Foy is storied to have applied for a doctor's certificate of ill health to escape the contract conditions for two weeks. The comedian somehow got tangled up with a doctor who wouldn't certify he was wrong physically.

The Cromwells have received the full Orpheum Circuit route.

KEEPING CANADA LIVELY.

W. B. Sherman, the Canadian owner of a string of theatres in all the principal towns and cities of Alberta and Saskatchewan, is in New York.

Sherman came to book shows for his northwest holdings. He got among them Alice Lloyd in "The Rose Maid," Maud Adams, Louis Mann and "The Merry Widow."

The new Sherman theatre and hotel, Edmonton, costing \$500,000, with a seating capacity of 1,700, is now under course of construction and is expected to be completed and ready for occupancy by the first of next October. When the Sherman is finished the Orpheum bookings, playing three days, will be moved over from the Empire where they now hold forth.

As soon as the change is made the Empire, Edmonton, will take up S-C vaudeville. The Empire seats about 1,000. Sherman is now playing three days of Orpheum vaudeville and three days of road attractions.

The Sullivan-Considine shows are also slated for the Lyric, Calgary, next fall when Sherman plans to abandon his present stock company at that house.

Sherman told a *VARIETY* representative that ground had been broken for a new \$250,000 theatre, seating 1,200, at Moose Jaw, which would very likely play both vaudeville and legitimate shows.

The northwest theatrical magnate plans to build new houses in Saskatoon and Regina.

At the Sherman Grand, Winnipeg, the Mabel LeMonaie musical stock returns in two weeks for an indefinite stay. The Star, Saskatoon, opens Feb. 10 with a permanent stock company, the Winnipeg Company moving from Edmonton while the Toronto Company goes from the Lyric, Calgary, to Edmonton and a brand new troupe will be organized for the Calgary Lyric.

The Calgary man is a big fellow. He looks happy and prosperous and wears enough diamonds to build a few more theatres. He says theatrical prospects in the Canadian land were never better and that he looks for a big year.

TWO CLOSING WEST.

Chicago, Jan. 23.

Klimt & Gazzolo's "Little Tenderfoot" closed in St. Louis Saturday night. Jones & Crane's "Tess of the Storm Country" will close Jan. 25.

TO REBUILD MOBILE.

Mobile, Ala., Jan. 23.

Plans are being prepared by Messrs. Stone Bros., architects, for a modern fireproof theatre, to take the place of the Mobile theatre destroyed by fire Jan. 9.

WEEK'S SALARY AND SAILS.

The contract for four weeks made between the Shuberts and Alfred Latine, from England, was canceled late last week upon Latine accepting one week's salary, \$175, in full discharge.

He is a female impersonator, and appeared for one Sunday evening at the Winter Garden. Mr. Latine expected to sail for home yesterday.

NOS. "2," "3," "4," "5" AND "6" COMPANIES NOT HELPING "ROAD"

**Country Folk Shying at "Original Cast," not Even Accepting Guarantee After Having Been Fooled too Often.
Overcrowded Metropolitan Theatre Field
Demanding Repeated Appearance
of Best Known Players**

Local managers of one night stands of late have been prone to the belief that the scarcity of legitimate attractions was due entirely to the growing popularity of vaudeville and moving pictures.

While this may have considerable to do with such a condition, it is nevertheless a fact that good shows always do business, barring extreme inimical conditions, such as public calamities, strikes, storms, floods, etc. Whenever a town has been normally good until the past year or two for first class attractions and now fails to yield profitable box office returns, it may be traced to one very vital cause, viz.: the presentation by the local manager of New York successes minus the original cast, or one equally as good.

Nowadays the one-night stand theatre goer has come to believe that he is never offered the original cast, having been deceived in this respect so often and even when the genuine article is placed before him, shies at it as if it were another gold brick. As a result he is inclined to keep away from everything in his town in the way of legitimate amusements.

This condition has been more thoroughly aggravated in the past few years by some managers with a penchant for parleying a metropolitan success by immediately flooding the country with "No. 2," "No. 3," "No. 4" companies of inferior casts, organizing cheap companies and covering the country in two seasons that in former days took a decade.

Except with the big musical comedies that cannot be cheaply reproduced—not duplicated—this seems to be the prevailing custom with the New York producers, who have figured out that by quickly covering the entire country they can reap immediate profits and also establish an enviable reputation for a successful show. The attraction can then be placed in stock at a figure ranging all the way from \$500 to \$1500 a week. A genuine hit will command an average of \$750 a week in stock for some time.

All producing managers do not follow this system of "getting the money quick" with several "road companies." Then again there are plays which play themselves as it were that can stand duplicating. But in the main the "2," "3," "4," "5" and sometimes "No. 6" companies of the same piece are injuring "the country" for legit managers as much as anything else.

It is said however that the many numbered companies are made a necessity more or less through the limited supply of competent players who may be casted for new productions. They can not be spared for a long trip in the wilds, while the many theatres in New York demand that a new play be

always on the tapis, with "a cast" that attracts attention from the public.

The repetition of the same names in various combinations for new shows is giving the metropolitan audiences an impression that they are seeing the same actors and actresses continually. That doesn't help the New York theatres to a marked degree, either. Formerly the complaint was that musical comedy continually brought forth the same faces and work, but the practice has extended even to the small-cast dramas and comedies.

HEILIG CONTROL PASSES.

San Francisco, Jan. 23.

It has been announced through the Sullivan-Considine office that the Heilig theatre, Portland, Ore., has passed into the control of the S-C circuit.

The Heilig is one of the best houses up the Coast.

FROM OLYMPIC TO C. O. H.

Chicago, Jan. 23.

"The Unwritten Law" at the Olympic for two weeks moved over to the Chicago Opera House Sunday, to begin a week's stay, which may be prolonged. It was not decided to make the move until Friday morning, and then not until after much money had been burned up in telephone tolls between Chicago and New York.

One of the bones of contention was whether Louis Mann and his "Elevating a Husband" should be allowed the privilege of the Sunday business, or whether the incoming play should have it. Finally, upon request of Klaw and Erlanger, "Elevating a Husband" took to the road.

HAS THE TAX CRAZE.

Toronto, Jan. 23.

It's a very cold day for Toronto when something isn't doing to worry either the managers or the actors. Now comes a movement to tax the incomes of visiting theatrical stars who stay in this city a week or less and carry away some of Toronto's money.

The Toronto Star Sunday gave the matter considerable space. It has been put before Mayor Hocken.

Boston, Jan. 23.

Taking stage folks who command princely salaries is still the subject of much discussion pro and con here and Mayor Fitzgerald does not intend to let the matter drop until the Massachusetts Legislature has acted upon his bill.

B. F. Irving has written a new sketch, "The Man Who Won," in which he will play the leading part.

GARDEN SHOW. OLD STORY.

The new Winter Garden show, with Gaby Deslys and Al Jolson, will be called "The Honeymoon Express." It is a rewritten musical version of "The Turtle," played some years ago at the Manhattan theatre, New York, with Sadie Martinot in the principal role. "The Turtle" was produced by William A. Brady at that time. The piece was termed risqué, through a bed-chamber scene.

The Gaby show is expected to open at Albany Jan. 30, coming into the Garden for its first metropolitan showing Saturday night, Feb. 1. Gaby waived her salary on a 16-week play or pay contract during the rehearsal period. It does not count as contract time, however.

When the Gertrude Hoffmann Revue leaves the Garden Saturday, the Dancing Kennedys ("Tommy" dancers) will go with it. Cordelia Haager left the show last week, and may return to vaudeville. Her husband, George Austin Moore, remains with the revue.

The Hoffmann show will go out stripped down to about the weekly expense account it had at Boston, before built up for the New York run.

"Broadway to Paris" has shown remarkable drawing power while at the Garden. Gertrude Hoffmann is credited as the reason by all the Broadway managers who frequent the Garden and know the business. There was nothing sensational in the performance to draw, nor did the show get extra favorable mention in the notices. Still, the lowest week of its run there was \$13,000. Last week the Garden did \$18,000 without Sunday and will exceed that this week. The Revue was held over for three or four weeks beyond the date first set for its removal. This was owing to constantly increasing box office returns from Xmas.

From all reports Gaby Deslys would probably have been worth more to the Shuberts on the road than at the Winter Garden. She receives a salary of \$5,000 a week on tour (10 shows at \$500 per) and \$4,000 in New York.

Al Jolson alone, as the star, with a show built around him, would have been sufficiently potent as a drawing card at the Garden, it is claimed.

The Gaby show on the road has been enormously successful. An example of the Deslys drawing power may be gleaned from the fact that the Shubert house in St. Louis, without any announcement, had \$2,000 in the box office for reservations for her appearance there. The money was returned, "The Social Whirl" not going to St. Louis.

Tuesday morning, bright and early, through the mist, Gaby and Al Jolson almost before the sun had broken were up, out in the open, waiting for the moving picture man to make a reel of their movements to be used in the new production. J. J. Shubert was there to watch the cold weather performance. Mr. Jolson appeared before the camera in blackface.

HODGE OPENS IN ALBANY.

For his trip over the Shubert big city time, W. T. Hodge will open in Albany within a week or so.

TARKINGTON BAKER WITH BRADY

Commencing Feb. 1 Tarkington Baker will assume charge of the general publicity bureau for the W. A. Brady enterprises. Mr. Baker succeeds Leander Richardson, who resigned recently to accept the general managership for Philipp Bartholomae's theatrical interests.

Mr. Baker leaves the post of dramatic editor of the Indianapolis News for his new position. He has been with the News for eleven years, five in the dramatic chair, and is considered one of the best newspaper men in the country.

It is said Jean Deltier, an Indianapolis young woman who is taking a role in the new Christie MacDonald show, was introduced to New York through Mr. Baker, who heard her sing back there. She came on here to engage with Hammerstein's. Somehow a hitch occurred, and Miss Deltier signed with Werba & Luescher. She is reported to be a "find." The W. & L. firm has been particularly quiet about it since securing her.

"YIDDISH" IN HAYMARKET.

Chicago, Jan. 23.

Boris Thomashefsky, David Kessler and Jacob Adler have leased the Haymarket theatre for a time and are offering plays in Yiddish in the West Madison street house.

Last week Thomashefsky and his company did "The Blind Musician" and "Paradise Lost." This week David Kessler and his company are offering their repertoire and next week Mr. Adler's company will be seen in several plays.

The venture appears to be a paying one as all performances have been largely attended, and the efforts of the actors have been well received.

EUGENE WALTER IN THE WILDS.

Chicago, Jan. 23.

Eugene Walter was in town last week on his way to Missoula, Mont., where he has purchased a ranch in the Bitter Root valley about ten miles from the town. He is building a home and will live there a good share of the time in the future, probably doing his writing in the wilds of Montana.

WEBER AND FIELDS' THEATRE.

Weber & Fields' Music Hall will be continued under the name of Weber & Fields' Theatre. "The Man and Three Wives" opens in it this week.

The comedians will play an annual engagement there, but probably not for any extended run.

BUILDING FOR K. & E.

Calgary, Can., Jan. 23.

Work is progressing rapidly on the new theatre building the Walker Estate is erecting at Seventh avenue and Second street, west, opposite the Sherman Grand theatre. It is expected to be completed by the time spring makes its advent.

The cost of the new structure is approximated at \$300,000. It is to be the home of the migrating Klaw & Erlanger attractions. The Sherman Grand house, the Shubert bookings,

WITH THE PRESS AGENTS

The first stage production of "The Master Mind," Daniel D. Carter's new play with Edmund Breese, William Riley Hatch, Dorothy Rosemore, Katharine La Salle, Elliott Dexter, Morgan Coman, Edward Gillespie, J. Archibald Curtis, Harry Neville, Walter Allen, Sydney S. Cushing, will be made at Ithaca, N. Y., Jan. 24, by Werba & Luescher.

Dwight Dana, formerly of the Liebler forces, now with the International Press Service, is recovering from the effects of an automobile accident. Dana was badly hurt Halloween night and for some time has been at the point of death. He expects to be out in two weeks.

Charles B. Dillingham's publicity man is certainly keeping his ears to the ground. He had a nifty in the Herald Monday about C. B. D. installing a dictograph at his office desk so that he could hear everything being said on the Globe stage during a performance of "The Lady of the Slipper." When the Herald slips em through like that it's high time ye press agent swell up like a pouter peon.

The moment Gaby Deslys got back on Broadway the Shubert press department sent out a detailed account of a jewelry robbery in which the Parisian artiste lost thousands. Some of the papers printed it for fear that something big might turn up and they didn't want to be left out. The jewels were in a baggage car, so the press man claims, which was looted during the hours all honest press agents are supposed to be asleep. (Gaby is rehearsing for the new Shubert show).

Edward Martindell has been engaged for "The Firefly" at the Casino.

Robert Warwick, last in support of Lina Abarbanel at the Park, will play opposite Ann Murdock in the new E. J. Bowes' play, "The Bridal Path," which comes out next month.

The Liebler press agent had nothing else to do last Saturday, so he says he stood outside of the Century doors and tailed every person who entered for the two shows playing there. He found the dailies exactly 6,607 passed within. "Passed" covers a lot of things, even "paper."

"The Hundredth Man" will be produced by Sydney Rosenfeld soon under the auspices of the National Federation of Theatre Clubs. Hutcherson Boyd wrote it.

You don't hear any talk about widening the streets of New York since Jake Rosenthal left town. Jake is letting his pet show, "Gypsy Love" trail him in the west. When Jake got to Denver, Alice Rohe, of the News, just slammed one right over on him, with his picture in the center of the page. If Kathryn Osterman hears what Alice said (in type) about her husband, Jake will have to send on an O. K. from some well known person along the route or hike back to A. H. Woods' main office, where he is always safe.

"My Friend Teddy," a new comedy in three acts, by Andre Rivolt and L. Benard, was presented for the first time in New York Jan. 17 by the German stock company at the Irving Place theatre. The cast included Misses Foerster, Kerkeley, Goetzer, Lichenstein, Zeckendorf, Messrs. Auerbach, Meyer-Elgen, Praetorius, Robert and Rub.

The Shuberts, through their press department, have announced the proposed construction of a big theatre in Boston seating 1,000.

Louis N. Parker sailed Thursday for England to be gone until next autumn.

Ivan Caryll, who wrote "Oh! Oh! Miss Delphine," arrived in New York Jan. 18.

Marguerite Clark, playing afternoons in "Snow White and the Seven Dwarfs," will join "The Affairs of Anatol" cast next Monday.

Oswald Yorke is now with the Annie Russell company as leading man, having succeeded Frank Reicher, who goes to the "Affairs of Anatol."

Chicago, Jan. 23.
As a result of the exceptionally strong advance press work for the Harry Lauder show, the mail order advance sale has jumped to over \$4,000, and this two weeks before the box office advance sale has been started. Jack Lahti, who is handling the advance work for Lauder in this city, is landing layouts in every city Sunday paper. Because of this it is expected that the coming Lauder engagement will surpass any of his previous marks from a financial standpoint.

PRESS OPINIONS.

Poor Little Rich Girl.
"The Poor Little Rich Girl" is not only something distinctly different. It is also something distinctly worth while. — Times.

It was distinctly and irresistibly worth while. — American.

There is no doubt that the play's sermon is admirably preached and that no more fantastic theme has ever been staged. Those

who love fantasy will find it here, and it has the double appeal for young and old. It suggests a composite of "Everywoman" and "The Bluebird," and it ought to thrive by reason of its sentiment alone. — Herald.

Somewhere Else.
"Somewhere Else" is especially lacking in its book, which may or may not have contained an idea and funny lines originally, but is certainly a woeful affair at present. And it seemed more so with a company most of whom lacked any distinguishing merit as actors, singers or comedians, and one or two of whom were distinctly unpleasant to see and hear. — Times.

If the libretto is uninspired, the music is not very much better. Nearly the entire first act was without compelling musical charm, the most applause being aroused by a sextet called "Can You Do That?" but the second act was a bit more lively. — Herald.

"Somewhere Else" was certainly courageously named. Let us not make merry at the title. — American.

"ALIBI BILL" FAITH.

"Alibi Bill," which opened and closed the same week (New Year's) at Weber's, is slated for reproduction. A company was organized this week to play a road route, opening Feb. 2 in Minneapolis. The show will play the Shubert houses.

ROMANCE-ELOPEMENT FLOPS.

Boston, Jan. 23.
Jeska Swartz the mezzo-soprano of the Boston Opera Company who eloped with Arthur Wilson, a local music critic and newspaperman, has separated from him. Both claim the separation is final. They were married last October.

It is alleged Mrs. Wilson will bring suit for divorce on the grounds of incompatibility of temper.

GOING TO THE ALHAMBRA.

Boston, Jan. 23.
Myrtle Gilbert, a niece of David Belasco, and a member of the "Hanky Panky" company, has been engaged as first dancer at the Alhambra theatre, London. She has a six months' contract and will leave America in May.

SHAKESPEARE IN TAB.

"The Merry Wives of Windsor," a tabloid version of the Shakespearian play, with four people, S. Paul Vernon, director; Florence Burdett and Bernard Gorcy, both late of the Henry W. Savage forces, and Miss Kent, is ready to be shown in vaudeville.

CASAD'S SHOW IN SPRING.

Chicago, Jan. 23.
Campbell B. Casad expects to produce his new play "Butler's Baby" in Chicago in the spring.

RECEIVER APPLIED FOR.

Brazil, Ind., Jan. 23.
Stockholders of the Brazil Amusement Co. which owns the Coliseum property here have asked the court to appoint a receiver, claiming mismanagement in the handling of the company's funds.

KRAUS IN MAJESTIC BUILDING.

Chicago, Jan. 23.
Fred Barnes has taken possession of the fourth floor of the Majestic theatre building. His first sub-lessee is Lee Kraus.

MRS. PHIPPS WINS DECREE.

San Francisco, Jan. 23.
The Superior Court has granted a decree of divorce to Clara Frances Phipps from James H. Phipps, said to be a theatrical broker at 140 West 45th street, New York. The wife alleged cruelty. The couple were married in Bridgeport in 1904. They separated two years ago. Mrs. Phipps was granted alimony of \$100 a month.

"BIRD GIRL" FOR TRIXIE.

Trixie Friganza is going to star in a new musical comedy entitled "The Bird Girl" early in the spring. Her husband, Chas. Goettler, is now getting a big company together for the tour.

James B. Montgomery, author of "Ready Money," wrote the new Friganza comedy, which is now in the hands of Manager Goettler.

"MARY" CO. ORGANIZED.

Leigh Morrison has organized his "What Happened to Mary?" company and the premiere performance will take place Feb. 6 in Connecticut.

NEW BUILDING'S.

Morristown, N. J., Jan. 23.
A New York architect has been empowered to draw up the plans for a vaudeville theatre. The house will be started within a month or so.

Norwich, Conn., Jan. 23.

Ground will be broken within the next two months for a new pop vaudeville house, which will be built by out-of-town capital.

NOTHING BIG DOING.

A rumor floated along Broadway Tuesday that there was "something big doing" among and between the factions in the legitimate.

Denials on both sides were immediately entered. The story may have started through the pooling of legitimate theatrical interests in Omaha. At any rate that was the point the story was credited as having arrived from.

TRY-OUT REHEARSAL.

There is talk that the DeMille Amusement Co. will revive "The Cha-ity Ball" but it originated through that firm rehearsing a cast in order to get a line on their ability, providing the DeMilles sent the piece in tour later.

Cecil B. DeMille Wednesday admitted there was a good chance of the "Cheer Up" show going into Chicago, plans now being under way.

NEW BUILDINGS.

Philadelphia, Jan. 23.
The moving-picture business still looks good to promoters. Three big buildings at Broad and Norris streets were conveyed this week to Aaron W. Musick who plans to build a moving picture house on the lot which is 54 x 72. The price is not given.

VIEWS OF NEW ORLEANS.

New Orleans, Jan. 23.
The Citagraph Co., of New York, is sending its manager and a corps of photographers here for numerous reels of this city's views.

Charles A. Taylor, the manager, arrived Saturday.

CONCERT AND LYCEUM

Agnes Kimball, soprano, has been engaged by the Redpath Bureau as one of the principal members of a new quartet organizing.

Senor Chevarra, Spanish baritone, now studying in New York, leaves next month to fill an engagement in Rio Janeiro.

Katharine Lively, the Chicago pianist, is in New York to arrange a concert tour.

Vera Barstow a young violinist, owing to engagements outside, has been forced to cancel her New York appearance.

Mme. Schumann-Heink will be the next soloist to tour with the Philharmonic Society. At the end of the month she will appear with the Boston Grand Opera Company.

Umberto Sorrentino, the young Italian tenor, is booked for a number of concerts this month, after which he will very likely go to Russia for an operatic engagement.

Cleveland has planned a season of eight weeks of Grand Opera in English, beginning about Feb. 15. A company is now being organized in that city to carry the project through. Henri Barron, of the San Carlo Opera Co., has been engaged as one of the principals.

Lillian Shimberg, the Polish-American pianist, is now touring the south.

Marianne Camblos, an American singer, is making her first American tour.

Charles W. Clark, American baritone, sang in Liverpool Jan. 7 with the Philharmonic Orchestra.

The Pennsylvania State College Glee Club is going to the Pacific Coast at the expense of the Santa Fe Railway. In return for the courtesy the singers will warble enroute for the road's employees at various division points.

For the present the American ballet school at the Metropolitan has been discontinued. The men behind it claim there is no great pressing need for it at present. They deplore the lack of good dancing material in this country.

Ernest DeKoven was re-elected president of the National Society for the Promotion of Grand Opera in English at its annual meeting Jan. 14. The board of management has been named as follows: David Bispham, Walter Damrosch, Arthur Farwell, Putnam Griswold, Charles H. Meltzer, Franz X. Arens, Tall Esen Morgan, Lillian Nordica, Mrs. Jason Walker, Arnold Volpe, Oscar Hammerstein, Loudon Charlton.

Alessandro Bonci's only concert appearance will be made in Aeolian Hall, New York, Feb. 15.

Cornelia Rieger-Possart, American pianist, is making her first concert tour, appearing on the Pacific coast.

Reed Miller, tenor; Frank Croton, bass, and John Re Barrer, pianist, have arranged a tour of the south, starting Feb. 5.

The New York Symphony Orchestra has returned from a most successful road tour. The soloists were Mischa Elman, David Bispham, Ellison Van Hoose and George Barrere.

A well defined rumor says the Metropolitan Company is planning a season of Grand Opera in English at the Met to forestall an attempt on the part of Oscar Hammerstein or anybody else to give English opera in New York. It is understood that a prominent New York musical critic is now in London translating certain operas into English which will be used at the Met next season.

"Zaza" has been withdrawn from the repertoire of the Montreal Opera Co. at the request of a Roman Catholic archbishop.

Lina Cavalleri is reported on her way to New York from Paris for a three months' tour of the United States. On the tour will be Lucien Muratore, tenor.

Alice Sovereign, the Grand Opera contralto (a pupil of Mme. Sembrich) and Samuel Dunseth, a Pittsburgh millionaire, were married Jan. 16 at Rockford, Ill.

NEW AT GREENWOOD.

Greenwood, Miss., Jan. 23.
The new Greenwood theatre, seating 1,200, booked by J. J. Coleman, New York, will open today with Adelaide Thurston in her new piece, "The Love Affair."

RABINOFF'S FIRM.

Max Rabinoff has formed a theatrical producing corporation with John Brown and Theodore Bauer of New York.

Rabinoff was formerly in partnership with Ben H. Atwell, who is suing him for an accounting of their managerial ventures.

STOCK

PAYTON BUILDING HIS OWN.

Newark, Jan. 23.

Corse Payton broke ground here Jan. 17 for his new stock theatre. The first shovelful of dirt was cast by Mabel Brownell, leading woman of the Payton stock, now housed at the Orpheum here.

The new Payton theatre, seating 2,100, is at Broad and Market streets, and will be patterned after Weber & Fields' New York Music Hall.

The new house will open Labor Day with the present Orpheum company as its tenant.

Payton, who is at the new stock house at Newark alone, will get the Lee Avenue, Brooklyn, running again about March 1. M. S. Schlesinger will be associated with Payton in this venture.

Messrs. Payton and Schlesinger opened their new stock company at the Orpheum, Jersey City, Jan. 18, and the biggest J. C. matinee of the season was recorded.

Beginning next Monday Claude Payton assumes the male leads, with Dallas Tyler as leading woman. Others in the company are William Mortimer, stage director; Walter Jarrett, Eugene Fraser, Hope Maxwell, Helen Young, Ralph Herbert. After "The Wife" next week will come "Paid in Full."

FRIEBUS LEADING AT STAR.

Theodore Friebus, for many months leading man of the Academy of Music company when that house played stock, has been engaged for leads at the Star, opening next Monday.

MRS. DOC MUNYON.

Mrs. Dr. Munyon, who some time ago made her debut in vaudeville, but failed to get any subsequent bookings, is now a bonafide stock actress, having been signed for the Corse Payton stock, now playing the Orpheum, Jersey City. She will play second parts under her maiden name of Pauline Neff.

WILL NOT DISBAND.

Erie, Pa., Jan. 23.

The Horne stock at the Park Opera House is not going to disband. Business has been good and the week of "Salomy Jane" was unusually big. Louise Price is leading woman and has become a big local favorite.

ACCIDENTALLY SHOT.

Montreal, Jan. 23.

Ernest Valhubert was shot in the groin and seriously wounded by Paul Coultle during a stock performance of "Le Portofeuilo Rouge" at the National theatre, Tuesday afternoon.

The accident happened at the close of the third act. Coultle is supposed to shoot Valhubert. Some hard substance which had formed in front of the blank cartridge powder inflicted the injury.

ST. JAMES TO CHANGE?

Boston, Jan. 23.

The new St. James theatre, one of the finest playhouses in the east, will very shortly take on new management and a new policy. The present stock company will not stick out the season.

M. H. Gulesian, who owns the house, was in New York this week conferring with several Broadway managers who have had their eyes on the big Hub theatre.

Mitchell Mark, reported as being back of a company that will build a new house in Times Square, thought so well of Gulesian's playhouse he went to Boston Tuesday but failed to close any deal for the theatre.

Gus Schlesinger, formerly of the Cohan & Harris forces, is at present looking after the St. James for Gulesian.

WHITE SUCCEEDS ELLIOTT.

Holyoke, Mass., Jan. 23.

Thurlow White succeeds Frank Elliott as leading man of the local stock here next Monday.

DINGLE FIRST IN "MILLION."

Charles Dingle has been engaged as the new leading man for the Prospect theatre, replacing Richard Gordon next Monday. Dingle, formerly heading the Orpheum Players, Jersey City, opens in "The Million," which will mark the first New York stock production of the Henry W. Savage farce.

OPENING THE VAN CURLER.

Schenectady, N. Y., Jan. 23.

With Ethel Grey Terry and Frank Charlton as leads, the new Malley-Denison stock company opens Jan. 27 at the Van Curler in "The Lily." The company will be managed by John Ritchie. Isabelle Cameron has been signed as ingenue.

This makes the fourth of the Malley-Denison stocks to be launched this season, the others, Rand's, Troy; Savoy, Fall River, and the Lawrence Opera House, Lawrence, Mass., now running successfully under their management.

STOCK OUSTS VODE.

Washington, Jan. 23.

Poli's theatre, formerly Chase's, will resume a stock policy here early next month. When S. Z. Poli took the house, he installed a stock organization, but decision was later made to play "two-a-day" vaudeville at 10-20 and 30.

MELODRAMATIC STOCK FAILS.

Newark, Jan. 23.

The Columbia, George Jacobs' playhouse, is to discontinue its melodramatic stock policy Saturday night. The Columbia has had quite a disastrous financial season as far as any local stock proposition is concerned. No future policy has been outlined.

EMPIRE FINALLY ARRIVES.

The Empire, Philadelphia, according to a statement from the New York headquarters of the Empire circuit, from being the western wheel's ugly duckling has grown into a full sized white swan. "The Dandy Girls" played there a week and came away with a total of \$3,100, establishing a new record for the house. Just before that Watson's "Beef Trust" achieved \$2,900, and Miner's "Americans" scored \$2,500.

KEEFE LANDS IN SOUTH.

Chicago, Jan. 23.

Harry Miller of the Theatre Booking Corporation, has taken over the bookings of the Cozy theatre, Houston, and the Crystal Majestic, Galveston. San Antonio will probably follow the other Texas towns, giving Miller four good weeks in the south, including the Garden, Dallas, which he is now booking.

The houses mentioned were formerly supplied by the Hodkin's office. They can play a regular Keefe road show.

FIXING "MERRY WHIRL."

"The Merry Whirl" is being fixed up, following the departure of Frank Moore from the show. Morton and Moore (James C.) will probably reappear first in vaudeville as a team at Hammerstein's next month. They may later go to England. Frank Moore alleges justifiable cause for leaving the Gordon & North troupe.

With the "Whirl" now are Sherman Wade and Jimmy Doyle, both of whom have played in it in the past. Tom Smith will also go back to the cast, it is reported.

BAKER'S FOURTH MARRIAGE.

Bert Baker of the "Bon Tons" company, is breaking all marriage records among the burlesque comedians. Jan. 13 Bert (wedded thrice before) made his fourth matrimonial alliance in Toledo with Maud L. Wickey, of South Bend and a non-professional.

STOCK IN BAYONNE.

Bayonne, Jan. 23.

The Broadway, opening Thanksgiving Day as a legitimate house, and which later switched to pop vaudeville, is announced for another switch, stock being installed by Ed. Schiller Feb. 3.

Robert Le Sueur was engaged Tuesday as leading man. The opening bill will be "Alias, Jimmy Valentine."

MAUD LEONE JOINS LAWRENCE.

Los Angeles, Jan. 23.

Maud Leone, formerly leading woman of the Lyceum stock here, is to leave Los Angeles, having signed to co-star with Del Lawrence, in the new stock company at Vancouver, B. C., opening Feb. 3 with "All Of A Sudden Peggy."

HOW ABOUT PRODUCERS?

Waxahachie, Tex., Jan. 23.

All the town is in mourning over the destruction of the Opera House by fire Jan. 9. It is very doubtful if the local theatregoers will see another legitimate show this season.

FACTS FROM THE WOOLY

L. N. Scott of St. Paul is one of the few local managers who does not play golf nor charge \$2.00 for a seat. Every show must play for \$1.50 at his theatres in St. Paul and Minneapolis, or stay out.

One of the "know all" critics in San Francisco said "A Butterfly on the Wheel" was not even a good butter-nut.

"The Old Homestead" played its 800th engagement at the Tabor, Denver, to regular "Within the Law" business.

John M. Handley, after spending four years on the Chicago American, resigned to go into the advertising business in Denver. John is doing fine and says it is better than a lot of Hearst promises.

When Polly Pry of the Denver Times heard of the liberal Christmas gift to Eddie Dunne by George M. Cohan she declared that it was something phenomenal in the show business and that nine-tenths of the managers concoct schemes how to get it away from the men who work for them.

"Gypsy Love," Donald Brian and David Warfield are en route westward.

Ethel Green is making a big hit on the Orpheum circuit.

Pueblo is very bad this season, was last season, and will be next season. Waste of time to play it.

The Empress, Omaha, built by the Brandeis Bros. (who build everything in that man's town) opened lately. It is a beautiful theatre, but why build it? Answer—To get people in the neighborhood of the Brandeis stores.

Louis A. Simon and Kathryn Osterman will begin their tour of the Orpheum circuit with "A Persian Garden" late in February.

DIVORCE ACTION DISMISSED.

Boston, Jan. 23.

Joseph C. Miron, the comic opera basso, and his wife, Julia L. Miron, have come to an agreement and the divorce libel filed by the husband, which has been pending for two years, has been dismissed.

He has the custody of the children, but his wife is to have the right to entertain them one-half of each school vacation. He has given her a double house and land, on Blue Hill Avenue, Roxbury, valued at \$6,000. They have agreed to live separately without claim on each other.

AUTO SHOW GOOD FOR BIZ.

The unusually good business in the New York theatres for the past two weeks is ascribed to the crowds drawn here by the Automobile Show.

Nearly all the theatres have felt the effect of the influx of visitors. Several theatre managements are worrying a little over the prospect after the crowds go home.

BILLS NEXT WEEK (January 27)

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-Consolidate Circuit.)

Agencies booking the houses are denoted by single name or initials, such as "Orph." Orpheum Circuit—"U. B. O." United Booking Offices—"W. V. A." Western Vaudeville Managers' Association (Chicago)—"S-C." Sullivan-Consolidate Circuit—"P." Pantages Circuit—"Loew." Marcus Loew Circuit—"Inter." Interstate Circuit (booking through W. V. A.)—"Bern." Freeman Bernstein (New York)—"Clan." James Clancy (New York)—"M." James C. Matthews (Chicago)—"Hod." Chas. E. Hodkins (Chicago)—"Tay." M. W. Taylor (Philadelphia)—"Craw." O. T. Crawford (St. Louis)—"Doy." Frank Q. Doyle (Chicago)—"Con." Consolidated Booking Offices (Milwaukee, Sheedy, Moss & Brill, Cunningham & Flugelman Circuits).

New York.
HAMMERSTEIN'S (ubo)
"Night at Movies"
Aida Overton Walker
Co
French & Els
Raymond & Caverly
Alexander & Scott
Four Athletics
Bert Melrose
Samayoa
La Rose Troupe
Grindell & Hicory
Sol Lee
57th AVE (ubo)
Dr. Hermann
Olga Petrova
Will Archie
Grace Hazard
Avon Comedy 4
Patsy Doyle
Rosalind Coghlan Co
Welse Troupe

Larry DeCoe
Sully Family
Musical Johnsons
Dare Bros
PLAZA (loew)
Lawrence & Tanner
"The Candidate"
Marie Doer
Harry Leander Co
(1 to 5)
21 half
Ginran
Harry Cutler
Bloomquist Players
Alice Hanson Co
Beltrah & Beltrah
LINCOLN SQ (loew)
Madeline Sack
Beth Stone 3
"The Star Bout"
Harry Mayo
Casto Bros
(1 to 5)
2d half

Wilton & Merrick
2d half
Kelly & Galvin
May Francis
"The Candidates"
Harry Mayo
6 Abdallahs
(1 to 5)
AMERICAN (loew)
Dancing Maddens
La Della Comiques
Marie Hampton Co
6 Dixie Serenaders
Exposition 4
Jimmie Britt
Sansone & Delila
(2 to 5)
2d half
Mabel Wayne
Colonel Fred
American Comedy 4
Jos & Minna Adelman
Sambo Girls
Kelso & Leighton

Williams & Williams
(1 to 5)
DELANCEY ST
(loew)
"Lunch Room Caba"
Johnson & Wise
Kelso & Leighton
"Woman in Case"
(4 to 5)
2d half
Lawrence 3
"Vacation Days"
Bessie Burt Co
Zarrell Bros
(1 to 5)
2d half
McCloud & Roberts
3 Musketers
4 Everetts
(2 to 5)
JONES (loew)
Zarrell Bros
King & Gee
Bob Archer Co
2d half
McMahon Sis
Harry Leander Co
(1 to 5)
Ann Arbor, Mich.
MAJESTIC (wva)
"The Suffragettes"
2d half
Fink's Mules
Musart 3
M & D Nobles
Radcliffe & Hall
Bob Walters

FULTON (loew)
Van Cello
Park & Tiller
"Fun in Boarding House"
Estelle Worlette & Co
May Francis
Clark & Verdi
Anderson 3
Norton & Earl
Murry Livingston Co
Exposition 4
White, Peizer & W
3 Browns
(2 to 5)
COLUMBIA (loew)
Sweeney & Rooney
Shorty Edwards
Eldon & Clifton
Van & Rinehart
Reddington & Grant
(1 to 5)
2d half
Lowe & Edwards
Devlin & Ellwood
The Lucados
(3 to 5)
LIBERTY (loew)
Lowe & Edwards
Jos & Minna Adelman
Alice Hanson Co
Berzack's Circus
(1 to 5)
2d half
McCloud & Roberts
3 Musketers
4 Everetts
(2 to 5)
JONES (loew)
Zarrell Bros
King & Gee
Bob Archer Co
2d half
McMahon Sis
Harry Leander Co
(1 to 5)
Ann Arbor, Mich.
MAJESTIC (wva)
"The Suffragettes"
2d half
Fink's Mules
Musart 3
M & D Nobles
Radcliffe & Hall
Bob Walters

Buffalo.
SHEA'S (ubo)
Henry Woodruff Co
Minni Amato Co
Du Callon
Ellmore & Williams
Morton & Glass
3 Leightons
Mile Martha & Sis
Klutings Animals
Butte.
EMPRESS (sc)
Wander & Stone
Rita Redfield
Halliday & Carlin
Moore & Young
Loja Troupe
Cedar Rapids, Ia.
MAJESTIC (wva)
Les Silvas
Clippert 4
Rogers & Mackintosh
Oscar Loraine Co
White Eagle
3 Dixie Girls
2d half
Rosow Midgets
"Police Inspector"
Harry Gilbert
Falls & Falls
Hayes & Wynne
Gallerini Troupe
Champaign, Ill.
WALKER O P (wva)
De Velde & Zelde
Herron & Holdon
Harry Johnson
Capt Gruber's Animals
2d half
Williams & Warners
Tyson & Brown
Chick Sales
Great Leon Co

Davenport, Ia.
AMERICAN (mt)
6 American Beauties
Mabel McKinley
Grimm & Elliott
Maidle de Long
Great Harrabs
Dayton, O.
COLONIAL (ubo)
Tom Nawn Co
Riley & O'Neal Twins
Dorland Highlanders
Golly Morrissey
Ruth Dickinson
Renola & Delano
Met Minstrels
(1 to 5)
Decatur, Ill.
EMPRESS (wva)
"Honeymoon Trail"
2d half
Lawson & Namon
Hylands & Farmer
W B Patton Co
Cass & Smith
4 Koeders
Denver.
ORPHEUM
Little Billy
Barnes & Crawford
Mignonette Kokin
Jere Grady Co
Galettis Monks
Warren & Blanchard
Eldora Co
EMPRESS (sc)
(Open Sun Mat)
Carly's Dogs
Elli Dawson
Morton Jewell Co
"Number 44"
Brooklyn Comedy 4
Geo B Reno Co
Des Moines.
ORPHEUM
Nat Nasarao Co
Sam Mann Co
Elizabeth Otto
Mouset's Dogs
Meredith Sis
Ferguson & Northlane
Nip & Tuck

Hoboken, N. J.
LYRIC (loew)
Chester Kingston
Sager Midgely Co
McCloun & Roberts
(2 to 5)
2d half
Davenport-Leonard Co
Bersack's Circus
(3 to 5)
NEW AMSTERDAM
(loew)
2 Sharps
Egan & De Mar
Brady & Mahoney
The Lucados
(1 to 5)
2d half
Leightner & Jordan
Haggerty & Le Clair
Bell Boy 3
Chester Kingston
(1 to 5)
Jackson, Mich.
BIJOU (wva)
(Open Sun Mat)
Fink's Mules
Musart 3
M & D Nobles
Radcliffe & Hall
Bob Walters
Kalamazoo, Mich.
MAJESTIC (wva)
M Remington & Picks
Baby Helene
Bertram May Co
3 Weston Sis
Monahan
2d half
Capt Geo Auger Co
Carson & Willard
F & K Carleton
Bert Lennon
Caprice Lewis
Kansas City.
EMPRESS (sc)
(Open Sun Mat)
Collier & De Walde
Geo Garden
3 Spa Bros
Van & Carrie Avery
Paul Spadoni
Lafayette, Ind.
FAMILY (wva)
Gray & Graham
Margaret Ryan
John T Ray Co
Godfrey Henderson
Reed's Dogs
2d half
Gordon Eldrid Co
Arnaut Bros
Harry Johnson
Paul & Marm Stone
Huntress
Lincoln, Neb.
ORPHEUM
Mikado's Japs
Ed Morton
Chas & Fan Van
Meredith Sis
Meredith & Snoozor
Abbott & Curtis
Roland Bros
Los Angeles.
EMPRESS (c)
(Open Sun Mat)
3 Hedders
Jack Ranshan
Musical Land
Fox & Ward
Wallace & Mack
"Circum Evidence"
PANTAGES
6 Castillions
Musical Avolos
Eckert & Francis
George Rowley
Nancy Lee Second
Memphis.
ORPHEUM
Jessie Busley Co
Tempest & Ten
Claudius & Scarlet
De Gross 3
Annie Kent
Miller & Mack
Takes
Montreal.
ORPHEUM (ubo)
Louis James Co
Bert Fitzgibbons
Edwin Ford Co
Willis Fam
Oliver Brisco
4 Cliftons
Halligan & Sykes
New Haven.
POLIS (ubo)
Hanlon & Clifton
Wm Thompson Co
Indian Queen
Armstrong & Ford
Hall Stevens
Mack & Walker
Eva Taylor Co
6 American Dancers
Woods & Woods 3
New Orleans.
ORPHEUM
Toots Paka
Harry Leighton Co
Cesare Neri
Ashley & Lee
Ombrs 3
The Stanleys
New Rochelle.
LOEW (loew)
Chas Sweet
"Big Jim"
(1 to 5)
2d half

Bob Matthews Speaks

A most contemptible, false and libelous statement has recently been circulated over the printed signatures of Herbert Ashley and Al. Lee, with no other apparent purpose in view than to mislead the public into believing that Herbert Ashley and Al. Lee have been appearing before the vaudeville public in an original act and in characters peculiarly and exclusively their own.

Bob Matthews, of Bob Matthews and Al Shayne, begs to submit the following facts:

The act in which Herbert Ashley (nee Henry Aash) and Al. Lee are now appearing and have been appearing for the past three years, was written by Bob Matthews, copyrighted No. 17,403 at Washington, D. C., November 20th, 1909, and is still owned by Bob Matthews. The other acts specifically mentioned in the circular, namely: "A Smash-Up in Chinatown," "Held Up" (by Aaron Hoffman), and "A Night in Chinatown" are now and have been for some years the exclusive property of Bob Matthews.

The fact that Herbert Ashley and Al. Lee have been permitted to appear in

the act "A Night in Chinatown," is due entirely to the kindness and graciousness of Bob Matthews, who, at the time of the dissolution of the partnership of Matthews and Ashley, permitted Mr. Ashley to use that Act as a vehicle, at which time Mr. Ashley stated to Mr. Matthews, that he depended on this particular "Night in Chinatown" to make it possible for him to gain a livelihood in the theatrical profession, as distinguished against a position as a motor-man.

Mr. Matthews feels and knows that the circular of Ashley and Lee, as recently distributed, is a bold and flagrant attempt on their part to discredit him in his professional standing, and takes this means, preliminary to other means more effective, to put a stop to the annoyance, believing himself within his rights when he publicly brands the circular as wholly untruthful and without foundation in fact, as well as to print this notice in VARIETY as some slight expression of his disapproval and contempt.

BOB MATTHEWS

Kramer & Morton
Mario Trio
"Night in Hawaii"
BRON X (ubo)
Eva Tanguay
Boganny Troupe
Mr & Mrs P. Fisher
H. T. MacConnell
Britt Wood
The Wheelers
Ward & Weber
Lozano Troupe
Hickey's Circus
UNION SQUARE
(ubo)
Rice & Dore
Helen Trux
Leonard & Russell
May Tully Co
Ben Linn
Wright & Dietrich
Hawthorne & Hurt
Flynn & McLaughlin
Ina Robertson Co
ALHAMBRA (ubo)
Mayhew & Taylor
Rohit Haines
James Thornton
Reine Davies
Ward & Curran
Correll & Gillette
Matthews & Shayne
Ralph Smalley
Maxim's Models
2 Jouleys
The Brissons
COLONIAL (ubo)
Katheryn Kidder Co
Truly Shattuck
Nat Willis
Snowden & Benham
Murphy & Nichols

2 Sharps
"Passenger Wreck"
Wilton & Merrick
(2 to 5)
NATIONAL (loew)
Mabel Wayne
Baptiste & Francini
W E Browning
"The Hold Up"
Gertrude Dunlop
Fantom's Athletics
(1 to 5)
2d half
King & Gee
La Della Comiques
"The Hold Up"
Park & Tiller
"Woman in Case"
(2 to 5)
GRELEY SQ (loew)
Hippert & Kennedy
Murry Livingston Co
La Wanza 3
"Passenger Wreck"
3 Musketers
The Tod Nods
(2 to 5)
2d half
Lyons
Belle Dixon
Harry English Co
Clark & Verdi
6 Dixie Serenaders
Chas R Sweet
Sansone & Delila
(1 to 5)
AVENUE B (loew)
Rolando & Jones
Ralph Connors
Leightner & Jordan
"Son of Solomon"
Bell Boy 3

Jimmie Britt
Casto Bros
(1 to 5)
GRAND ST (loew)
McMahon Sis
Davenport-Leonard Co
Devlin & Ellwood
4 Everetts
(2 to 5)
2d half
Sweeney & Rooney
Shorty Edwards
Lawrence & Tanner
Sager Midgely Co
Reddington & Grant
(1 to 5)
YORKVILLE (loew)
Colonel Fred
Sambo Girls
Harry English Co
O'Neill 3
6 Abdallahs
(1 to 5)
Dancing Maddens
Ralph Connors
Maurice Freeman Co
Bob Archer Co
Lee Tong Foo
Anderson 3
SEVENTH AVE
(loew)
"Vacation Days"
Bessie Burt Co
Harry Cutler
Ginran
(2 to 5)
2d half
Grittrude Dunlop
Beth Stone 3
"The Star Bout"
El Cleve

Balton Troupe
Asaki
BUSHWICK (ubo)
"In The Barracks"
Ray Cox
Nina Morris Co
Kelly & Pollock
Mae West
Watson's Farmyard
BIJOU (loew)
Howard & Linder
Norton & Earle
"Books"
Lee Tong Foo
3 Browns
(2 to 5)
2d half
Rolando & Jones
"Fun in Boarding House"
Madeline Sack
Estelle Wordette Co
Johnson & Wile
Tod Nods
(1 to 5)
SHUBERT (loew)
Belle Dixon
El Cleve
Maurice Freeman Co
White, Pei & White
Williams & Williams
(2 to 5)
2d half
Hippert & Kennedy
Baptiste & Francini
Mabel De Young
"Books"
W E Browning
Fantom's Athletics
(1 to 5)

Atlantic City.
SAVOY (wva)
Clifton Crawford
Mrs Gene Hughes Co
Henry & Francis
Blanche Sloan
Tooney & Norman
Carson & Brown
Williams & Rankin
Baltimore.
MARYLAND (ubo)
McWaters & Tyson
"Antique Quip"
Davis & Macauley
Morgan, Bailey & Morgan
Kellar & Mack
Linden Beckwith
3 Keatons
Redford & Winchester
Reissner & Gore
Du For 3
Leonard & Louie
(1 to 5)
Bates Creek, Mich.
BIJOU (wva)
(Open Sun Mat)
Capt Geo Auger Co
Carson & Willard
F & K Carleton
Bert Lennon
Caprice Lewis
2d half
M Remington & Picks
Baby Helene
Bert May Co
3 Weston Sis
Monahan
Billings, Mont.
ACME (sc)
(29-30)
Knapp & Cornalla
Hilda Glyder
Nat. Carl Co
Wallace Galvin
Romany Opera Co
Bozoe.
KEITH'S (ubo)
"Drums of Oude"
Frank North Co
Cross & Josephine
Smith, Voelk & Cron
Helm Children
4 Oretti Sis
The Gee Gaws
Stuart & Keeley
Archie Onri
ORPHEUM (loew)
Claude Ranf
Jack Symonds
Bimm, Bomm, Brr
Hurst, Watts & Hurst
E P Ott Co
Tighe & Clifford
Three Kennedys
(1 to 5)
2d half
Apollo
E P Ott Co
Carlton & Kay
Tighe & Clifford
Eugene 3
(3 to 5)
Brooklyn, Mass.
CITY (loew)
George Armstrong
Jenking & Covert
Richards & Montrose
2d half
George Murphy
Louis & Norton
E Whiteside & Picks

Chicago.
MAJESTIC (orph)
Amelia Bingham Co
Mabelle & Ballet
"Who's Brown"
Nellie Nichols
Geo Watt
Jones & Sylvester
Nita Allen Co
Mary Elizabeth
Owen Clark
PALACE
Mile S Napierkowska
Prince Flora
Walting & Burt
Roberts Arabs
White & Perry
Brown, Harris & Br
"Love in Suburbs"
Harvey De Vora 3
De Witt Young & Sis
LINCOLN
Barnes & King
Wilson & Washington
G Emmett Co
Loos B & Van Alstyne
Curson Sis
2d half
Hermans's Novelty
Prince & Deeler
Edgar Atch Ely Co
Boudini Bros
(1 to 5)
LINDEN (mt)
3 Baltus Bros
Those 3 Girls
Pistol & Cushing
Harry Bestry
Great Mars Duo
2d half
Williams & Wolfus
Edith Haney
Aliferetta Sis
Provol
The Blanches
Cincinnati, O.
KEITH'S (ubo)
Blanche Walsh Co
Rice & Cohen
4 Londons
Haydon Dunbar & Hay
Gouthiers "Toy Shop"
The Zanettos
(2 to 5)
ORPHEUM (mt)
(Open Sun Mat)
Tetsuwarl Japs
Van Horn & Jackson
Norine Carmen Co
Davis & Scott
Walter Hale
La Rue & Gresham
Mellar & Hamilton
Cleveland.
HIPPODROME
(ubo)
Geo Behan Co
4 Entertainers
8 English Roses
Frank Ardell & Co
Frank's Dogs
Kaufman Bros
Frank Morrell
Wentworth, Vesta & Teddy
Colorado Springs
(sc)
(20-1)
(Same bill as at Pueblo this issue)
Dallas.
MAJESTIC
Gordon Bros & Bob
Hathaway's Monks
Great Lester
Nichols Sis
Reeves & Werner
Harry Holman Co
Roberto & Verera

Des Moines.
ORPHEUM
Nat Nasarao Co
Sam Mann Co
Elizabeth Otto
Mouset's Dogs
Meredith Sis
Ferguson & Northlane
Nip & Tuck
Detroit.
TEMPLE (ubo)
"Meln Liechen"
Theo Bendix
Chas Case
Connelly & Wenrich
Howard's Animals
Kirk & Fogarty
8 Berlin Madcaps
Dubuque, Ia.
MAJESTIC (wva)
"Police Inspector"
Harry Gilbert
Falls & Falls
Hayes & Wynne
Gallerini Troupe
2d half
Les Silvas
Clippert 4
Rogers & Mackintosh
Oscar Loraine Co
White Eagle
3 Dixie Girls
Eric, Pa.
COLONIAL (ubo)
Brown, Burns & Br
Phernie & Lockhart
Mack & Scheffels
Tom Burns Co
Dooley & Sales
Mosher, Hayes & Mo
Evansville, Ind.
NEW GRAND (wva)
Williams & Warner
Haney Long
Alpha 6
Roach & McCurdy
Seymour's Dogs
2d half
De Velde & Zelde
2 Specks
Wm Lytell Co
Tom Mahoney
"Cheyenne Days"
Fall River, Mass.
ACADEMY
Apollo
Carlton & Kay
Eugene 3
(1 to 5)
2d half
Kennedys
Jack Symonds
Hurst Watts & Hurst
Bimm, Bomm, Brr
Ft. Wayne, Ind.
TEMPLE (wva)
Chart Halliday Co
Le Roy Harvey Co
Patterson & West
Millett's Models
Hodge & Lowell
Clifton & Nolan
Grand Rapids, Mich.
COLUMBIA (ubo)
Heras Family
Fay, 2 Coleys & Fay
Zenita
Jos Kettler Co
Hager & Sullivan
Walter Daniel Co
Rondas 3
Harrisburg.
ORPHEUM (ubo)
Merceder
Empire 4
Hufford & Chalm
Harris Brooks Co
Mott & Maxfield
Aldre & Mitchell
Max's Circus

Kalamazoo, Mich.
MAJESTIC (wva)
M Remington & Picks
Baby Helene
Bertram May Co
3 Weston Sis
Monahan
2d half
Capt Geo Auger Co
Carson & Willard
F & K Carleton
Bert Lennon
Caprice Lewis
Kansas City.
EMPRESS (sc)
(Open Sun Mat)
Collier & De Walde
Geo Garden
3 Spa Bros
Van & Carrie Avery
Paul Spadoni
Lafayette, Ind.
FAMILY (wva)
Gray & Graham
Margaret Ryan
John T Ray Co
Godfrey Henderson
Reed's Dogs
2d half
Gordon Eldrid Co
Arnaut Bros
Harry Johnson
Paul & Marm Stone
Huntress
Lincoln, Neb.
ORPHEUM
Mikado's Japs
Ed Morton
Chas & Fan Van
Meredith Sis
Meredith & Snoozor
Abbott & Curtis
Roland Bros
Los Angeles.
EMPRESS (c)
(Open Sun Mat)
3 Hedders
Jack Ranshan
Musical Land
Fox & Ward
Wallace & Mack
"Circum Evidence"
PANTAGES
6 Castillions
Musical Avolos
Eckert & Francis
George Rowley
Nancy Lee Second
Memphis.
ORPHEUM
Jessie Busley Co
Tempest & Ten
Claudius & Scarlet
De Gross 3
Annie Kent
Miller & Mack
Takes
Montreal.
ORPHEUM (ubo)
Louis James Co
Bert Fitzgibbons
Edwin Ford Co
Willis Fam
Oliver Brisco
4 Cliftons
Halligan & Sykes
New Haven.
POLIS (ubo)
Hanlon & Clifton
Wm Thompson Co
Indian Queen
Armstrong & Ford
Hall Stevens
Mack & Walker
Eva Taylor Co
6 American Dancers
Woods & Woods 3
New Orleans.
ORPHEUM
Toots Paka
Harry Leighton Co
Cesare Neri
Ashley & Lee
Ombrs 3
The Stanleys
New Rochelle.
LOEW (loew)
Chas Sweet
"Big Jim"
(1 to 5)
2d half

(Continued on page 22.)

LONDON

JESSE FREEMAN
18 Charing Cross Road

London, Jan. 13.

An interesting story is told of two American actors who seemingly did the right thing during the rehearsals of the Hippodrome Revue. A story gained ground that in the Revue "The Piano Movers," an American act, was to be done in the big show. The threat of a lawsuit, it is said, did not prevent one of the producers from having a try, but it is said that Willie Solar and Lew Hearn, when they heard that the original act was coming over, refused to do the copy.

The Marinelli office has booked from the "Dom" in Hamburg for early openings in London the following acts: Tziganes Gypsies, a troupe of fourteen instrumentalists and dancers; The Great Hackney Family, cycling and acrobatic, five people, and the 4 Paladins an equilibristic specialty.

Melville J. Gideon presented a rag-time quartet at the Palace last week. The four boys who are well known to people on Broadway show up well and the act managed to get over very nicely. Probably on account of the house the boys were working they did rather a quiet act, but the noisy rag-time up to now has been in demand and probably will continue for some time.

Elida Morris, who braved a severe test at the Alhambra and won out in four weeks, has started a tour of the Provinces opening at the Hippodrome in Newcastle.

Checkers Von Hampton, now appearing at the Hippodrome in the big revue, is booked to play in his double act (Von Hampton and Joselyn) around the V. C. C. tour. According to Mr. Von Hampton, his partner is ill in New York and he will not be able to fill the dates. His intention now is to put on a big girl act with himself featured.

Harry Lauder when he returns from America in March will play his last booked engagement, with the Syndicate halls at the Tivoli. The Scotch comedian's appearance in London after that will be at the Palace, where he is booked for some years to come. It is said that this engagement which was made some two years ago is for \$1,500 with the privilege of playing another hall in London. There is also a Palladium engagement of four or more weeks for Lauder each year.

Ethel Warwick, after trying three productions, gives up at the Queen's theatre. Lord Willoughby deBroke was the money man in connection with the enterprise.

H. B. Irving will have a season at the Savoy theatre upon his return from South Africa.

Clemons and Dean, now on the Continent, have been booked for two Moss Tours in England, the first one starting early this spring. Carl Hooper did the booking.

Albert Mitchell, who managed the New Middlesex for the Stoll office, is now in the booking department of the circuit. Mr. Garnham, formerly manager of the Hippodrome, Manchester, succeeds Morton at the Middlesex.

Beth Tate, over here since the summer of 1911, has held seven weeks open from early in April for a trip home. Miss Tate holds bookings over here up to 1916.

Joe Peterman has attempted a revue, called "The Seaside Revue." The attempt was made at the Oxford. Outside of pretty costumes and girls the show is not what might be expected in the West End. Joe is in the revue himself as a comedian.

Marjorie Maxwell, a good-looking girl, who has been in short musical comedies, has been engaged by the Alhambra for two years. Miss Maxwell opened last week in the revue, "Kill That Fly."

M. Bonnell of the Folies Bergere, Paris, was in London last week looking for novelties, mostly, it is said, in the "rag" line.

When Jeannette Dupree returns to England from South Africa, where she is working with Jess Feiber, she will take to the halls as a single. She is booked to appear at the Victoria Palace March 24.

The Three Rascals, now on the Moss time, will open at the Empire, Leicester Square, London, in February for four weeks, with an option.

A story that the Theatre Royal, Dublin, was in demand by the Butt-DeFrece combine has been denied by Mr. De Frece. He said the circuit had acquired a site in Dublin and would build a Music Hall. Dublin enjoys a first-class vaudeville only when the Theatre Royal plays variety occasionally.

CLIVE GOING ABROAD.

Henry Clive and his wife, Mai Sturges Walker, left for London yesterday. Mr. Clive has engaged to appear at the Maskelyn & Devant English home of magic (St. George's Hall) for 52 weeks.

Owing to the contract the "Spirit Paintings" act of P. T. Selbit's, formerly worked by Clive, will be handed over to some one else who will continue it in vaudeville under Selbit's direction.

Next week at the Hudson, Union Hill, N. J., Mr. Selbit will produce for the first time in America a new illusion called "Shadow People."

PARIS

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

Paris, Jan. 13.

Inaudi, the calculator, is appearing at the Etoile Palace. This house requests me to state that in future the clause of the contract providing for performers to advise the manager ten days in advance, by registered letter, of their arrival, will be strictly enforced.

Fragson did a successful month at the Scala, and will be seen again in Paris in March, at the Alhambra, where he has just signed for a further period of three years.

Liprandi, of the Casino at Cannes, has been appointed also manager of the Casino-Kursaal, at Vichy, France, by the board of directors of that establishment.

The Comedie Francaise has filed its suit against Le Bargy for playing at the Theatre de la Porte St-Martin, claiming \$386 per performance, for 30 days, as damages. The case will not come before the courts for some time. In the meanwhile LeBargy has instructed his counsel to defend the suit, and is continuing his role in "Les Flambeaux," under the management of Hertz and Coquelin. Another likely transfuge from the Comedie Francaise is Mlle. Geniat, who is not satisfied with her share in the yearly distribution of salary and roles. She is rehearsing in a new comedy to be given at the Theatre Femina, "L'Epeate" under the management of Richemond. The rumor that Mlle. Sorel would also leave the House of Moliere is without any foundation whatever.

The Society of Authors in France, which has a clause in its statute (Article 17 to be precise) that a manager cannot mount his own works, has made an exception, and somewhat relaxed the rule for the future, in favor of Sacha Guitry, who has been authorized to open a theatre to bear his name and where he will play his own pieces. "The Taking of Berg-op-Zoom" by this up-to-date young man, now running at the Theatre du Vaudeville, the most successful farce this house has produced for some years, is listed for adaptation in Berlin and London this season. Sacha is the son of the actor Lucien Guitry, who is at present giving "Kismet" at the Theatre Sarah Bernhardt, and which has not been the financial success anticipated. It will not remain on the bill as long as intended, and may mean a loss of \$25,000. Lucien will consequently present Paul Herveau's "Servir" (originally intended for the Comedie Francaise) sooner than expected.

Lina Cavalieri, with the singer Murtore, are leaving shortly for a concert tour in America.

A new revue, by Hughes Delorme, to be typically entitled "En scene... mon President" (in view of the French presidential election next month) is

being rehearsed at the Cigale, to follow "Miss Alice."

The new play "La Main Mystereuse" at the Athenae, is one that will please many who like detective tales of the style of "Raffles."

The Scala, Buenos Aires, has closed for the purpose of enlarging the stage, so that revues and big acts may be shown. The house is to reopen early in April.

MAE FRANCIS.

Without any advance heralding or trumpet blowing as to her initial bow to New York audiences, Mae Francis came quietly to Broadway and registered one of the cleanest, classiest hits put over by a "woman single" in a long time.

Miss Francis has the looks, wardrobe and the act. Not until she gave a trial of her vaudeville ability at the American last week did the New York managers and agents get a true line on her work.

Miss Francis debuted on the Loew circuit. The bigger houses have already beckoned to her, and she will heed the call.

Mae Francis has the gifts of the gods, possessing a charming personality, a pleasing musical voice, a simple, artistic method of putting her numbers over and the knack of wearing all sorts of pretty gowns well.

She "has arrived." Dash, in last week's VARIETY, commented on her fine work, and made pains to note that "she wears real clothes, which she knows how to carry, and on appearance is second to none of the singles, either on big or small time."

Pictures of the young woman are on the front cover this week.

PLANNING BIG SHOW.

When the First International Exposition of the motion picture art in connection with the Third National Convention of the M. P. Exhibitors' League of America is held at the new Grand Central Palace, New York, July 7 to 12, some big features will be on view.

F. E. Samuels, secretary of the general committee of which Frank Tichenor is chairman, has suggested that four picture theatres be placed on the mezzanine floor of the Palace where every known device of the photoplay world will be installed.

In this way film manufacturers, both Licensed and Independent, can show their pictures advantageously and without conflict. From 1,500 to 3,000 exhibitors will be able to get a line on the latest wrinkles in picture showing.

Happy Jack Gardner is going to do a "single" again.

Geo. B. Alexander and Charles Mack have formed a vaudeville partnership. Mr. Mack has a number of "Americans" this week.

NEW ACTS NEXT WEEK

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

Helen Trix, Union Sq.

Flynn and McLaughlin, Union Sq.

Ina Robertson and Co., Union Sq.

Truly Shattuck, Colonial.

Elphye Snowden and Earl Benham,
Colonial.

Elsa Ruegger, Orpheum.

"A Night at the Movies," Hammer-
stein's.

Aida Overton Walker and Co. (New
Act), Hammerstein's.

Weise Troupe, Fifth Ave.

"A Night in Hawaii," Fifth Ave.

Rosalind Coghlan and Co., Fifth Ave.

Dick Tubb.

Monolog.

16 Mins.; One.

Union Square.

Dick Tubb is an Englishman. He came over here on "spec," secured a Sunday night try-out and on the strength of that showing was booked at the Union Square this week. He opens in grotesque makeup and gets some laughs out of facial contortions and a silly song the burden of which is "I'd Rather Have a Boiled Egg." This performance is lamentably short on humor, but the crude buffoonery did catch a few laughs. Tubb makes a change to the dress of an English curate. Here there is something like a characterization behind his funniments. As the cissified young clergyman he might have been funny if he had not worked so hard, but his effort was so obviously strenuous that much missed fire. The small time audiences will probably laugh at Tubb. A few weeks in the smaller houses would probably do him a world of good in giving him a line on what American audiences want. With his present methods he will probably not go very far on the big time. *Rush.*

Valerie Bergere Players.

"Where There's a Woman" (Comedy).

18 Mins.; Full Stage (Interior).

Union Square.

"Where There's a Woman" is pretty thin comedy material. It has a rather novel and interesting opening, but after that flitters out to the old burlesque idea of a woman blackmailing a man. The story has to do with the difficulties of two actors, man and woman, who are marooned in a hotel without funds and owing a \$30 board bill. Hubby hurries out to raise the wind, while wife lures the hotel proprietor into the room (she being simply but attractively attired in a pink-beribboned nightie) and upon the return of the husband works this situation to frighten him (the landlord) into giving up his roll at the point of the husband's revolver. There is some crude comedy in the action, but it is sadly lacking in subtlety. The Union Square audience (ordinarily the easiest to catch up with this sort of thing) laughed only in a perfunctory way. *Rush.*

"The Diamond Dinner" (Dramatic).

16 Mins.; Full Stage (Special Set)

Union Square.

Seven people are concerned in a sort of perverted "Within the Law" sketch, which, by the way is by Bayard Veiller, author of the piece at the Eltinge. But it will never achieve the distinction of its author's dramatic piece—no, no, NO!! The sketch at the Union Square is a patent play upon the reputation of Veiller. It is almost without merit as a dramatic story and had it been the work of a less successful writer would probably never have seen the light. At the opening there are three minutes of conversation between a chief of police and the waiter in a hotel's private dining room to the effect that the diamond dealers of New York are going to give a dinner that evening at which a notorious diamond thief will be a guest at the invitation of the diamond dealers. The diamond men have suffered so much at the hands of the robber that they have promised immunity and propose to pay the thief an annual salary to keep out of the city. The police chief intends to capture the robber in spite of the promises of the diamond dealers. To that end he attaches a dictagraph under the table in order to get the thief's confession. As the diamond dealers arrive he gives each a revolver for use if there is a fight. Those diamond men are a wondrous lot—comedy Hebrew, stuttering old man and two others, so pale in character they do not classify at all. At last the mysterious diamond robber arrives and—oh, surprise—turns out to be a woman. They sit down to dinner and she admits all the robberies (remember the dictagraph, with a line into the next room where the police chief sits) whereupon the policeman rushes out and covers her with a revolver. The diamond men do the same. She catches up her muff. "If you don't throw up your hands" growls the chief, "I'll fire!" Business of silvery laughter and the lady crook holds aloft a bomb which she threatens to explode if the assembled men don't behave so she lines them all up and takes their valuables, even to the police chief whose pockets disgorge a bale of yellow stage money. Then she walks out after dropping the bomb which turns out to be only a rubber ball. The best that all this crude fireworks got from the easy Union Square audience was casual patters of applause. There were moments when the audience threatened to "kid" the foolish affair. *Rush.*

Pepper Twins.

Songs and Dances.

12 Mins.; One, Close Three.

The Pepper Twins have laid out a routine with enough changes to make the turn interesting at least. They open with bugle calls and then go into three or four songs with a change of costume for each, finishing with a Scotch number and dance that takes them off nicely. The boys bank a lot on their likeness to get them through and this, with the varied routine, helps them over. The act could be improved in a couple of places, but as it stands will afford entertainment for the small time. *Dash.*

Arnold Daly and Co.

"Bryant 5800" (Comedy)

23 Mins., Full Stage

Majestic, Chicago.

Arnold Daly, last of "The Return From Jerusalem" has selected a queer playlet for his latest plunge into vaudeville. The program claims it to be an adaptation of Tristan Bernard's "Les Coteaux de Medico," by Gaston Mayer. If Daly's version is anything like the original affair, the latter certainly must be a dull job, for Daly's present skit is undoubtedly the most tiresome of all the many vehicles legit stars have dragged into vaudeville. The scene is a double one, showing two separate rooms of a New York apartment hotel. In one room lives a girl; in another lives Daly. The latter strangely enough, while calling a number on the phone, manages to get the occupant of the adjoining room on the wire, and then begins an eighteen-minute conversation embodying four widely scattered laughs and finishing when the operator kills the connection, just as Daly is about to learn his love's name. Monday afternoon Daly called the girl up on a Bell phone and she answered him on the Automatic. Impossible, at least in Chicago. That was the one good laugh however. The fact that the greater part of the time is taken up with a phone conversation void of any kind of a situation makes the affair draggy. Continual talk becomes monotonous. Daly's is doubly so. Harry Leonard essaying the role of hall porter was given no opportunity to be comical. Bryant 5800 with anyone but a legit with a reputation would last about a single show on the small time. Daly may play a few weeks of big time, for his name may draw, but they must have chloroformed Daly when they slipped him the phony sketch. *Wynn.*

Reine Davies.

Songs.

19 Mins.; One.

Colonial.

Reine Davies is back in vaudeville with a new act which eclipses anything heretofore attempted by her in "two a day" debuts. She has new songs, new gowns and two numbers which were very effectively worked up at the Colonial. One was a bazoo selection in which Miss Davies distributed megaphonic bazoos among her audience and permitted them to buzz the chorus of the song with her. This caught the fancy of the Colonial boys and they brought her back for several encores. Her last number was out of the ordinary run of all women "singles." She wore, a white rubber coat and hat and sang about "Rainy Days" and on the chorus dashed off long enough for the drop in "one" to be raised and a rain effect used with Miss Davies splashing back and forth. It scored. Miss Davies sang five numbers, the first having a "Coming Through the Rye" strain, the second being a new one entitled "Shush! Shush!" and the third rendered in bridal dress, being a "Dearie" song with a nice accompaniment. Miss Davies wears her wardrobe becomingly, being an attractive looking miss who has spent much money in equipping her present turn. The Colonial regulars received her quite cordially Monday night. *Mark.*

Solly Lee.

Songs.

8 Mins.; One.

Hammerstein's.

Aided, assisted and staged by the Lee brothers and Leo Edwards, Solly Lee has been quitting his job as ticket taker at Hammerstein's twice daily this week to go on the stage for a few minutes to help the music publishers out. Monday afternoon Willie Hammerstein gave Solly about the toughest going any young man making his stage debut ever tackled. He told Solly to turn down the deadheads. And those same deadheads after being turned, had to buy their tickets, and hand them over to Solly. They sized him up and mentally said, "What I am going to do to you." No wonder Mr. Lee was nervous when he appeared at the matinee. He didn't know whether he would be cheered by his admirers or shushed by his quickly made enemies. Neither happened, though. Solly was just applauded, so much he had to bow several times, and in response to a call for a speech, let the bunch in front get next to his versatility by giving an imitation of Frank Tinney throwing a kiss. For the music publishers Solly first sang "Alabam" (That's Snyder's). At the finish he did a little Tommy step that recalled a policeman dodging a truck. Solly was in uniform and wore his cap with "Hammerstein's" on it. But Solly only wore the head ornament for the rags. When he sang "That Old Gal of Mine" (Remick's), he removed his hat as though he expected death shortly. He didn't die with the ballad, for it brought his really very pleasing voice out much better than the other numbers. For his third song, Solly fell for Charles K. Harris, singing "I Want to Dance, Dance, Dance." To prove it Solly filled the stage all over with himself. This made him the big riot. Mr. Lee was a decided hit. It looks as though Hammerstein's will have to get another ticket taker. Solly can make any time. He is an actor by proxy, and is very popular with the Hammerstein patrons, even if he did turn down the dead ones. After his matinee show, two officers came up to the door. Solly flushed as he thought of a "pinch," and before they could speak, he said, "I didn't want to do it. Mr. Hammerstein made me," but the cops were only there to see the show and Solly escaped for that day. *Simé.*

Clark and McCullough.

"Much Ado About Nothing" (Comedy).

13 Mins.; One.

Hammerstein's.

Clark and McCullough might be technically termed a comedy acrobatic turn in "one." They introduce acrobatics among other things, but the act (and the best part of it) is made up of laughable nonsense. The two men dress as tramps. Each seems a good comedian. The act starts off like a race horse, sags, picks up again, lags along once more and does well at the finish. The two men are there. The best thing they can do for themselves and the act is to have some real friend sit out front several shows, pick out the deadwood, pull the meat together more closely and perhaps add some new matter, when they will take rank as a standard comedy turn.

Rene Parker.
"Piano-Act."
14 Mins.; Two.
Hammerstein's.

"The Queen of the Cabarets" is the title conferred by Hammerstein's program upon Rene Parker, appearing this week alone in vaudeville for the first time. Miss Parker gave herself the title when singing at Shanley's. She always did well on the restaurant stage, for Rene is a good looking girl, but with a singing voice that never knows where the key is. This hitting the tune a half note off makes holes in Miss Parker's singing. She has done one sensible thing, however. That is to take songs from different publishers. There are no two from the same concern in her repertoire. It helps along the applause also, for each publishing house had its representatives around. But there was no "clacque," although there might have been had not Willie Hammerstein put the bars on the doors when he saw the music publishing phalanx in line up for free entry. "When I Lost You" (ballad) was Miss Parker's first; "Down in Dear Old New Orleans" (rag), second; "Jingle Bells," third; "We've Had a Lovely Time, So Long, Good-Bye," fourth, and "There's One in a Million Like You," fifth. For "Jingle Bells" Miss Parker went into the audience. It may have reminded her of "the floor" at Shanley's, but the audience work didn't get her as much. She had a concert grand and an accompanist, who strictly attended to his own business. Miss Parker will have to find herself before she can make a noise on the big time. There's a difference between Cabaret and stage work. In a restaurant you feel pretty good with a nice girl alongside, and food and other things inside. If the fellow is as nice as the girl she feels the same. Then they both applaud and that has fooled many a singer in the feederies. *Sime.*

Violet Dale.
Songs and Travesty.
18 Mins.; One.
Fifth Avenue.

Violet Dale has been in vaudeville before. Several seasons ago she presented a sketch entitled "A Mexican Tangle," and then did a travesty on "The Thief," assisted by Frank Erwin. Miss Dale still hangs to the travesty idea, closing with a burlesque on "Bella Donna's Plaster." Just why Miss Dale picked the Nazimova caricature for vaudeville is not known, but it's a moral certainty the majority of those assembled at the Fifth Ave. had never seen her present piece. Miss Dale makes up well with one of those serpentine, clinging dresses, and withal enacts the role sufficiently to get applause at the end. She looks like Nazimova, but the acting part slips considerably. Miss Dale impressed favorably with the early part of her turn. She has a lot of pep and vivacity, and this, combined with a good voice, helped her along. Miss Dale has ability. She might try another travesty. She can do as well as she does with the Nazimova bit and has every leeway to do much better. *Mark.*

John Bunny.
Monolog.
13 Mins.; One.
Hammerstein's.

Mr. Bunny has appeared in vaudeville before. Once he did it for Jesse Lasky. Then the moving picture thing came along. Millions have laughed at Bunny on the sheet. If he could make them do it as hard in vaudeville instead of drawing down \$1,000 for this week at Hammerstein's, he would be worth 50 per cent. of the gross. Mr. Bunny is very funny as a Vitagraph comedian. As a monologist he is telling stories, framed up like those for any celebrity. Of the different little bits of personal information on his travels abroad, the German Emperor story related by Mr. Bunny belongs to Billy Gould, who told it on the same stage some seasons ago. If Mr. Bunny paid cash for his talk somebody slipped him something with that one. But for a week John Bunny's face may be worth \$1,000 to Hammerstein's. He's well enough known to travel over the circuits once on his rep. *Sime.*

Fred Watson and Adele Oswald.
Singing and Dancing.
18 Mins.; One.
Union Square.

Fred Watson in this new combination is the same singer of plantation melodies and dancer of eccentric steps. Adele Oswald was formerly of musical comedy in the hinterland and later did a simple single. She looks extremely well in two pretty frocks and sings agreeably, but makes practically no attempt at comedy. The pair are an attractive semi-straight singing and dancing act. They were not a comedy riot at the Union Square Tuesday night, but drew down a substantial hit on the strength of their neat, classy offering. *Rush.*

COLLIER DRAWING \$6,000.
Willie Collier's business at the 48th Street theatre in "Never Say Die" has been steadily improving, and is now running along to a \$6,000 gait. The management fully expects the attraction to continue at the present receipts until April 15.

"BIM" GETTING HUNK.
M. R. Bimberg denies his picture service was cut off at the Schuyler theatre for displaying an "unauthorized" film. He adds he knows who circulated the story. Then M. R. B. went on to tell about Walter Rosenberg having an operatic singer at the Park last Sunday who was hooted off the stage. "Bim" says that if VARIETY prints this, he'll call it even.

The Park last week (its opening one under the Rosenberg management) played to \$2,225.75, getting the house out even on its operating expenses. The top admission up there has been increased to 25 cents.

SAILINGS.
The sailings for the week as reported by Paul Tausig & Son are: Jan. 22, Capt. Jack and Violet Kelly; Three Collegians (Mauretania); Jan. 23, Jack Donald, Albert Latine (Baltic); Jan. 23, Mr. and Mrs. Henry Clive (Kaiserin Auguste Louise).

CABARET NEWS

There's a fault with the Chicago Cabarets and until it is rectified the midnight entertainment won't draw the business it should. They don't run their shows fast enough and give the acts too much leeway. Instead of allowing singers to take an encore with the chorus of a song just sung, they sing another number, perhaps three or four at one turn. That's all wrong and deadens the show. Rector's is giving but one performance after theatre from eleven to one. The North American may do something with its afternoon Cabaret, but it will have to keep the people on the floor from over making up. It jars in the daytime. The College Inn gives two shows, at dinner and from eleven to one also. Henry Kranz is there, singing the pop stuff and getting away over. He has a contract for 52 weeks with the Inn. The South Side is all through out in Windytown. Even Freiberg's and Maxim's can't draw business down there. With everything shut down, the crowd remains in "The Loop," watching the Cabaret entertainers. Other cafes on the South Side are also complaining. Chicago isn't the Chicago it used to be. If they don't ease up pretty soon, the Westerners will keep right on the trains bound for New York. New York isn't so much, but its night life just at present has it all over Chicago. One thing "The Loop" needs is a Cabaret with a dancing floor and an all night license. That would help to wake up a city where the people are afraid to go out after dark through fear of being killed or robbed. Last week an auto full of cops with rifles after the auto robbers left their machine outside the station house for a moment. The auto robbers broke the window of a jewelry store three doors away, then stole the rifles out of the cops' car and got away.

Chicago, Jan. 23.

Three new cabarets were opened to the public this week in this city. They are the Bismarck Cafe (Bismarck Hotel), Natalby's (across from the Colonial) and Vogelsang's (Madison street). McFarland, Wier and Leopold are headliners at the Bismarck and Marie Rossi, the prima donna has been engaged to offer a song repertoire. Sans and Sans, and Summers and Brown are among the entertainers at Natalby's and the Twin City Trio, Minnie Rhodes (a Pacific coast dancer) and Beatrice Styler, singer, are on the Vogelsang bill.

Vera Stanley is at the North American, Chicago. This is the second Cabaret restaurant Abe Franks runs. (He also has Rector's). Jake Sternad is putting on the show at the North American. Jake is aiming after the style of entertainment he made so successful in the days when the Saratoga was a regular hotel. Miss Stanley has a good idea for a Cabaret single, and good enough, as a matter of fact, for vaudeville. She makes three changes, in the last stripping down to a sort of tights-pantalettes combination, looking very well in them. Miss Stanley is too accommodating, however, with the music pluggers out there. She sings for all of them.

OBITUARY

Atlantic City, Jan. 23.
Nellie Hill, formerly of the "sister act" (Nellie and Marie Hill) died Saturday last and was buried Tuesday. She had been living here with her mother.

The remains of L. G. Coover, the young publicity booster of the Eclair Picture Company, were interred in New York City Jan. 10.

The father of Nellie Nichols dropped dead in Kansas City Jan. 16 from heart failure as Miss Nichols and parent were leaving a hotel in that city. He had gone to Kansas City to visit her for a week.

Mrs. Edith Manners, aged 73 years, mother of Dorothy Kent, died last week at her home in Haverhill, Mass.

John C. Hart, the comedian with "The Gay Widows" died Jan. 10 of consumption in Buffalo. The company attended the funeral in a body. Max Ritter, George Stone ("Social Maids") the T. M. A. and others raised funds for the burial. A 13-year old daughter survives.

The mother of Perkins Fisher died Jan. 12 at the age of 75 years. Mr. Fisher and his mother had been inseparable during the former's 34 years of professional life.

Irene, the infant daughter of Phil De Angelis, advertising agent for the John Cort attractions, died Jan. 19.

Ruth, the 7-year old daughter of Sol Brill, of the Moss & Brill company, died Sunday, Jan. 19, from an attack of mastoids.

Alfred M. Langstaff musical director for many years connected with Klaw & Erlanger's productions, died suddenly in New York City Jan. 14. He was 45 years old, and leaves a wife, Adele (Rose and Adele Kessner, a "sister" act in vaudeville). Interment was held at Mt. Olivet Cemetery Jan. 16 from his late residence, 438 W. 164th street.

Leopold Herman, father of A. H. Woods, Martin Herman, I. C. Herman and Mrs. J. A. Price, died suddenly Jan. 15, at a private sanitarium in New York, after a brief illness. The deceased was 69.

San Francisco, Jan. 23.
Al. Stillwell, a well known old time theatrical manager, died here Jan. 17 at the age of 64 years. He was in very much reduced circumstances. Stillwell was a pioneer local impresario. He owned the old Park theatre at one time as well as the Dietz Opera House and Coliseum. He was one of the founders of the Elks' Club and for a time managed an extensive billposting plant.

SUN BUYS.
Springfield, O., Jan. 23.
Gus Sun has purchased the Fisher block, Main and Limestone streets, for \$95,000, and announces that he will build a theatre.

POOR LITTLE RICH GIRL.

What with the various clerical, "New Thought," journalistic and other disseminators of "Peace on Earth" propagandas, it is a trifle difficult for a playwright to present a conventional moral lesson in a new form, no matter how ingeniously he may surround it with drama. To Eleanor Gates, already a woman of repute as a contributor of originality to magazines, belongs the credit of having conceived an apparently new idea for "a play of fact and fancy" in "The Poor Little Rich Girl," which had its initial New York presentment at the Hudson Tuesday evening.

Someone with a gift for discovering in new plays glimmerings of others that have gone before might discern in Miss Gates' piece the direct antithesis of "The Little Princess," or a play of some such name produced at the old Madison Square theatre by Charles B. Dillingham, with Millie James in the title role, about ten, or maybe fifteen, years ago. But that's of no consequence, as it had not in it the powerful lesson which every mother and father must learn or run the risk of being estranged from their children through permitting them to grow up without having been given sufficient personal attention.

In this play one is taught that it is a serious error to entrust the rearing of a child to employes in the belief that it is necessary for its proper preparation for the taking of a proper place in society. The lesson strikes home in a minor way to folks less blessed with worldly goods. It shows how lonely the heart of the little child is without the intimate contact with its parents which it constantly craves.

A more experienced playwright might have avoided certain little pitfalls into which Miss Gates occasionally stepped—if not fell—but the main thing is that "The Poor Little Rich Girl" will occupy a niche in the hall of playwrighting and playrighting.

The leading role, that of the child, is entrusted to Viola Dana, last seen here in "The Model" under the name of Viola Flugrath. In the simpler and more innocent, open-eyed, child-like passages she is inimitable, or well nigh so. But in the "fanciful" portions she does not quite reach. Frank Currier has the role among the male contingent containing the most popular appeal, with Howard Hall and Frank Andrews next in succession. The principal female parts, next to the child, are in the hands of Grace Griswold, Laura Nelson Hall and Gladys Fairbanks. They were all effectively played, as were numerous minor characterizations. None, however, can be said to have been "touched" by the "divine spark."

A word of praise for the management for its artistic scenic equipment is in order. "The Poor Little Rich Girl" just escapes being the theatrical sensation of the day, with a practical certainty of a huge financial success which, after all, is the main thing.

Jolo.

SOMEWHERE ELSE.

In front of the Broadway theatre, at the curb, there stands an upright iron bar supporting a huge hand pointing toward the box office, on which there is painted the following: "Seats selling for 'Somewhere Else.'" Before very long that sign will have to be changed to read "Seats selling for something else," or removed.

"Somewhere Else" is just one thing after another, alternating between music and dialog, with a modicum of dancing. The dialog consists of a constant play upon words and such jokes as: "I see faces everywhere—they're wearing them this season."

Dear old Mother Vaudeville—of the small time calibre—has been heavily drawn upon for a plot. Man has a stepdaughter older than himself. Arrives in a strange land, meets and falls in love with the queen. He conceals the fact his daughter weighs considerably over 250 pounds and refers to his "child" as an infant of three. Every time an untruth is uttered, a statue raises one or both arms in creaking horror. The queen is the possessor of an ounce of precious fluid, called "Armanium." Its owner can have all wishes gratified.

This "book" is by Avery Hopwood and has music by Gustav Luders. For comedy scenes there is a burlesque hypnotism stunt and kindred brilliant ideas. Luders' music is not half bad, but it must have been impossible for him to have received any great melodic inspiration from so vapid a story.

Henry W. Savage, producer, has been lavish in sartorial and scenic investiture, but it is wholly wasted. As usual with a Savage musical show, it is distinctive for a cast gifted vocally. Cecile Cunningham, as the queen, in gowns cut very low at the corsage (with no shoulder straps, and "sheathed" several inches above the knee) is a comely Amazon. She disclosed, in addition to her physical charms, a highly developed technique in mezzo-soprano vocalization.

Elene Leska, a dainty little soprano, with a distinctly foreign accent, was equally effective in the soubret role, revealing—or rendering—a series of vocal pyrotechnics, consisting of trills, obligatos, etc., but was intensely nervous.

At 10:50 Monday night Mlle. Leska stopped the action of the already painfully monotonous progression by pausing in the middle of a vocal number and playing most amateurishly a violin solo. It was just one of the many things that contributed to the gloom of the occasion.

Taylor Holmes is the leading comedian. He struggled manfully with an impossible role.

The low comedy parts were handled by Will Philbrick and Catherine Hayes. Philbrick earned for himself the only genuine applause by an acrobatic drunken scene. The bass, Donald Chalmers, has an agreeable voice. In fact, from a vocal standpoint, there is little to find fault with, there being a well trained and active choral equipment.

"Somewhere Else" will not only play a brief engagement at the Broadway, but will probably not return to the road.

Jolo.

AMERICAN.

There was neither weight nor class to the program at the American the first half of this week. The show ran heavily. Peculiarly enough what little life the bill held happened in the early part. Further along came a couple of sketches only separated by intermission and an xylophone player who held the stage too long with the kind of numbers that might be forgotten for something more in the pop line.

Each of the sketches has played the big time, although the Bloomquest Players in "Bluff" are not the original cast. At least let it be hoped they are not. The young woman typist in the piece became fiendish in her attacks upon the typewriter. Even well played there isn't enough to the story.

The other was "Tony and the Stork" by Maurice Freeman and Co. The program says it's a "Heart Gripping Playlet of Pathos and Comedy." One would hardly say that, though Mr. Freeman does good enough work. His was the second Italian character on the program. The act of Kelly and Galvin contained the other. Kelly and Galvin did very well. The "wop" of the turn is a sort of Patsy Bolivar kid and gets over. He has a triple voice, two different speaking tones and a vocalizing auxiliary. Hes' not bad at all and the "straight" does nicely. The boys need to strengthen up after the opening. That is now the strong part. They got "Ghost of the Violin" over, however.

Right in their home city the Dancing Kennedys were "No. 3." Young Mr. Kennedy had to take several bows with his partner, because the folks knew him and made him come out again. If this "Tommy" dancing ever flops, Mr. Kennedy can remain on the stage by showing the people how he used to bow while working in the Dancing Kennedys. There's a good comedy act in his bow, and exit.

A two-bench-act came along with Holmes and Wells in it. A young man and a girl, they can stand a lot of betterment in every way, but will do for the small time (Jolo).

After El Cleve had touched up the xylophone in a Scottish outfit, the Freeman sketch happened and then Marie Dorr, next to closing. Marie does characters. She apologized to Kipling for the Swedish bit, without mentioning the audience at all. Marie can keep on fooling them in the lower grade, but she should get to work, and build up the rube she does so well with in the bucolic make up. That's Miss Dorr's line. She might become the female Rube Dickinson of vaudeville (any time).

The closer was Joe Fanton's Athletes in their nicely arranged and well executed number.

Someone must have tipped the bunch off. Few of the regulars who wear out the box chairs were around Tuesday night. And there's an usherette up there who's going to be sore if her name isn't mentioned. It's Rosie, Susie or something. Anyway the loss of memory is also losing a date.

Stine.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$4,750.)

It's a lot of show at Hammerstein's this week, with plenty of singing and comedy, besides sensationalism. The sensation is the second week of Alice Eis and Bert French in a dance nicknamed "Le Rouge Et Noir." That goes for the program. There isn't another house in the country which would have dared put this number on. Hammerstein's did and got away with it. The Victoria never had a bigger demand for seats than Monday evening. With the sale stopped early, there were women standing behind the rail.

Miss Eis is a very good dancer of the "classic bunk" style. In this particular dance they are doing, with its lesson that to gamble is either to go on the rocks or play to capacity, she wears a neat little pair of sandals and another pair of trunks. Over her bathing routine is a divided skirt. Bert French is in the act, of course, but what does he amount to as against a woman dressed (?) like that? With the dance toned down, it might do for the other big timers, but toned down the abandon will be absent, and in truth, lads, that French boy is quite careless with his hands.

John Bunny (New Acts) drew in some members of the Screen Club besides some picture fanatics, while Murphy and Nichols had the automobile show crowd from Syracuse in to see them. Grace Van Studdiford sang some songs and Artie Mehlinger, who preceded her, sang some more, displaying the difference in taste (Mr. Mehlinger sticking to rags). Arthur Deagon was next to last, with "La Savatte" (Willie will yet have to use the needle for new names) closing the show.

The performance opened with Root and White. They dance. Carl Demarest was "No. 2." He fools around a violin with ideas obtained from better players. Little Lord Roberts came after Rene Parker (New Acts). The diminutiveness of the Lord carried him over. He has a baby-like voice that seems natural. The opening of his act is similar to that of Little Freddie Hackin, an English boy who played one night with the Lauder troupe—then the boat.

Solly Lee (New Acts) stopped the show, after which he went back to accept tickets and congratulations at the door. Clark and McCullough composed another New Act.

Cross and Josephine were "No. 8," a real hard spot made more so by the Sollylee riot, but the classy couple got over, closing strongly with their burlesque from the old act. In this new turn Well and Cross is doing his best work. Cross does not know it, the "Goon" "gag" he is telling was first of five years ago around here by Jim Thornton.

That's about all excepting as a side remark they are returning to Hammerstein's second and third time to see Alice. Some of the bunch are hanging around the house every show. If you find time to look at Alice's show you will discover she is a very pretty girl.

Stine.

UNION SQUARE.

(Estimated Cost of Show, \$2,100.)

Business went to pieces at the Union Square this week. There was no "draw" to patronage and even the 14th street clientele declined to pass over \$1 to witness a typical flat Keith bill. The Bayard Veiller sketch "The Diamond Dinner" might have been made to pull and "Dick," the hand-writing dog might have created talk (Hammerstein started all sorts of comment with his talking canine last summer), but nothing came of it.

But the Veiller affair deservedly flivvered and the town didn't know anything about the Spencerian pup. In addition to demanding salary concessions from acts playing the Keith house the management is using the place as a sort of try-out establishment. Not long ago nearly the whole bill was made up of turns having their first showing in the city. This week there are four numbers new to the metropolis. It goes without saying that this "play to show the managers" argument is the basis for further salary cuts. This week's newcomers are "The Diamond Dinner," a dramatic playlet by Bayard Veiller, author of "Within the Law"; Fred. Watson and Adele Oswald, a new singing and dancing combination; Dick Tubbs, a newly arrived English comedian, booked after a Sunday night tryout, and the Valerie Bergere Players in a comedy "Where There's a Woman." All are under New Acts.

The show ran as programmed. Blanche Sloan opened with her very attractive turn on the flying rings. She makes an altogether attractive picture in blue tights and her routine with its long swings and drops into the loops gives the act several rather startling moments.

Charles Leonard Fletcher was "No. 2." He has changed his series of character readings somewhat. A comparatively new item is that of an old Grand Army veteran and he has returned to Richard Mansfield as the Baron in "A Parisian Romance." He might have been placed later for the betterment of the show.

"Dick," the dog came along "No. 5." The act is the simplest sort of arrangement, with the animal sent through a series of number-selections to fill out the required time before the writing material is brought into use. Whatever the device used to guide the pup's paw, it is well concealed, and the trick is almost a spectacular one.

Harry Williams, with Nat Ayer at the piano, came along next to closing in a bill that had been astonishingly short on comedy. He found the audience in semi-comatose condition. Under the circumstances his position was nearly impossible, but the happy youthfulness of the song writer won out and after an uphill fight, he got away with a neat success.

Woods and Woods Trio closed. They have a capital introduction to their clean-cut wire walking specialty, with a special set and a bit of pantomimic comedy, which, while it is not in itself sensationally funny, gets them under way smoothly and in a novel manner. The nice-looking girl of the trio works with a cheerful speed that gives the turn an especial value. *Rush.*

FIFTH AVENUE.

(Estimated Cost of Show, \$3,825.)

The 12-act show didn't look the least bit alluring on paper, but turned out to be a very enjoyable entertainment. There wasn't any big headline feature, although a prominent baseball manager and a former dramatic star were well played up. They were some draw, to be sure, but not sufficient to pack the house Tuesday evening.

The bill had quite a circus tinge, the Aerial Shaws giving it a circusy start. Carson and Brown are back in big time circles again with their dancing turn. The boys have improved somewhat, but still lack the "two-man" fire to attain the best results. It's not their dancing, but the way they show it, that retards. They are young, and will learn as they go along. Ralph Smalley pleased, but played too much classical stuff in succession to get the biggest applause returns. Violet Dale (New Acts) followed.

"Honor Among Thieves" gave big satisfaction, and the act never went better. There was a hearty greeting for Hughie Jennings, the Detroit manager, who talked baseball, illustrated it and sang without interruption. Jennings shows both his baseball and bar (legal) training by talking without breaking down.

Bird Millman and her wire didoes put dynamic speed into the bill, and the little artist worked with her usual disregard to a fatal slip on the tight wire. Linden Beckwith was in good voice. She has shortened her act and discarded some of her former numbers.

There's a new Marshall LeFebvre in the Kathryn Kidder sketch. Charles Mason has replaced Frank Woolfe, and while he makes a younger looking soldier, seemed to lack familiarity with the role. The Wednesday dailies revealed the fact that Mason was none other than L. K. Anspacher, the husband of Kathryn Kidder, and who claims the rightful authorship of the playlet. Anspacher writes better than he acts.

Billy McDermott stopped the show Tuesday night. His work will be likened in some ways to that of Nat Wills, as far as tramp makeup and stories are concerned. McDermott has a voice also. He worked 22 minutes, and then they clamored for more. With new parodies and some new story material there will be no stopping McDermott. The Three Samsons, featuring the piano lift, with two men atop, it closed the show. *Mark.*

TALE OF A GOWN.

Josephine Whittell, last seen in New York with "Miss Princess," contemplates a little vaudeville splurge with a single turn.

"There's a reason." Miss Whittell purchased a most expensive gown for her engagement with "Miss Princess," in the belief that the show would enjoy a much more extended run in New York than really was the case. And so she will appear in the "two-a-day" show them the self-same gown, sing a few ditties and become reimbursed for her sartorial expenditure.

Bernard Thornton has retired temporarily from "Within The Law" to have his eyes operated upon.

WINTER GARDEN.

With "The Social Whirl" closing this week in Brooklyn, and the new Gaby show rehearsing (whilst "Broadway to Paris" is moving out of New York), the Sunday nights hereafter at the Garden should show more variety for a few weeks than the vaudeville concert has had for some time past.

Last Sunday evening there were return dates and even more holdovers. The nearest to newness was "The Maiden on the Screen" number, from the Hippodrome. It closed the first part. After the huge Hip stage, the girls found difficulty in handling the screens. A stranger to the Garden was Perle, a soprano, accompanied at the piano by Frank Niemar. Report said the young woman made her stage debut Sunday night. Given an important spot, she held the house with straight numbers.

Laura Hamilton and Oscar Schwartz did "The Cinderella Dance." It is the "No Clasp Waltz" with the same music and as first done over here by Jose Collins and Martin Brown.

The two biggest hits of the evening were Melville Ellis at the piano as a "single," and Doyle and Dixon. They followed one another in the order named, the team appearing next to closing the first half. Mr. Ellis had several encores, going very strongly.

Doyle and Dixon almost held up the show, only the music for the "Maiden" number stilling the applause. Here are two boys who can sing and dance, doing both well, besides getting over comedy. Doyle and Dixon are a classy Class A act. If they keep their heads and stick together, they may yet lead all two-men singing and dancing teams.

Willie Weston, way down on the bill, did nicely for the spot. He sang a new parodied medley, without accompaniment. Pietro was next to closing, as usual, and also, as usual, the Ahearn Troupe had to end the performance. Detrollelli and Glissando were "No. 2," working their musical act in the Garden's gorgeous restaurant set. "The Merry Mary" number from the Hoffmann show, with but ten boys in it, was "No. 3." Some kiddos, these fellers. Lillian Bradley in straight songs repeated very well, gaining a couple of points on the return date in program position. Black and White, back after a short vacation in Europe, did big. They repeat easily at the Sunday nights. Sydney Grant and Charlotte Greenwood came along in here, with Barney Bernard and George Austin Moore in the "conversation" bit after them. Sunshine did her production number.

The acrobatics were left to the Matzettis from the Hippodrome. The Matzetti Troupe did the trick. The triple from a hand cradle, two high, to the shoulders of an understander on the ground, did not receive nearly what it deserved, but the act as a whole went over with a bang. *Stine.*

PENFOLD AND MARSHALL.

Tom Penfold, for the past two seasons connected with the professional department of J. H. Remick & Co., has resigned. He may frame up an act for vaudeville in association with Henry Marshall.

COLONIAL.

(Estimated Cost of Show, \$4,640.)

The Colonial has another "big name" out in the lights as the headline feature this week. This time it is Ethel Barrymore, Charles Frohman's legitimate star. While the echoes of the musical comedy visit were still bouncing around the rafters Miss Barrymore comes in with a new broom and she swept the platter clean Monday night.

Miss Barrymore is not the drawing curiosity that Eva Tanguay was at the Colonial yet judging from the almost capacity audience Monday night the house looked as though it would enjoy a prosperous week. In giving Miss Barrymore the top prominence this week the house has given the remainder of the bill such a jolt that it never swings along right at any stage.

Miss Barrymore may have played in better luck in the west, but for her New York debut at the Colonial the bookers did not exercise the care they should have in backing up the Barrymore week. The show lacks speed all the way and it closes as it opens, without the usual vaudeville ginger that one expects to find at a "big time" house.

That audience was certainly stingy with its applause Monday night, although it did treat Miss Barrymore very cordially, the applause due more to the star's personality and popularity than to the J. M. Barrie sketch she played ("The Twelve Pound Look").

The show started with Pisano's shooting act. Another spot would have been vastly better as they were walking in when some of his best shots were being made. Pisano is a clever marksman and his act should have drawn a better position.

The Melody Lane Girls were second and they got along nicely. The girls do better with "straight stuff" than they do with any of the cabaretty rags. Willard Simms and Co. furnished the first laugh of the evening, and while the "Flinders' Furnished Flat" has been seen repeatedly at the Colonial it easily proved its staying qualities.

Zertho's dogs filled the stage and the act took up a lot of unnecessary time. There's too much stalling. They could at least be taught to keep their places. After the dogs came Reine Davis (New Acts), who closed the first part.

When the Lenzberg musicians had played some topical song hits H. T. MacConnel showed. He had rather hard going until the two "plants" were uncovered and their combined vocal efforts boosted MacConnel's stock. There was little time lost after the cards were flashed for Miss Barrymore's act to show. Maggie Cline was next to closing, and following Miss Barrymore did well notwithstanding. Miss Cline has gone much better on other bills, but appearing around 11 o'clock at the Colonial is no easy trick for anyone.

Johnson, Howard and Listette closed with an acrobatic act that could be cut advantageously in the first half. *Mark.*

Sirota opens his second tour, under the William Morris direction, at 10 a. m. Saturday, in Kessler's 2nd Avenue theatre.

Bills Next Week.

(Continued from page 10.)

Marie Hampton Co
(2 to fill)

Oakland, Cal.

ORPHEUM

Grant & Hoag
Barry & Wolford
Louis Stone
Morris & Allen
Wilson's Circus
Gordon Boys
"Eternal Waltz"
PANTAGES
(Open Sun Mat)
"Surfbathers"
Kilian & Moore
Libonati
Sherburne & Montgo
Bailey's Dogs

Omaha.

ORPHEUM

Joseph Jefferson
Le Ballet Classique
Musical Girls
Goldsmith & Hoppe
Harry Breen
Frann & Rice
La Crandall

Ottawa.

DOMINION (ubo)

Wm Weston Co
McDevitt Kel & Lucy
Act Beautiful
Cooper & Robinson
Harry Atkins
Lena Pantzer
(1 to fill)

Philadelphia.

KEITH'S (ubo)

"The System"
Hughie Jennings
Homer Lind Co
Laura Buckley
Wirth Family
Billy McDermott
Frank Hartley
Adonis

WILLIAM PENN

(ubo)

La France & McNabb
Exposition 4
"Just Half Way"
Martineti & Sylvester
(2 to fill)

VICTORIA

Wheeler & Lee

3 Edisons

Mel Eastman

Dancing Lubins

Belle Hilton

Sailor Boys' Band

(3 to fill)

PALACE

Duffin-Redcap Troupe

Miller & Russell

Morton & Lasso

"Sweet Sixteen Girls"

The Duprees

The Maginleys

Jack Rich

(1 to fill)

BIJOU (ubo)

Olympic 8

Hart Hyland & Pat

1 Hoffman & Co

Italian Troubadors

Harry Van Dell

(1 to fill)

NIXON (n-n)

Hoefler & Co

Shirley & Kessler

McGrath & Yeoman

"Leap Year Girls"

Marie Dorr

Marino Bros

PEOPLES (n-n)

Rawson & June

Hash Hash

Springer & Chuch

Doon & McCool

Al Hermann

5 McLarens

Pittsburgh.

GRAND (ubo)

"Trained Nurses"

Frosini

McKay & Cantwell

5 Musical Gormans

4 Doric Comiques

Darrell & Conway

Gere & Delaney

3 Leightons

Van Hoven

HARRIS (ubo)

Homer Miles Co

Mimic 4

Bimb, Marion & Day

The Zolas

Anthony & Hoyt

The Aldeans

Libby & Trayer

(2 to fill)

Portland, Me.

PORTLAND (ubo)

Rush Ling Toy

Dooley & Parker

Snowie Mabelle

Mile Emerle Co

Hannon & Yodder

Portland, Ore.

EMPRESS (sc)

Les Jardy

Campbell McDonald

Moore & Elliott

Pierce & Mazie

Grant Gardner

Jas J Corbett

PANTAGES

Doctor Cook

Golden Troupe

Chief Dean Co

Cameron & O'Connor

Elina Gardner

Mardo 3

Pueblo, Colo.

(sc)

(26-20)

Martinek & Doll

Grace Leonard

Hovey, De M & Gtsev

Hyman Adler Co

3 Stanleys

Willie Hittchele

Dale & Boyle

Hochester.

TEMPLE (ubo)

Fravilla Bros

Vanderbilt & Moore

Conroy & LeMaire

Juliet

Hert Levy

J C Nugent Co

Carroll & Fields

4 Florimonds

Rockford, Ill.

ORPHEUM (wva)

Fred Harris

Pearl Bros & Burns

Jackson & Margaret

Jane Courthope Co

2d half

Red Fox

Hall & Gilroy

James Grady Co

Emelle Egamar

(1 to fill)

Sacramento, Cal.

EMPRESS (sc)

(Open Sun Mat)

Three Bimbos

Quaker Girls

The Morrises

John Neff

"Fun at Sea"

STOCKTON

Merrill & Otto

Harvey Family

Henry Lewis

Minnie Dupree Co

The Youngers

Seelye & West

Lucille

Saginaw, Mich.

JEFFERS (wva)

(Sun. Mat. Open)

"Giri Golden Gate"

Van Bros

Cabaret Revue

Eva Prout

Navolio

St. Louis.

COLUMBIA (ubo)

Edwards Song Revue

Jack Wilson 8

E F Hawley Co

Minnie Allen

Barrett & Stanton

Ben Lewis

David Kidd

SHENANDOAH

(craw)

Great Keller

Elena

Harr Brown Co

Mason & Murray

Eckoff & Gordon

KINGS (craw)

The L. Lyons

Miss Castella

4 Kanowaks

Forester & Lod

Fannie Rice

Salem, Mass.

SALEM (leow)

George Murphy

Louis & Norton

Ed Whitehead Picks

George Armstrong

Jenkins & Covert

Richards & Montrose

Salt Lake.

EMPRESS (sc)

(Open Wed Mat)

3 Loretas

Milt Arnsman

Gertrude Gebast

Harford & Herron

Picchiani Troupe

Macy's Models

San Diego, Cal.

EMPRESS (sc)

(Open Sun Mat)

Jacob's Dogs

Virginia Grant

De Vere & Lewis

Pauline Fletcher Co

Don Carney

"Fun in Cabaret"

SAVOY (mt)

Tas Van Diemans

5 Dalys

Nevis & Gordon

Pette & Christopher

Tiebor's Seals

San Francisco.

ORPHEUM

Mrs Langtry

Lolo

Chadwick 3

Ruth Larocca

Work & Play

Cressy & Dayne

Those French Girls

Ralph Herz

PANTAGES

(Open Sun Mat)

English Ballet

Janet Loudon Co

Murray K Hill

T & E Almond

Rice, Bell & Baldwin

EMPRESS (sc)

3 Alex

Harry Sauber

"I Died"

Biele & Gerard

Inez Lawson

Karno 3

Seattle.

EMPRESS (sc)

Jack Ark

Bessie La Count

Nugent at a Park

Horton & Shannon

Bud Snyder

(1 to fill)

PANTAGES

Rah Rah Boys

7 Parisian Violets

Goldring & Keating

Marr & Evans

Craig & Williams

Sioux City

ORPHEUM

"California"

Lydia Barry

Schlicht's Manikins

Hayno's Dogs

Chas Olcott

C & A Wilson

3 Bremens

South Bend, Ind.

ORPHEUM (wva)

Chyo & Toko

Fogarty & Daughter

Roberts & Roberts

Weston & Young

Howard Bros

2d half

Frederick Co

Demarest & Chabot

Gracie Emmett Co

Tuxedo 4

Flying Wards

Sookanna.

EMPRESS (sc)

The Cleirs

Mamie Fleming

J K Emmett Co

Morrisey & Hanlon

Lawrence Crane Co

PANTAGES

(Open Sun Mat)

Billie Reeves

Jane Dara Co

Brown & Foster

Marie Hrdlicka

4 Regals

Springfield, Ill.

MAJESTIC (wva)

Lawson & Namon

Casey & Smith

W B Patton Co

Rathakeller 3

4 Roeders

2d half

Kaufman Sis

Murray Bennett

Bill Noise

Rathakeller 3

4 Gayoners

Springfield, Mass.

POLI'S (ubo)

Zerallides

Warren & Conley

Una Clayton Co

Chas Drew Co

Burns & Fulton

Cliff Gordon

Roehms Girls

Syracuse.

GRAND (ubo)

Connolly & Webb

Flanagan & Edwards

Ota Gygi

Arthur Deagon

Max Welton Troupe

McIntyre & Groves

Booth 3

(5 to fill)

Tacoma, Wash.

EMPRESS (sc)

Manning Sis

Great Westin Co

De Land Carr Co

Lucille Savoy

France Clara Co

Patty Bros

PANTAGES

Littl Hip & Nap

Daisy Harcourt

Gordon & Co

Beck & Heney

Del Raily & Jap

Terre Haute, Ind.

VARIETIES (wva)

Hunters Novelty

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AT HAMMERSTEIN'S, (This Week Jan. 20)

SINGING

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gratified over his reception. He was greeted with a salvo of applause as he made his entrance and his act was thoroughly appreciated. Dolly Connolly, who sings his songs, puts them over very nicely, and at the close "Kentucky Days," with a boy assisting, made a decided hit. Minnie Allen, with her novelty songs, had second place in the program and succeeded in arousing some enthusiasm. She has some good material and works hard to get it over. Kate Watson and Lew Sully, sixth and eighth on the bill, respectively, offered their fun and fooling and got a number of good hearty laughs. The Aitken-Whitman Trio opened with their scenic act, "A Night on Crocodile Isle," and the Arco Brothers closed in a good acrobatic act.

REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Sun Dodgers," doing nearly capacity business all the time.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.)—Chicago Grand Opera Co. Final two weeks of the season.

BLACKSTONE (Augustus Pituo, mgr.; K. & E.).—"Dark." "Primrose," with Elsie Ferguson, a flivver.

GRAND O. H. (Harry Ridings, mgr.; K. & E.).—"Exceeding the Speed Limit." Last week. Moderately successful. Douglas Fairbanks in "Hawthorne, U. S. A.," next week. COLONIAL (James J. Brady, mgr.; K. & E.).—Last two weeks of the DeKoven Opera Co. in "Robin Hood." Well staged and well sung opera, fairly well attended by the discriminating.

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives," a light comedy with Henry Kolker and a good company. Playing to business that will keep it here for some time.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Passing Show of 1912," big company, opened Sunday night to packed house.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"The Count of Luxembourg," bounding opera playing to growing business.

LA SALLE (Harry Askin, mgr.; Ind.).—"The Girl at the Gate" nearing the end of a long and prosperous run.

McVICKER'S (George Warren, mgr.; K. & E.).—"Rebecca of Sunnybrook Farm" opened Sunday for fortnight. Indications favorable.

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Top O' the Mornin'," new comedy with an Irish flavor opened Sunday to good business.

POWER'S (Harry J. Powers, mgr.; Harry Chappell, bus. mgr.; K. & E.).—John Mason opened Monday in "The Attack."

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For" going along at fine rate.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue," well played and giving satisfaction. Receipts growing steadily. Will remain, it is expected, until Easter.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Dark.

FINE ARTS (Arthur Bissell, mgr.; Ind.).—Last week, Irish Players.

GLOBE (James A. Browne, mgr.; Ind.).—Wrestling matches Monday nights.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock company in standard plays.

CROWN (Arthur Spink, mgr.; S. & H.).—Traveling attractions.

NATIONAL (John Barrett, mgr.; S. & H.).—Combinations.

VICTORIA (Alfred Spink, mgr.; S. & H.).—Usual S. & H. attractions.

GREAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—Circus and vaudeville acts.

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THE GREAT SOUTHERN MARCH RAG THAT WILL SWEEP THE COUNTRY
DRIVING EVERYTHING OUT OF ITS WAY
THE MOST BEAUTIFUL SONG AND GREATEST ENCORE EITHER PUBLISHED
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OH! WHAT A BEAUTIFUL DREAM

STRONG ENOUGH TO BE USED SUCCESSFULLY AS A WONDERFUL CLOSING NUMBER
SHAPIRO MUSIC PUB. CO., (LONDON) B'WAY & 39TH ST. NEW YORK

Henrietta Crossman will come to Power's in "The Real Thing," a new comedy, Feb. 2. She will remain two weeks and then John Drew will arrive to pay his annual engagement. He will offer Alfred Sutro's "The Perplexed Husband."

Andreas Dippel, general manager of the Chicago Grand Opera, has sent out the subscription blanks for the season of 1913-1914. The prices for series of ten subscription performances range from \$5 in the second gallery to \$45 on the main floor.

John Mason opened at Power's Monday night in "The Attack." The piece seemed to strike the fancy of the opening night audience. Mr. Mason was received with enthusiasm and Martha Hedman, his leading woman, captivated the audience. The show will remain for a fortnight.

At the meeting of the City Council Monday night, the report of the building committee on its investigation of the collapse of the Home theatre in Milwaukee, was sent back for reconsideration. The move caused a good deal of discussion, and Building Commissioner Ericson came in for some strong criticism. Alderman Thomson said among other things: "Ericson found a bedroom in my ward that was a few inches too small and considered it important enough to have an inspection made, but a theatre seating 600 people and having a shaky roof worried him but a little." The falling in of the roof of this house has stirred up a hornet's nest in the City Hall, and has been the means of commanding more rigid inspection of the smaller theatres in the city.

The Woodlawn Park Club, a well-known organization on the South Side, gave a Cabaret minstrel show Wednesday night at the club house in which Anthony Joyce, a well-known man-about-town, was one of the chief figures. Mr. Joyce gave an original monolog and was in full charge of the show.

Frank Frisch, formerly with the Varsity Four, has purchased the American Theatrical Agency from Errett Bigelow. It is understood Mr. Bigelow is to go to New York to produce some tabloids for Boyle Woolfolk.

"The Other Side" is the title of a new play by Booth Tarkington to be produced by the Messrs. Shubert, probably in Chicago, later in the season.

Billy Lytell is arranging a new act which will soon be put on the stage.

Will Jowsey, who was in the cast of "Frisious Geraldine" for a time, will open in a new act called "The Suburbanite" at the Indiana next Monday.

Douglas Fairbanks will follow "Exceeding the Speed Limit" at the Grand. He will be seen as the chief figure in "Hawthorne, U. S. A."

The Grand Opera Quartet, which recently played the Wilson, is now at Bismarck Garden.

Dan S. Kusel has written a new act for Joe Bannister, which he calls "The Wolf."

C. F. Burnam, formerly at the Majestic, is now the manager of the Milwaukee Vacuum Cleaning Co.

Louis Berlin, director of the orchestra at the Colonial, has been engaged to direct the orchestra at the Saratoga Hotel by the new management.

Mort H. Singer went to New York early in the week to meet Napierkowska, who will

be the headliner at the Palace Music Hall next week. While in the East he looked around for some people to put in the cast of "The Widow's Honeymoon," which will probably be staged soon.

Zenita, billed as the Cyclonic Violinist, was added to the bill at the Majestic last Thursday and made so good she was booked over the Association time.

Charles Smith and Fred Warren are planning to erect a new theatre in Gary, Ind.

George C. Cullen, the box office man who was stricken with a sort of paralysis some weeks ago is now able to be out, but is compelled to go about on crutches.

Walter McCullough and his company opened in "Conscience" in Dubuque, Ia., Monday. He has eight weeks booked ahead. Beatrice Stewart and Frederick Stanton are in the cast.

Harry Lauder will begin a six days' stay at the Auditorium next week. Twice daily.

Adeline Genée appeared with her company as an extra added attraction with members of the Chicago Grand Opera company Sunday afternoon and evening.

"Rebecca of Sunnybrook Farm" opened Sunday night at McVicker's for a two weeks' stay.

The Irish Players are in their final week at the Fine Arts theatre. The engagement has been interesting from an artistic standpoint, but the financial returns have not been great. Several new small plays were produced.

Platov and Hartia, the whirlwind dancers, will not quit "The Sun Dodgers" at the American Music Hall, but will play extra with cabaret and vaudeville shows in the loop and the outskirting houses. They have been featured at Rector's.

Following are the bills for the outlying houses for the week: "The Crisis," Warrington, Oak Park; "The Deep Purple," College; Thurston, the magician, National; "The Fortune Hunter," Imperial, and Billy B. Van, in "The Lucky Hoodoo," Victoria.

Fiske O'Hara will begin a fortnight's engagement in "The Rose of Kildare" at McVicker's Feb. 2. This piece is under the direction of Augustus Pitou, Jr., manager of the Blackstone theatre, and has been meeting with success out on the one-night stands.

Belle Baker will be at the Willard Jan. 27.

A corporation consisting of several members of the "Association" staff purchased the lease of the Lincoln last week and will continue it as a "small time" vaudeville house. The bookings which hitherto have been supplied by the Keefe office, will be taken care of by the W. V. M. A. hereafter.

Victor Moore, at the Majestic this week, has instructed Adolph Marks, the local attorney, to commence suit against Dr. Pitte for \$2,000. Moore was one of the victims in the coal mining experience of the physician which denied the bankrolls of several professionals, including Beatie McCoy, who has a suit pending in the local courts.

Mrs. Claude Humphrey was presented with a ten-pound baby girl last week. Dr. Thorek officiated. "Tink" Humphrey, who aside from being the youngster's father, is the local representative of the U. B. O., had everything arranged to name the child Walter, in honor of Walter Butterfield.

The chorus of the Chicago Grand Opera went on strike Sunday night on a demand for more pay, and the result was that "Pagliacci," which was to have been given as a part of

the entertainment, had to be abandoned. Some of the opera stars gave an impromptu program and Mme. Genée gave her performance with some added numbers to help fill out the evening. The striking singers demanded 50 cents each over what they received. The alley door of the Auditorium was locked, barring the chorus, and the latter called it a walk-out, while the management of the opera called it a lockout.

Stanley F. Dawson, last year with the Buffalo Bill show, is in the city doing the advance work for Billy B. Van, who is appearing in "The Lucky Hoodoo." Mr. Dawson has been engaged for the Two Bill show for next season.

was not much time for encores. The production is big and gorgeous and there are many features that called out spontaneous applause. There are moments in the first act which drag, and there seems to be too much of a sameness in the matter presented. An attempt has been made to offer the attraction as it was presented at the Winter Garden, New York, and the attempt is pretty well carried out. The runway is used with good effect and the appearance of the chorus along the red-lighted path gave the audience opportunity to grow enthusiastic. Trilzie Friganza, a favorite in Chicago, received a warm welcome, and Charles J. Ross and Clarence Harvey were given welcoming applause. Moon and Morris and Howard and Howard made distinct hits. The show was booked in for two weeks, but it is likely it will remain three or four.

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Ralph Hertz hit; Cressy & Dayne, pleased; Grant & Hoag, well liked; Those French Girls, chic and classy, scored substantially in the opening position. The hold-overs were Morris & Allen; Wilson's Comedy Circus and the "Eternal Waits." The two former duplicated last week's success and the miniature production was again in the closing spot.

EMPRESS (Sullivan-Considine, gen. mgr.; agent, direct).—"Fun on the Ocean," hit; Fred & Eva Mozart, fair; John Neff, scored; The Bimbos, made a fine closing number; The Quaker Maid, pleased; Ed. & Minnie Foster, entertaining; La Carmen, woman wire walker, was added to the show and made a most attractive opening number.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—Ned Wayburn's "Surf Bathers" is an improvement over the general run of girl acts shown here previously. It made a successful closing feature. Bailey's Posing Dogs, an artistic number; Saimo, a novelty and clever item of the bill; Wells & Henry, pleasing; Libonati, pleasing; Sheburne & Montgomery, rather weak sketch. It was received with mildness approaching inattention. Killian & Moore, fair number.

COLUMBIA (Gottlieb, Marx & Co., mgrs.; K. & E.).—"Broadway Jones," first week. —"Excuse Me," first week.

SAVOY (Chas. Muehlman, mgr.; Ind.).—Kolb & Dill in "Algeria," first week.

ALCAZAR (Belasco & Mayer, mgrs.).—Evelyn Vaughan & Bert Lytell in dramatic stock; fifth week.

NATIONAL (Chas. Goldberg, mgr.).—Melodramatic stock.

AMERICAN (Ed. Armstrong, mgr.).—Burlesque stock.

IMPERIAL (D. J. Grauman, mgr.).—Tabloid opera and pictures.

The management of the Savoy is advertising in the local newspapers for girl ushers. This is a new departure hereabouts.

James J. Corbett is scheduled to top the bill at the Empress during the week of Feb. 9, at which time Bernhardt will headline at the local Orpheum.

Dan Kelly, the local theatrical newspaper scribe, left here this week for Long Beach, where he proposes to rusticate for a couple of weeks.

The new Empress, Sacramento, enjoyed an auspicious opening Jan. 19. The initial bill was composed of the Three Hedders, Jack Rananah, Fox & Warde, Harry Burkhardt & Co., Wallace & Mack, and the Five Musical Lunda. The regular policy of the house will be six acts, playing a week of six days and at prices of 10, 20 and 35 cents, with the boxes and loges seats at 50 cents. Constructed without a gallery, the management claims

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BETTER, BUT
WE CAN'T

Over 1,000 entertainers are now employed in amusing the after-theatre crowds in the cafes and hotels of Chicago.

Gretchen Eastman has joined the cast of "The Girl at the Gate," taking the role of the Japanese girl.

Playing to a capacity 1,000, "The Passing Show of 1913" opened at the Garrick Sunday night and was received rather quietly. There was not the enthusiasm manifested that had been expected, but the show went so fast and there was so much doing all the time there

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"SPIRIT PAINTINGS"

which Nixon claims to have created in 1909.

MR. HENRY CLIVE has presented this act by arrangement with myself for the past 20 consecutive weeks, as a headline feature. A few weeks following his engagement at Proctor's 5th Ave., the stage manager, (Mr. Sam Shirk) received the following letter (now in the possession of my lawyers) from W. J. NIXON:

STAGE CARPENTER, PROCTOR'S 5th AVE THEATRE:—

"Will you kindly give bearer a detail drawing of trap used for SPIRIT PAINTING—that is, what cutting you did on stage. Did you use the regular house trap? What size house trap at the 5th Ave? Did act have their own trap to fit into house trap opening? Will you oblige with a description of trap used? We come to your house with a similar act Oct. 28th 1912, and wish to use the same method of trap used with the SPIRIT PAINTING act.

Will you make trap for me? If so when can you have it ready? What will you charge? This is confidential.

Yours fraternally,

(signed) Savant (W. J. NIXON)

You, ladies and gentlemen, can judge who is wrong. In the unlikely and unhappy event of any future public appearance of W. J. Nixon (in vaudeville of course) real performers should guard their original material.

BOOKING MANAGERS—Kindly note my pleasant association has for the present terminated on account of his having sailed yesterday with his wife (Miss Walker) for London to fulfill a season's engagement at Maskelyne & Devant's St. George's Hall, the Home of Original Mysteries. I am now continuing to present "SPIRIT PAINTINGS" with precisely the same company and apparatus but with another showman.

Owing to the initial cost of this act apart from any artistic merit, and only cheap and clumsy imitations have been attempted.

MANAGERS—You can now book the original act from my agent, Mr. James Plunkett, at the same price that Paul Durand is offering Nixon's insignificant burlesque of my artistic illusion.

Vaudeville Pirates! Next week will witness the American debut of my latest European success SHADOW PEOPLE. I have arranged with that highly artistic performer, THEO BAMBERG, to present this act and I invite you to look it over and leave it alone. There is very little money in stealing and lots of trouble in store for those who cannot resist the temptation.

Yours faithfully,

P. T. SELBIT

P. S. TO HENRY CLIVE. Bon Voyage! Very many thanks for the way you have handled my act and interests and for your extremely artistic presentation of SPIRIT PAINTINGS. P. T. S.

JAMES PLUNKETT, Esq.

Sole American Agent

for the

SELBIT'S { ORIGINAL "SPIRIT PAINTINGS" and
"SHADOW PEOPLE"

P. T. SELBIT is now presenting on the Orpheum Circuit, Maskelyne & Devant's Original Mystery, "The Window of the Haunted House."

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BOOKED BY FREEMAN BERNSTEIN for 18 weeks' Africa, around the world tour, with TOTAL OF 85 WEEKS' BOOKINGS

OH GOODNESS! OH GOODNESS!

STAN STANLEY, Cutupper

that its total seating capacity of 1,922 makes it the largest two-floor playhouse to be found anywhere on the Coast.

Rob Cunningham has entered upon his duties as resident manager of Bert Levey's Republic "pop" vaudeville theatre in Los Angeles, and General Representative William R. Dalley has transferred the scene of his activities to the Diepenbrock, Sacramento, succeeding Art Hickman as the local manager. The latter house has the earmarks of a "bloomer," although Levey is continuing to give it the very best acts on his circuit.

Virginia Thornton, whose baptismal name was Virginia Heffron, and who is familiarly known hereabouts as the vaudeville partner of one Charles King, was married to the latter at the City Hall in this city Jan. 13 by Police Judge Deasy. The bride is a San Franciscan and the groom claims Oakland as his residence when not trouping. On the day following the nuptials, the couple sailed for an extended tour of the Brennan-Fuller circuit in the Antipodes.

The engagement of San Francisco's own son, David Warfield, in "The Return of Pater Grimm," next week at the Columbia and the early inquiries for reserved seats, is strongly indicative that capacity houses will be the order of things during his stay here. Following this attraction, the Columbia management announces that for considerable time to come, there will be a new show every week. Although the success of "Ben Hur" and other big attractions would seem to warrant a stay of a fortnight or even longer, perhaps, the recent failure of "The Rose Maid" to draw for a period of three weeks is believed to have convinced Managers Gottlieb and Marx that, except in rare cases such a stay is entirely too extended. It need occasion no particular surprise if a like policy is adopted in the near future at the Cort, where the experience of the past has been much the same.

In the cast of "Excuse Me" this week at the Cort is Leo Cooper, who in the good old days conducted a dramatic school in this city. Another member of the company very well known hereabouts is Enid Gray, who, previous to her stage debut, was prominent in society circles in Oakland.

Mark Larkin, well known here as a daily newspaper photographer, is the author of a vaudeville sketch entitled "The Front Page Picture," which is reported to have had a successful tryout recently here at the Majestic "pop" theatre.

"The Dawn of a Tomorrow" has been selected for next week's stock vehicle at the Alcazar.

It is announced here from the offices of the Sullivan and Considine circuit that the new Empress theatres in Portland, Ore., and Vancouver, B. C., are rapidly being rushed to completion, and should be in shape for opening within the next two months.

Arthur Don, the migrating vaudevillian, is authority for the statement that he has been engaged to manage Ed. Armstrong's American theatre, this city, commencing his duties Jan. 28.

The directors of the Panama-Pacific International Exposition declare that what the Ferris Wheel was to the World's Fair in Chicago and the Eiffel Tower was to the Paris Exposition, the "Aerocopter" will be to the big fair here in 1915. It is claimed for this contrivance that it will be able to lift passengers to an elevation of 268 feet, which is said to be four feet higher than the altitude ever attained by the Ferris wheel. The estimated cost of installing the concession is placed approximately at \$100,000. Another attraction just recently announced for a feature is "The Evolution of the Breadbasket," which the promoters claim will incur a construction expense of \$150,000. The idea of the latter attraction is a depiction of naval warfare similar perhaps to the old "Monitor and Merrimack" show at Luna Park, Coney Island, and later at Riverview Park, Chicago, except, no doubt, on a larger and more pretentious scale and with a change of story and details. The projector of this concession is Emmett W. McConnell, well known as a producer of Exposition spectacles.

Notwithstanding that Constance Crawley's dramatic vaudeville offering, "A Florentine Tragedy," was unfavorably "noticed" here week before last at the Orpheum, the management of that circuit appears to have thought

well enough of the sketch to book it at Los Angeles this week.

The Four Cooke Sisters are this week at the Portola-Louvre.

Fred Belasco of the Alcazar is back from New York.

An expected change of policy has gone into effect at the Imperial, where the price of

admission has been cut to ten cents all over the house.

Raymond Gaumont, of the "movie" concern of Gaumont & Co. of Paris, France, sailed from here Jan. 15 for Honolulu. He will make a tour of the Hawaiian Islands and is expected back next April.

Bothwell Browne is due here from the East and is understood to be under contract

with the Western States Vaudeville Association to produce a series of tabloid musical shows for a tour of the latter's circuit.

Barry McCollum, a former member of Constance Crawley's company of players and more recently in the support of Graham and Dent the Princess, has joined Walker Whiteside in "The Typhoon."

Arrivals here Jan. 15 included Jeannie Fletcher, returned from an engagement at the Liberty, Honolulu, and Zeno & Cook, from a tour of the Orient.

Ed. Armstrong's "No. 2" company disbanded Jan. 18 at the American, and as a consequence some nifty-looking chorus girls are at liberty unless Monte Carter, the leading comedian and producer of the show, is able to put over a certain little vaudeville scheme that he has been cooking up with the executive head of Pantages' circuit. The plan and purpose of this is to put together a tabloid musical show in which practically the entire disbanded company will be employed, as well as the pick of several members of Jim Post's musical show, which is nearing the end of its engagement at Pantages' Sacramento. Interested in the project with Carter is Louis B. Jacobs, formerly lessee and manager of the Olympic, Los Angeles. While this proposition is developing, the principals of the defunct Armstrong aggregation are planning a dip into vaudeville, with the exception of Ralph Bevan, who remains at the American with the "No. 1" company, and his wife, Beatrice Flint, who is to take a short rest. Clara Howard, soubrette, has already opened at the Portola-Louvre. Maurel Bernardo and Charles Byrne have framed up a comedy singing and talking act, and are negotiating for bookings out of the West. V. A. offices, and Elsinore Faye will double with her husband, George Weiss, and take a whirl over the Bert Levey circuit.

A revival of "The Silver King" is this week's attraction at the National.

Owing to what is claimed to be an increased demand for stage help, the local Theatrical Stage Employees' Union has just recently admitted to membership sixteen apprentices as journeymen.

The new theatre at Modesto, Cal., leased some time ago by W. J. Poland, of San Francisco, recently sentenced to seven years in the San Quentin state prison for embezzlement, has been taken over by the Modesto Choral Society, and will be opened Feb. 6 with a production of Gilbert & Sullivan's opera, "The Pirates of Penzance."

Ed. Armstrong has been negotiating with Oliver Morosco with a view of putting in a stock burlesque show to succeed the dramatic stock attraction just recently closed at the Lyceum, Los Angeles.

PHILADELPHIA

BY GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.),—Name acts are having a run here and the box office has been showing results. The high mark hit by Ethel Barrymore last week, however, is in no danger this week, although Edna Goodrich and Olga Petrova are dividing the "big type" honors. If there are honors they must be credited to Mme. Petrova, who had a shade the better of it by appearing just ahead of Miss Goodrich. There was nothing to the sketch presented by the former wife of Nat Goodwin to detract from anything scored by Mme. Petrova. The latter calls her offering "Comedy and Tragedy." It is both, with the comedy standing out prominently, though her "impression" of the "Sappho" scene was warmly applauded. Mme. Petrova is new to vaudeville here and her act is a novel one. Her tricky vocalizing and the parrot and cat songs are catchy bits which got over. She also indulges in some gyrations which would do credit to a contortionist, but she wears a wonderful gown and more wonderful hair which gave the women a chance to gaze and comment and there were plenty of hands clapping at the finish. Miss Goodrich was not quite so fortunate nor deserving at the close of "The Awakening of Minerva." Miss Goodrich makes a pretty stage picture, and she is aptly suited to playing the role of a "living statue." Aside from this there is little merit to the sketch and in the work of those employed. The shortcomings, however, were amply overcome

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Another "WAITING AT THE CHURCH"

THIS SONG IS RESTRICTED, BUT A LIMITED NUMBER OF SPECIAL PERMITS WILL BE ALLOWED IN SPECIFIED TERRITORY.

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"WHEN I CARVED YOUR NAME ON THE TREE"

SUNG FROM ONE END OF THE COUNTRY TO THE OTHER. HAS EV'RY OTHER BALLAD BEATEN TO A WHISPER.

THE INSTRUMENTAL SENSATION OF THE SEASON

"ZAMEE"

(PRONOUNCED "ZAY-ME")

ARABIAN INTERMEZZO BY LEWIS F. MUIR,

COMPOSER OF "WAITING FOR THE ROBERT E. LEE," "HITCHY KOO," "SWANEE SHORE," "SAVANNAH, GA.," ETC.

GREATER THAN "GONDOLIER" OR "HIAWATHA."

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IT'S GOODY GOODY GOODY GOODY GOODY**"AT THE DEVIL'S BALL"**

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IT'S GOODY GOODY GOODY GOODY GOODY**"WHEN-I-LOST-YOU"**

BY IRVING BERLIN

THE BALLAD WITH A TRAIL A WORD AND MUSIC GEM THAT MAKES ALL OTHER BALLADS LOOK LIKE COMIC SONGS
IT'S GOODY GOODY GOODY GOODY GOODY**"TAKE ME TO ROSELAND
MY BEAUTIFUL ROSE"**

BY SYLVIA OSBOURNE

A WONDERFUL SINGLY SENSATIONAL SONG THAT IS EASY TO HEAR EASY TO HEAR EASY TO SING AND EASY TO SING GOODY GOODY
IT'S GOODY GOODY GOODY GOODY GOODY**"ANNA LIZA'S WEDDING DAY"**

BY IRVING BERLIN

WEDDING SONGS ARE COME BUT FEW GO THIS ONE IS SURE TO GO IT CONSISTS OF A BUNCH OF PUNCH LINES TIE TO A CASHY TUNE TAKES TOGETHER
THREE THIRTY THOUSANDS
IT'S GOODY GOODY GOODY GOODY GOODY

AND NOW COMES IT

"GOODY-GOODY-GOODY-GOODY-GOOD"

BY IRVING BERLIN

CLEW NOVEL AND SILENT WONDERFULLY WELL WRITTEN SOME SINGLE DELICIOUS DOUBLE ONCE HEARD NEVER FORGOTTEN DOUBLE ON
NEVER TAKEN OFF

DOCTOR'S NOTE USE WELL SONGS THAT USE YOU WELL.

CRITIC'S NOTE BIG SONGS MAKE BIG ACTS FOR BIG TIME.

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3 - By BUCK & STAMPER **SOME BOY**

SOME SONG THE NUMBER ONE WHICH LILLIAN LOURAIN SET THE WHOLE HOUSE SINGING AT HAMMERSTEIN'S VICTORIA

JUST AS WE PREDICTED—"DADDY HAS A SWEETHEART" HAS INAUGURATED A NEW ERA IN POPULAR SONGS AND FORMED THE NUCLEUS OF A CAMPAIGN FOR CLEAN, DECENT MATERIAL AS AGAINST THE LOW, VULGAR STUFF WHICH HAS BEEN POISED ON THE PUBLIC FOR ALMOST FIVE YEARS. HUNDREDS OF LETTERS ARE COMING IN DAILY, ENCOURAGING US IN THIS WORK, AND IT OCCURRED TO US IN THIS CONNECTION, THAT THRO OUR RECENT PURCHASE OF THE WELL KNOWN "WILLIS WOODWARD" CATALOG WE ARE ABLE TO OFFER SOME OF THE GREATEST DESCRIPTIVE AND SENTIMENTAL BALLADS THE WORLD HAS EVER KNOWN! MANY OF THESE ARE BY THE IMMORTAL PAUL DRESSER—OHAS. GRAHAM AND JULIAN JORDAN. THESE SONGS WHICH CHARMED MILLIONS IN YEARS GONE BY, WILL SURELY FIND AS BIG A WELCOME WITH THE PRESENT GENERATION TO WHOM THEY WILL BE AS NEW SONGS—QUITE THE SAME AS "SILVER THREADS AMONG THE GOLD," WHICH AFTER A LAPSE OF A QUARTER OF A CENTURY IS STRONGER THAN EVER.

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MOTTOES FRAMED UPON THE WALL
NEVER TAKE NO FOR AN ANSWER
THE CONVIOT AND THE BIRD
PARDON CAME TOO LATE
THE LITTLE LOST CHILD
SOMEBODY LOVES ME
FLOWERS AND PALMS
HERE LIES AN ACTOR
HANDFUL OF EARTH
KATHLEEN

IF WATERS COULD SPEAK AS THEY FLOW
THE SONG THAT REACHED MY HEART
AS YOUR HAIR GROWS WHITER
JAMMO (ONWARD LET US GO)
THAT MELODY DIVINE
PRETTY POND LILIES
DOWN ON THE FARM
NIGHT BIRD COOING
ALABAMA COON
WHITE WINGS
MY GAL GAL

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by the way the rest of the bill played. Frank Orth and Keller Mack in "The Wrong Hero" made up for a lot of it and did much to send those who came to "have a look" at the feature acts away in a happy mood. Theirs is a real live, entertaining act, a big laugh from start to finish and some dandy songs to fill in the gaps. The act was the applause and laughing hit of the show. "Cheyenne Days" was well placed in the closing spot and everybody stayed for the big finish. The singing has been cut out and the boys and girl get right down to real western sport. There was no let-up in interest and the little comedy employed blended nicely for laughs. The Helm Children, who are getting to be real "grown-ups," found everything to their liking. The boy gets a lot of comedy over in his own way and Nellie is a pretty girl who knows how to help out. With Sig. Krejore in the "pit" there is an extra laugh or two added with the aid of the orchestra. His presence builds up the act and it is still a big applause and laugh winner. A very pretty act is shown by the Four Athletas, a quartet of good looking and shapely strong girls who do some pretty posing and heavy lifting which won warm favor. The girls make a dainty appearance, despite the character of their work. Ernest Cortis and Mable Florence did very well with "The Tamer," a comedy sketch of light texture. Rae Elinore Ball, a pretty violinist, who substituted for Peppino, pulled down a big share of the laurels in an early spot. Miss Ball wears a remarkable growth of hair in a peculiar style.

but she can play a violin and had no trouble winning attention and lots of applause. The Flying Russells furnished a lot of showy trapeze tricks in a short time as an opener. NIXON (F. G. Nixon-Nirdlinger, mgr.; agent, Nixon-Nirdlinger Agency).—The absence of Vilmos Westony from the bill and the placing of two singing turns worked a disadvantage to the show Monday afternoon. Westony did not appear for the first show and it was announced from the stage that the Hungarian pianist was detained in New York but would appear at the evening's performance. De Alma's dogs and monkeys substituted and scored strongly. De Alma pulls the act out a bit too long, but it thoroughly satisfied the big crowd in front. Rawson and June opened the show nicely with their Javelin and boomerang throwing. The Bell Boy Trio proved the big applause winner, but they should have been placed next to closing. This spot was held by Phil Bennett and it was too much for the Italian, whose voice is not near as strong as it used to be. The yodling number just about pulled him through. The trio would have been the right act for the spot for they were a genuine clean-up. The "pop" time appears to be a soft spot for sketches, but there are a lot of poor ones creeping in. Minnie Victorson and Co., has one called "The Girl Who Dropped In" which is labeled "The \$10,000 Prize" story. If the sketch won such a prize the judges must have been fixed or foolish. Miss Victorson and the man who gives principal support do all that is possible with the sketch and the girl offers a pretty

nifty stage picture in her yellow tights, but the story is weakly constructed with an attempt to reach a mushy climax through a very old channel. It got over lightly Monday afternoon. The Duffin-Reday Troupe made a nice closing number and the pictures pleased.

VICTORIA (Jay Mastbaum, mgr.; booked direct).—The "Queen Elizabeth" picture with Sarah Bernhardt in the title role was featured and the bill reduced to six acts through the extra-reel offering. Monday it looked like a "big draw" for the film feature, the house being crowded to over capacity. Remainder of the bill of average merit. The Seminole was a hit, the fellow who talks as if he had a pain in his stomach, getting laughs, and the little fellow adding a lot with the instruments. The Viola Duo, Italian singers, were liked. They would have done better if the woman had allowed the man to finish his number alone. Norton and Ray met with fair success in their familiar act. The Goodwin Brothers whistled alone and together in a pleasing manner. "Silver Threads" was one number and was whistled while the fellow was sewing, which may account for the song. Ethel Golden, the "Song Review" girl, who sat down front said it was, anyway. Ollie Hasson got a lot of laughs for her "kid" stories and went well. Larkins and Burns, with burlesque acrobatics, invisible wire tricks and some of Smith and Cook's talk were well liked.

PALACE (E. L. Perry, mgr.; booked direct).—Bill below the average this week.

Frank Bush was the big bright spot with his dialect stories and ran away from the rest. The veteran holds to the best of his old stuff with a new one here and there and has a fund enough of them to warrant his promise to make a change at every show. He had the laughs going all the way. The Ernesto Sisters were also a hit. The girls do some nifty stunts on the wire, make a nice appearance and furnish an act which deserved the feature spot along with Bush. "Fun in a Butcher Shop" had the featured position and the slapstick style of comedy got good results. There is plenty of life to the act, though most of the comedy is well worn. Bruno Einhorn, a cellist, who played in the house orchestra besides doing his turn on the stage, pleased with his selections. The toe dancing of the girl held up the act of the Slassons. The talk following her dancing pulls them backward again. Two musical acts did not get over. The Ragtime Trio, who are of the usual rathskeller type, need fresher songs to lift them out of the beaten rut. The other act was billed as "Three Street Musicians." It was probably their first time out. The act needs a lot of schooling for even the very small time. Shorty Edwards, a dwarf who did some singing, talking and dancing, was another. He needs a partner.

William Goldenberg, formerly treasurer at the Casino, is now manager of the Market Street theatre, a moving picture house, replacing Carl Wolf Miller, who has taken charge of the new picture house at 100th street and Fifth avenue, New York.

Peppino, accordionist, was absent from the Keith bill this week owing to serious illness of his wife. The Two Kleins filled in the first show and Rae Elinore Ball, violinist, took the place Monday night.

Frank Bush has passage on the "Lusitania," sailing Jan. 28, and is booked for a long time in England, Ireland and Scotland. It is the veteran story teller's fifth trip across.

Dixie Crane has formed a new act with Joe Wilton as partner and has started it on its career in vaudeville at the Colonial here this week as a tryout.

Harry Steel, well known to the profession and lately with Willard McGuire in the bill-posting business, died last Tuesday morning at his home in this city from consumption. He was buried Thursday from an undertaker's establishment.

Charley Doolin, who will manage the Philites again this year, and Jim McCool, will play three weeks of vaudeville before the ball club leaves for its spring training trip. They opened at the Germantown Monday and the act ran away with the show's honors.

Agents who sold refreshments in the Casino sought an injunction to prevent Managers Elias & Koenig from interfering with them peddling their wares in the theatre under a contract. The firm charged them with annoying patrons and the court refused to enjoin.

BOSTON

BY J. GOOLITZ.

80 Summer Street. KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Cecilia Loftus, headliner, excellent; Great Worth Family, big equestrian act, closed; Kelley & Pollock, good; Quinlan & Richards, pleased; Eva Taylor & Co., good comedy; Marie Fenton, pleased; Cartmell & Harris, good dancers; Lew Wells, good; Three Gladdenbecks, fine, strong act, opened, should feature the women and move up on bill. Pictures.

HOLLIS (Charles J. Harris, res. mgr.; K. & E.).—"The High Road," with Mrs. Fiske. Doing good business. One more week. Billie Burke in "Mind the Paint Girl" to follow.

PARK (Charles J. Harris, res. mgr.; K. & E.).—"The Woman" playing to big business for the fourth week.

COLONIAL (Charles J. Harris, res. mgr.; K. & E.).—"Ziegfeld's Follies" still doing big with one more week to come. The only musical show in town.

PLYMOUTH (Fred Wright, mgr.; Lieblers).—"Disraeli," with George Arliss. Engagement has been extended again, bringing the close to Feb. 1. This will make a 17 weeks' run.

SHUBERT (E. D. Smith, mgr.; Shubert).—"Anne Russell's" "Old English Comedy Company." Next week, Robert B. Mantell for two weeks' engagement.

MAJESTIC (E. D. Smith, mgr.; Shubert).—"Bunny Pulls the Strings." Going great.

BOSTON (Al. Levering, mgr.; K. & E.).—"The Garden of Allah" packing house every performance.

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TREMONT (John B. Schoffel, mgr.; K. & E.).—"Milestones." Business only fair. Second week.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Believe Me, Xantippe!" Premier of the third Harvard play.

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "The Lion and the Mouse."

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand Opera.

GAITY (George T. Batcheller, mgr.).—Burlesque: "Girls from Happyland."

CASINO (Charles Waldron, mgr.).—Burlesque: "Al Reeves' Big Beauty Show."

HOWARD (C. Lothrop, mgr.).—Burlesque and vaudeville: "Dandy Burlesquers."

GRAND OPERA HOUSE (C. Lothrop, mgr.).—Burlesque: "New Century Girls."

Dr. Karl Muck, the conductor of the Boston Symphony Orchestra, has received an invitation from the Grand Duke of Darmstadt to take part in the Wagner festival performances to be held in Darmstadt, next spring.

Cecilia Loftus, at Keith's this week, is suffering from a severe cold that effected her performance. It was easily seen that she was working under difficulties.

Low Wells appeared at Keith's in place of "Chalk" Saunders, Monday.

ATLANTIC CITY

By I. B. PULASKI.

SAVOY (Grant Laferty, mgr.; agent, U. B. O.).—Avon Comedy Four, riot; Harts Six Steppers, big hit; Adonis, classicist of all single acrobatic acts; Robert Emmett Keane, went very big; Ollie, Young and April, capital novelty; Bronson & Roth, well liked; Le Roy Wilson & Tom, unusually clever.

APOLLO (Fred E. Moore, mgr.; agent, K. & E.).—"The Cowboy Girl" (20-21); "A Bunch of Keys" (amateur-Holy Spirit Dramatic Club) (22); Philadelphia Orchestra (23); "Within the Law" (24-25).

MILLION DOLLAR PIER (Walter Grookett, mgr.).—M. P.

CRITERION (I. Notes, mgr.).—M. P.

BIJOU DREAM (W. J. Elliott, mgr.).—M. P.

CITY SQUAD (E. O'Keefe, mgr.).—M. P.

ROYAL (W. R. Brown, mgr.).—M. P.

CENTRAL (Karrer & Short, mgrs.).—M. P.

Although it was said that the promoters of the Exposition Pier (to take the place of the old Young's Ocean Pier) would push the work of construction after the first of the year, nothing has been done since the Hennebique Co. stopped operations some weeks ago. The work on the New Jersey Ave. Pier is being kept up day and night and yet progress seems very slow.

The wireless station on the Million Dollar Pier is to be remodeled at a cost of \$50,000. Next week at the Apollo Frances Starr appears in "The Case of Becky" for the first three days. The last half of the week will see "Uncle Tom's Cabin." Week Feb. 3, "Freckles" is to appear for the first four days. The last two will have "The Round-Up" as the attraction.

Charles Frohman presented "The New Secretary," with Charles Cherry and Marie Doro as co-stars, at the Apollo Thursday night last, the piece playing three days. The play is a French comedy-drama, adapted by Cosmo Gordon Lenox. "The New Secretary" should last this season for there are some fine situations and the acting throughout is admirable. The playing of the two stars was worthy of them, although at times Mr. Cherry's role appeared to be a weak one. At those times Miss Doro balanced the scales in her favor. In addition to the good work of the stars, Ferdinand Gottschalk, Frank Kemble Cooper, Claude Gillingwater, Mrs. Thos. Whiffen and Wilson Hummel was excellent. Others in the cast were: A. G. Andrews, Harry Redding, Robert Smiley, Annie Esmond, Conrad Catzen, MacComber, Kitty Brown and Edith Wycoff.

NEW ORLEANS

By O. M. SAMUEL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Bouncing Patersons, opened this show; Ward Bros. and Hineley, entertaining; Milton and De Long Sisters, scored decisively; Gould and Ashlyn, pleasing; William H. Thompson did excellent work in a virile, gripping sketch, but his support was not up to standard; Chick Sales, well liked; Bradshaw Bros., closed.

HIPPODROME (Lew Rose, mgr.).—Capacity, Tuesday evening; bill ordinary. Mabel Blondell, lively; Richardson and Bernard, well received; Louise List, beginner; Rose and Montrose, neat; John Rucker, vigorous applause; Three Kobers, supple.

TULANE.—William H. Crane presents a wholesome comedy, "The Senator Keeps House Clean," admirably to good business.

CRESCENT (T. C. Campbell, mgr.).—"The Goose Girl."

FRENCH O. H. (Jules Layolle, impresario).—French Opera Co. in "Quo Vadis," "Le Grand Mogol," "L'Africaine," "Carmen," "La Boheme" and "Rigoletto" and "Pallasse."

GREENWALL (J. J. Holland, mgr.).—Dinkins and Stair Burlesquers in "The Explorers" and "Old Companions." Olio; Kennedy and Hub; Lyne and Kliment; Charles Griffin.

LYRIC (C. D. Peruchl, mgr.).—Peruchl-Gypzene Stock Co. in "Monte Cristo."

MAJESTIC (L. E. Sawyer, mgr.).—Vaudeville.

LAFAYETTE (Abe Seligman, mgr.).—Vaudeville.

ALAMO (Wm. Guerlinger, mgr.).—Vaudeville.

Boxing bouts are being staged at the Green-wall one night each week. On these occasions the house is rented to the fistic promoters. Monday night "Knockout" Brown fought Frankie Russell there.

The Oberammergau pictures are being retained at the Dauphine this week. Attractions underlined successively for that theatre are "Little Miss Brown," "The Merry Widow," Weber and Fields, Walker Whiteside in "The Typhoon," "Butterfly on the Wheel," "Kindling," "The Kiss Waltz," with Valeska Sur-ratt, and "Bought and Paid For."

Harold Christy will offer his own version of "Faust" at the Lafayette next week.

The Southern Film Co. has just opened offices in this city.

Walter Kattman, the Orpheum's press agent, announces Martin Beck will present talking pictures in the Orpheum theatres, through an arrangement with Thos. A. Edison.

very entertaining; DeWitt Young & Sister, extremely clever; Miller & Mack, very good; La Maze Trio, unique. Big business, well balanced program.

HIPPODROME (Frank L. Talbot, mgr.).—Wayburn Minstrel Misses, headlined; Six American Beauties, scored; C. Kessler, decided hit; Milo Belden & Co., exceptionally good; Revelle & Derby, clever; Kelsa Bros., amusing; Reed's Bull Dogs, interesting; Joe Roland, much applause; Callahan & Kline, did nicely; Schumann's Stallions, entertaining. Large bill to crowded houses.

PRINCESS (Dan Fishell, mgr.).—Princess Maids in "The Venetian Minstrels" went very big; Estelle McGowan, great; Princess Quartet, immense. Big business.

KING'S (F. C. Meinhardt, mgr.).—Miss Costello, featured; Four Janowskys, attractive; Forester & Lloyd, well received; Mack & Wheelan, encores; Fanny Rice, fine. Increased business.

OLYMPIC (Walter Sanford, mgr.).—May Irwin in "Widow By Proxy," amused a record gathering at the opening performance.

LA SALLE (Oppenheimer Bros., mgrs.).—"The Thief."

GAYETY (Chas. Walters, mgr.).—"The Golden Crooks."

STANDARD (Leo Reichenbach, mgr.).—"The Pacemakers."

Manager Fishell, of Princess, has added a female quartet, composed of the Misses Max Perkins, Moore & Norella. They will be a permanent fixture.

CINCINNATI

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative; K. & E.).—"The Concert."

LYRIC (James E. Fennessy, mgr.; Shuberts).—"Little Miss Brown." Madge Kennedy, who plays the title role, has very charming personality. William Morris, excellent; Richard Dennison, very good, and Ned Sparks is immense.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"The Common Law."

KEITH'S (J. J. Murdock, mgr.; agent, U. B. O.).—rehearsal Sunday 10).—Wentworth, Vesta & Teddy, opened; Owen McGivney, interesting; John E. Hazard, pleased; "In the Barracks," headliner; Elsie Faye Trio, pleased; W. C. Fields, fine; White & Perry, excellent; Kaufman Troupe, great.

EMPRESS (George F. Fish, mgr.; S-C; rehearsal Sunday 10).—Four Sensational Ollies, opened; Moore & Brownling, scream; Taubert Sisters and Bro. Paul, good; "The Mayor and the Manicure," good; "Three Creighton Girls, excellent; My Lady's Fane, fine.

STANDARD (R. K. Hynicka, mgr.; George Toby, house agent).—"Cracker Jacks." Ruby Leon, pleased.

PEOPLES (J. E. Fennessy, mgr.).—"Girls from Reno." Mike Collins, Lew Reynolds and Harry Campbell are the comedians. Jeanette Young has a pleasing soprano voice. Dolly Sweet made a dashing soubrette. Harry Hess.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr., agent, U. B. O.; rehearsal Monday 10).—Back to twelve acts this week with the Empire Comedy Four pulling down honors. J. Francis Dooley and Corinne Bayles won laughs. The Three Leightons oldtime minstrel act pleased; Homer Lind and Co. were liked in "The Opera Singer." The Bendix Players, well received in their high class musical specialty; Etta Bryan and Roy Summer, scored with a dainty playlet "A College Proposition."

Miss Bryan proving a very bewitching young actress. Billy K. Wells stirred a few laughs; Ross Royal and her white horse, "Chesterfield," gave artistic poses; The Graphophone Girl proved novel; Warren and Faust gave a dancing medley and Wartenburg Brothers juggled dexterously. Capacity business the rule.

NEW (George Schneider, mgr.; direct; re-

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ST. LOUIS

By JOHN S. ERNEST.

COLUMBIA (H. D. Buckley, mgr.).—Julius Steger & Co., in "Justice," a strong headliner; Florence Tempest & Ten, solid success; McIntyre & Harty, heartily encores; Lillian Herlein, scored; Williams & Warner,

CENTURY (Wm. Kaye, mgr.).—Eva Lang in "Making a Man of Him" scored in her initial appearance here before a well filled house.

SHUBERT (Melville Stolz, mgr.).—Sothorn & Marlowe opened in Shakespearean repertoire to a packed house.

AMERICAN (H. R. Wallace, mgr.).—Madame Sherry at popular prices with a superb cast; big success.

GARRICK (Mat Smith, mgr.).—"Master of the House" pleased. Fair audience.

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"WON'T YOU LET ME TAKE YOU HOME?" "FINNEGAN GAVE IT
TO ME," ETC.

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hearsal Monday 10).—Fair bill had as the headline feature Louise Agnese & Her Five Irish Colleens, who made a fair impression with their Irish songs and dances. Stanley James & Co. held over for second week and billed as Octavia Ellis & Co. scored strongly in Edmund Day's playlet, "Love an' War." Washer Bros. midget boxers, made a fair impression. Dalbennie & Co. showed nothing particularly new in one wheel manipulation. Doncourt & Mack corralled some laughs. Very good business.

VICTORIA (C. E. Lewis, mgr.; agents, Nixon-Nirdlinger).—An average bill with Ida Fuller & Co. in spectacular dances, well executed. Clay Mantley & Co. in "The Lobster Party," were rewarded with much laughter. Hall & Clark showed feats of strength. Holmes & Rilly scored with songs and comedy. Florette gave a routine of difficult feats of contortion and Wells Trio fair in a singing sketch. Business excellent.

AKRON, O.
COLONIAL (Felber & Shea, agents; E. M. Stanley, mgr.; rehearsal Mon. & Thurs. 10).—16-18, Mr. & Mrs. Stewart Darrow, great; Mr. Cahill, singer, entertainer; Kimbally & Mohr, good; Henry & Francis, pleasing; Four Londons, wonderful; Booker's Arabian Troupe, whirlwinds. 20-22, Teschow's Trained Cats, clever; Three Italian Troubadours, musical; The Gee Jaws, entertaining; Texas Tommy Dancers, great; Marshall P. Wilder, talks and pictures, heads; Four Sisters, Wilson, clever.

GRAND O. H. (O. L. Elsler, mgr.).—16-18, "Billy the Kid," good; 20-22, dark; 23-25, "Mutt and Jeff."

MUSIC HALL.—L. H. C. Minstrels, pleased good crowds.

GROTTO (A. E. Norris, mgr.).—Pictures; Rego, Akronite harpist, good; Deshan & Co., clever.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.); rehearsal Mon. & Thurs. 2).—20-22, The Macks, very good; Monahan, mediocre; "The Newly-Married Man," well liked; Marshall Bros., pleased; George Alger & Co., amusing; Pathé Weekly, interested attention. 23-25, El Cota; Daly & O'Brien; Walter Daniels & Co.; Clyde Hager & Jerry Sullivan; Miss Jessie Keller.

BATTLE CREEK, MICH.

BLIQUE (Will Marshall, mgr.).—16-19, Four Marx Bros. in "Mr. Green's Reception," capacity, pleased. 19-23, "A Day at the Circus," Marguerite and Her Lions, thrilled Carl & Rhell, fair; David Vanfield, good. The

Rooneys, sensational; "The Rube Who Fiddles, good; The Cycling McNutta, great; The De Vole Trio, fine.

POST (E. R. Smith, mgr.).—19, "The Sweetest Girl in Paris," pleased; 22, Eugene Blair in "Madame X"; 24, "The Balkan Princess." HEIMAN.

BLOOMINGTON, ILL.

MAJESTIC (A. G. Schade, mgr.; agent, W. V. M. A.).—13-15, Joe Kennedy, clever roller skating; Manley & Walsh, good; Millett's Models, hit; Mabel Harpe, clever impersonations; Vassar Girls, feature. 16-18, Doolittle & Steele, novel; Betty Hendricks, good;

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BUFFALO.

STAR (P. C. Cornell, mgr.; K. & E.).—Sheehan English Opera Co. delighted an audience of flattering size on a very stormy night in "Il Trovatore"; Nazimova in "Bella Donna," 27.

TECK (John R. O'Shel, mgr.; Shuberts).—"A Butterfly on the Wheel" drew a goodly number and gave a fairly good performance; 27, Harry Lauder; balance of the week, Jesse Bonstelle in "The Lady From Oklahoma."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Morrissey Trio, applause; Tony Hunting & Corinne Francis, in "A Love Losenger," excellent; Jack Kennedy & Co., in "A Business Proposal," well received; Joe Jackson, very funny; Marshall Montgomery, a hit; Irene Franklin, assisted by Burt Green, many encores; Lyons & Yocco, fine; Miss Robble Gordone in classic reproductions of famous statues, artistic; the Kinemacolor pictures closed what proved to be the best show of the season to a capacity house.

MAJESTIC (John Laughlin, mgr.; S. & H.).—"The Country Boy" filled the theatre and pleased the audience; 27, "The Common Law." **LAFAYETTE** (C. M. Begg, mgr.; Empire Circuit).—Frankie Heath in the "Big Review."

GARDEN (M. T. Middleton, mgr.; Columbia Circuit).—"The TaxiCab Girls." **FAMILY** (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10).—Lee Zimmerman, creditable; Florence Bowes, pleased; Eight Texas Tommy Dancers, novelty; Romaine, character violinist, entertaining; Hugh Fay & Minnie Elsie, classy; The Mortons, held interest.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10).—Arthur Sherwood, unusual; Miss Leslie Thurston, won favor; Slayman All Troupe, big feature; Ed Markey, satisfactory; Marvelous Duchrane, above average; Cody, cartoonist, good; Williams & Douglas Sisters, fair; Josie & Willie Barrowa, very clever; Joe Kelsey, a hit; Smiletha Sisters, passed.

BURLINGTON, IA.

GARRICK (Geo. W. Mercer, mgr.).—20-22, Sutcliffe Troupe; Betty Hendricks; Manley & Walsh; Elmer's Monkeys, Dogs & Goats. 23-25, Lohse & Sterling; Kate Fowler; Becker & Adams; Sherman & DeForest; Jay Circus.

GRAND O. H. (Ralph Holmes, mgr.).—"Louisiana Lou," with Alexander Carr and Sophie Tucker, played to good business 18; "Madame X," 18, pleased; Fritz Schell in "The Love Wager," 20; "Shepherd of the Hills," 25; "The Dazzlers," 29; "A Butterfly on the Wheel," 31; Lowery's Minstrels, Feb. 3; "Girl in the Taxi," 4; Sothern & Marlowe, 7.

CAMDEN, N. J.

BROADWAY (W. B. McCallum, mgr.).—20-22, Chas. Mack & Co., scored; Hazleton & Hazleton, big; Frank Howard, liked; Rottalo & Brennan Co., pleased; Bandy & Wells, clever.

TEMPLE (Fred W. Falkner, mgr.).—20-22, "Alma" to capacity; 23-25, "Final Settlement."

Mrs. Fred Falkner, wife of the Temple theatre manager, is ill at the home of relatives in Williamsport, Pa.

DANIEL P. McCONNELL.

CANTON, O.

ORPHEUM (O. G. Murray, mgr.; agent, Sun).—"LeReine," good; Sullivan & Mason, pleased; Lew Welch & Co., very good; Art Adair, hit; Ten Kitamura Japs, best of season; capacity.

GRAND (Fleber & Shea, mgrs.).—Pictures, "Mutt and Jeff," Jan. 22. The sale for this attraction went on at 9 Monday and nearly sold out that day.

LYCEUM (Abrams & Bender, mgrs.).—Maybell Adams & Co., hit; Frevett & Merrill, pleased; Gertrude Fluke, fair; Spiegel & Dunn, good; The Chicken Chicklets, good.

AUDITORIUM.—Hobler's Indoor Circus last week played to only fair business.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10).—Richard Walley, clever juggler; Philna and Her Picks, hit; Brown, Harris & Brown, familiar burlesque material; Woods & Wyde, clever skit, "Good Night"; Lambert, well received; Andrew Kelly, new stars, feature; Florence Roberts & Co., "The Woman Intervenes," interesting; Conlin, Steele & Carr, lively college sketch; Howard's Ponies, better than ever.

GRAND (J. H. Michels, mgr.; rehearsal Mon. & Thurs. 10).—Milo, Prazee, trapeze, good; Roberts & Fulton, pleased; Davis Imperial Trio, won favor; Allor & Barrington, fair; Milo, Carrie, good; Duda's Bears, feature. 23-25, Three Belthazar Bros., acrobats; Sylvia in poses; Bob Brown, comedian; Delavayre & Flitz, comedians; Seymour Sisters, S. & D.; Bombay Deerfoot, Indian.

STAR (Drew & Campbell, mgrs.; rehearsal Mon. 10).—The Oriental Burlesquers, with Gertrude McMill, Lizette Howe, Jack Dempsey & Will H. Ward.

EMPIRE (E. A. McArdel, mgr.; rehearsal Mon. 10).—Bowery Burlesquers, headed by Fitzgerald & Quinn and Mabelle Morgan.

COLONIAL (R. H. McLoughlin, mgr.; Shuberts; rehearsal Mon. 10).—William Faversham, "Julius Caesar," will do a very big week.

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.).—Blanche Ring in "The Wall Street Girl."

PROSPECT (Geo. Todd, mgr.; Stair).—"The Call of the Heart," with John Nicholson and Ann Hamilton.

PRISCILLA (Proctor E. Seas, mgr.).—New York Cabaret Review with the Seven Rustler Brown Girls, headline; the Oberlin Musical Girls, Longbrake, McConnell & Richardson; Cliff Sisters; Gracia Faust; Ellene Fadley; Valle; Four Sullivan Bros.; Enoch; Leavitt & Dunsmore.

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ALHAMBRA (J. H. Michels, mgr.)—Sig. Gaetano Mano, Sicilian singer, feature.
WALTER D. HOLCOMB.

DALLAS, TEX.
MAJESTIC (C. F. Gould, mgr.; Inter.; rehearsal Mon. 10).—Week 13, Revolving Minerva Sisters, out of ordinary; Rockwood & Malcom, fair; Geo. B. Snyder & Harry Buckley, excellent; Robert Hall, fair; W. H. St. James & Players, "A Chip of the Old Block," very good; Cooper & Eschell, pleased; The Van One Troupe, excellent.
GARDEN (Stinnett & Brown, mgrs.; Miller & Keith; rehearsal Sun. 6).—Klein, Ott & Nicholson, very good; Baader-Lavelle Trio, excellent; Allman & Nevins, pleased; Elsie Murphy, applause; Eggleston & Smith, excellent; Johnson's Dogs, hit.
GEO. B. WALKER.

DENVER.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Tom Linton & Jungle Girls, head-Adrienne Augarde in "A Matter of Duty," pleased; Schichtl's Marionettes, amused; Ray-son's Bull Dogs, held interest; Joseph G. Herbert, Jr. & Lillian Goldsmith, fine; Gasch Sisters, good; Lew Cooper, went big.
EMPRESS (Geo. A. Boyer, mgr.; 8-C).—Paul Spadoni, headlined and scored; Three Spa Bros., went well; George Garden, good; Capital City Four, scored; Van & Carrie Avery, laugh producers; Collier & De Walde, pleased.
FANTAGES (J. J. Claxton, mgr.; agent, direct).—Tom Linton & Jungle Girls, head-lined and went big; Paul Flouiss, liked; Carberry & Neilson, many laughs; Beasle Leonard, passed; Maltland, pleased.
TABOR GRAND (P. McCort, mgr.).—13, "The Red Rose"; 20, "Busy Izzy."
BROADWAY (P. McCort, mgr.).—20, "Gypsy Love."

The Paris has come back to the five-cent stand, making the Iris and Paris the only large movies showing at that price.

Luther McCarthy, the new white champion, showed in Denver last week and made a good impression with the fight fans.

Business is generally good, with a slight falling off at the movies.

HARRISON E. HALLAM.

DES MOINES, IA.
ORPHEUM (H. B. Burton, res. mgr.; rehearsal Sun. 10).—Week 13, Four Huntings, feature, scored; Grace Emmert & Co., good sketch; Mary Elizabeth, endorsed; Silvers, hit; Aitken-Whitman Trio, clever; Reed Bros., good; Griffith, pleased.
PRINCESS (Elbert & Getchell, mgrs.).—Stock.
BERCHEL (Elbert & Getchell, mgrs.).—15, Fritz Scheff, "The Love Wager," capricious; 16, "The Price," good business; 18, "Mrs. Wiggs of the Cabbage Patch," fair business. **JOE.**

DETROIT, MICH.
TEMPLE (C. G. Williams, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Winks, the diving seal, absolutely novel; Vanderbilt & Moore, refined hit; Conroy & Lemaire, laughs; Bert Levey, pleased; J. C. Nugent & Julie York, very good; Carroll & Fields, hit; Four Florimonds, good; Grace Cameron, fair.
MILES (C. W. Porter, mgr.; agent, T. B. C.; rehearsal Mon. 10).—Charles E. Wildish & Co., excellent; Three Yoe arrya, comical; Gordon & Perry, neat; Grimm & Elliott, good; Beasle Brownings, pleased; The Four Kids, many laughs.
GARRICK (Richard H. Lawrence, mgr.).—"Little Boy Blue."

DETROIT (Harry Parent, mgr.).—"The Round Up," with Maclyn Arbuckle.
LYCEUM (A. R. Warner, mgr.).—George Demerel in "The Heart Breakers."
GAYETY (William Roche, mgr.).—"The Gayety Girls."
AVENUE (Frank Drew, mgr.).—"Miss New York, Jr."

FOLLY (Hugh W. Shutt, mgr.).—"Merry Burlesquers." **JACOB SMITH.**

ELMHURST, N. Y.
LYCEUM (G. H. Van Demark, mgr.).—Musical Lockwoods, good; Mazie Rowland, well received; Floyd & Russell, excellent; Faden, O'Brien & Co., good.
MOZART (Feiber & Shea, mgrs.).—Middleton & Spellmeyer, entertaining; Mills & Moulton, good; Lloyd & Zarina, good; George Lander, good.
MAJESTIC (M. D. Gibson, mgr.; agent, U. B. O.).—Three Bohemians, big hit; Fontelle & Vallorie, pleasing.
COLONIAL (G. H. Van Demark, mgr.).—21, "A Butterfly on the Wheel"; 27, Sharpley Stock Co., indefinite. **J. M. BEERS.**

ERIE, PA.
MAJESTIC (J. L. Gilson, mgr.).—Raney's hunt pictures full week.
COLONIAL (A. F. Weschler, mgr.; agents,

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Gus Sun & U. B. O.; rehearsal Mon. 10).—Moralle Bros., good; Ergotti & Lilliputians, big; Hamilton Lee, good; Will Archie & Co., liked; Marie Sparrow, big; McDewitt, Kelly & Lucy, hit.
PARK.—"In Wyoming."
HAPPY HOUR.—Musical stock.
M. H. MIZENER.

EVANSVILLE, IND.
NEW GRAND (Wm. McGowan, mgr.).—16-18, Waterbury Bros. & Tenny, good; Laura Ordway, hit; Kuma Japs, excellent; Clark & Devereaux, and the Great Richards. 20-22, "Honeycomb Trail," opened to good business with a good cast. 23-25, Fred Ireland & Girls; John T. Ray & Co., sketch; Bill & De Armo, acrobats; Hylands & Farmer, singing; Alor Frances Murphy, comedian. Business excellent.

WELL BIJOU (Chas. Sweeton).—18, Henrietta Crossman, business good, show creditable; 19, "Bought and Paid For," pleased a packed house with excellent show and cast; 24-25, "A Modern Eve"; 26, "Gerry of the Underworld"; 28, "Madame Sherry"; 31, Madame Calva.
MAJESTIC (Chas. Sweeton, mgr.).—Carl Cook Stock Co. in repertoire; indefinite; business fair.

FALL RIVER, MASS.
SAVOY (L. M. Boas, mgr.).—Malley-Denison Stock Co. good business.
ACADEMY (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—20-22, Van & Rinehart, good; Em Francis & Arabs, a hit; Manny & Roberts, good; Jenkins & Covert, excellent. 23-25, Geo. Murphy; Whiteside & Picks; Louis & Norton; Richards & Montrose.
BIJOU (L. H. Goodhue, mgr.; agent, Quigley; rehearsal Mon. 10).—20-22, Unholtz Bros., good; Goodhue-Luttringer Stock, all week, very good; Johnson & Hamilton, good; Miss Hue Good & Co., all week, excellent. 23-25, Malone & Malone; Lyric Comedy Four.
FURITAN (L. M. Boas, mgr.; agent, Loew; rehearsal Mon. 10).—20-22, Brown & Small, good; McPhee & Fielding, very good. 23-25, Harry Leander & Co.; Dixon & Hanson.
PALACE (Fred Wolfe, mgr.).—Pictures.
PLEASANT (Walter Bigelow, mgr.).—Pictures.
EDW. F. RAFFERTY.

FRESNO, CAL.
EMPIRE (Frank L. Hesse, mgr.; agent, Bert Levey).—Week 13, Millard Bros., agile; Aliman & McDaniel, amusing; Knotts & Lawrence, clever; Peering Comedy Four, hit; Volkya & Busch, good. Last half: Gloria Mayne, satisfied; Great Fitzgerald, fair; De Kolb & Co., held them; Wall & Kid, excellent; Fagg & White, very good. Business good.
TEALS (F. Wolf, mgr.).—Ed. Armstrong's Follies Co., to good business, close 19.
BARTON O. H. (R. G. Barton, mgr.; Cort).—McKee Rankin Players, 6-9. Deserved better business. Walker Whiteside in "The Typhoon," 10, packed them in. Alaska-Siberia pictures, 11-17. "Broadway Jones," 18; "Excuse Me," 19; May Robson in "A Night Out," 20.

Ed. Armstrong's Follies Co. closed at Teal's 19. They will play a three week engagement at the American Star Francisco, after which an indefinite run at Pantages, Sacramento, will be begun. The Jim Post Co., now at Pantages, has not disclosed plans. Armstrong's Revue Co. will take the road on the 19th, under the personal management of Ed. Armstrong. The Armstrong "Blue Ribbon" Co. will continue their run in Los Angeles under management of C. F. Payson. It is rumored dissatisfaction with the house management of Teal's is the cause of sudden move. They have been putting on extra good shows, and the business has been on the increase. Carey Chandler will continue in charge of the Follies company.

The W. S. V. A. announced the opening of Mrs. Ella Herbert Weston's vaudeville at Teal's Jan. 20.

HAMILTON, OHIO.
SMITH'S (Tom A. Smith, mgr.).—18, "Bought and Paid For," two capacity houses, scored heavily; 19, "The Pink Lady," big hit, nice business; 20, "Gerry of the Underworld," well received by good-sized audience.
GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11.30).—19-22, Eva Fay, clever; Byal & Early, hit; Mr. & Mrs. Thornton Friel, good; The Great Harvell, well liked; Ralston & La Teur, pleased. 23-25, Eva Fay. Four acts to fill. **QUAD.**

HARRISBURG, PA.
ORPHEUM (Wilmer Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Selbini & Grovini, very good; Kramer & Morton, good; Dinehart & Heritage in "Just Half Way," went well; Phil Staats, entertained; Mlle. Ma-Belle & Her Ballet, pleasing; Gordon & Marx, laughs; John F. Conroy & Co., headlined, pleasing aquatic diving act, good. Standing room only.
MAJESTIC (N. C. Myrick, local rep.; Reis Circuit).—Jan. 16, "Oriental Burlesquers."

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good business, 20. "Uncle Tom's Cabin," good houses; 21, Harry Lauder & Co., big business, 22, Zallah's Own Co. (burlesque); 25, Hyams & McIntyre, in "The Girl of My Dreams" (return engagement).

COLONIAL (Wilmer & Vincent, mgrs.; agent, Norman Jefferies).—LaMore & LaMore; Johnny Bush, Jr.; Wilson & Thurston. J. P. J.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agent, W. V. M. A.).—16-18, Carroll & Aubrey, good; Clever Clarke, fine. 20-22, Blanche Irwin, Powers & Freed.

McFERRIN O. H. (Wm. McFerrin, mgr.; ind.).—23, "The Divorce Question." RIGGS.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourf, mgr.; agent, Gus Sun).—Arabian Troupe, excellent; acrobats, DuBois, juggler, fine; Keller & Kerr, good whistlers; Murphy & Willard, good; Edith Kermer, satisfactory.

SAMUELS (C. W. Lawford, mgr.; Rele).—Stock. LAWRENCE T. BERLINER.

KANSAS CITY, MO.

GAYETY (Bert McPhail, mgr.).—"Queen of Bohemia," a top notcher.

CENTURY (Jos. R. Donegan, mgr.).—"Auto Girls," very fair burlesque.

SHUBERT (Earl Stewart, mgr.).—"Chocolate Soldier."

WILLIS WOOD (O. D. Woodward, mgr.).—"Old Homestead."

EMPERESS (J. Rush Bronson, mgr.).—Princess Florio; McClain & Mack; Fred Norton; Cathryn Chaioner & Co.; McGinnis Bros.; Clairmont Bros.

ORPHEUM (Martin Lehman, mgr.).—"California," pretentious offering; James L. Morton, one round of laughs; Musical Girls, fair.

Burnham & Irving, pleasing; Waxman & Co., good act well acted; Sandora's Circus, good animal act; Frank & True Rice, out of the ordinary. PHIL McMAHON.

LOUISVILLE, KY.

KEITH'S (J. L. Weed, mgr.; agents, Orpheum Co.).—The Zannettas, pleased; George, good; The Takiness, novelty, fair; Hale, Norcross & Co., received well; Kaufman Bros., received well; Gus Edwards & His Song Revue of 1912; first appearance here, made a tremendous hit; Jackson & McLaren, good.

MACAULEY'S (J. T. McCauley, mgr.; K. & E.).—20-22, "A Modern Eve," very good; 23-25, Henrietta Crossman in "The Real Thing."

MASONIC (J. J. Garrity, mgr.; agents, Shuberts).—20-22, "Chimes of Normandy."

WALNUT (Shaw, mgr.; agents, H. & D.).—"The Rosary."

BUCKINGHAM (Horace McCrocklin, mgr.).—"Stars of Stageland," good show.

GAYETY (C. T. Taylor, mgr.).—Dave Marlon in "Pousse Cafe," fine show; S. R. O.

HOPKINS (H. Eliger, mgr.).—Moving pictures; Wilson & Lenore.

FIGARO.—Featuring next week "The Star of Bethlehem." J. M. OPPENHEIMER.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; agents, U. B. O.; rehearsal Mon. & Thurs. 10).—20-22, Dorothy Ronce, displayed talent; Lambert Bros., big hit; Shriner & Edwards, scored big; Raynor, Keen & Co., good, 23-25, Helen Pleasant; Billie & Maud Keller; Blackson & Burns; Venetian Four.

ACADEMY (Chas. E. Kesslich, mgr.; K. & E.).—23, Norman Hackett in "Satan Sander-son"; 24, Adelaide French, in "Madame X"; 25, Thomas Travel Talks; "A Butterfly on the Wheel."

Y. M. C. A.—24-25, F. J. Pelican's Association Minstrels. TREVELYAN BABER.

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MACON, GA.

GRAND (Jake Wells, mgr.; agent, U. B. O.).—Week 13, Gretchen Knorr, splendid; E. Foster & Dog, wonderful; Howard & DeLora, omitted on account of sickness; Miss Pleasant substituted, good and clever; Gus Sun's Musical Co., hit.

MAJESTIC (J. B. Melton, mgr.).—Musical Comedy, clever.

LYRIC (H. P. Diggs, mgr.).—Al Wimmer, fine.

ALAMO.—Closed. ANDREW ORR.

MERIDEN, CONN.

POLI'S (R. B. Royce, mgr.; agent, Church).—20-22, Kashima, good; Ed. & Jack Smith, excellent; Lyric Comedy Four, pleased; Wal-
thour & Princeton Sisters, good. 23-25, Wil-

son Aerial Ballet; Alpha Comedy Four; Wells & DeVaux; Klein & Erlanger.

CRYSTAL (Pindar & Rudloff, mgrs.).—Pic-
tures; fine business.

STAR (R. T. Halliwell, mgr.).—Pictures; excellent business.

MONTREAL, CAN.

HIS MAJESTY'S (H. Q. Brooks, mgr.).—The Montreal Opera Co., 12th and last week of grand opera.

PRINCESS (H. C. Judge, mgr.; Shuberts).—"The Merry Countess", 27, "Little Women."

ROYAL (O. McBrien, mgr.).—"Wine, Woman & Son."

GAYETY (Fred Crow, mgr.).—Ben Welch's Burlesques.

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—"Dinkelspiel's Christmas"; Gaby; The Langdons; Cunningham & Marlon; Lad-

die Cliff; Jones & Sylvester; Harry Atkinson; Lene Rautzer.

STARLAND (Chas. Handford, mgr.; Griffin).—Felton; Anther & Jeannette; Frank Wilbur; Omerson & Van Horn; John Giblin.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—French Stock Co.; Miss Theriault Equilla; Byrne Bros.; Baldwin.

KING EDWARD (Chas. Clifford, mgr.).—Foster, Lamont & Foster; Lampe Bros.; Man & Baby Evans; Berthie Holland. SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal Mon. 10.30).—Dave Scott & Margaret Wallace, comedy, songs, talk, scored; Rutledge, Pickering & Co., in the rural play-
let, "A Fatted Calf," big; Paul Earl, pleased; Madame Da Mela, mysterious feats, clever. GEO. FIFER.

NASHVILLE, TENN.

BIJOU (George Hickman, mgr.).—"Baby Mine" with Walter Jones and the New York company.

ORPHEUM (George Hickman, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Week 20, "Over Night in Boston," with Edward Jolly and Winifred Wild. Opening performance went over with a vim; capacity business.

PRINCESS (Harry Sudekum, mgr.; agent, Keith; rehearsal Mon. 10).—A good bill. Wormwood's Animals, good headliner; Doyle & Elaine, won much favor; Two Englands highly appreciated; Walter Brower, chalked up a hit; Isabelle Gray & Co., highly appreciated; business very good.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; O. C. Edwards, mgr.).—Sutton, MacIntyre & Sutton, very good; Warren & Comley, clever; Una Clayton, very clever; Charles C. Drew & Co., good; Burns & Fulton, good; Delro, excellent; The Little Parisienne, good. E. J. TODD.

NORWALK, CONN.

HOYT'S (F. C. Van Scoy, mgr.; S-C).—16-18, Casinda Humanus, good; "Christmas on Black-well's Island," fair; Moore & Jenkins, good; Marcelle Marlon, good; Bennington Bros., fair 20-22, Wm. F. Powell & Co. in "Books," best act here this season; Camille Personi, fair Reading Family, fine; Hazel & Hazel, good Four Musical Kleises, fine.

CASTOR HOUSES (M. P.).—S. Kantor, mgr. of the Castor Houses of Norwalk and Dan-bury last week signed for the talking movies

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 12, Great Tornadoes; Edwin George; McConnell & Simpson, big laughs; Burnham & Irwin, fair; Amelia Bingham, excellent; Claudius & Scarlet, hit; George H. Watt, good.

HIPPEDROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 12, Olive Carew, passed; Brooks & Carlisle, pleased; Frank & Dorr, hit; Alpine Quartet, good; Jack Burton, good; Dedota, closed a good bill.

GAYETY (E. L. Johnson, mgr.).—"Jolly Follies."

KRUG (Chas. H. Franke, mgr.).—"Auto Girls."

BOYD (Frank Phelps, mgr.).—Vaughan Glaser Players. KOPALD.

OTTAWA, CAN.

CASINO (F. H. Leduc, mgr.; agents, Aloz; Griffin).—The Ramona, well liked; Paul Mall, good; Lampey & Lampey, good. 20-22, Sheri-dan & NeSmith, well liked; Mary Moore, fair, Ethel Mitchell, fine.

GRAND (T. L. Bonnell, mgr.).—The Do-
layers, "A Sister's Sacrifice," good. 23, "Arizona."

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GEO. ROBERTS, ASST. MGR.

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—John Higgins, good opener; Crawford & Montrose, very good; Arthur Sullivan & Chas. Bartling, fine; Sully & Hussey, hit; Willis Family, excellent; Bert Fitzgibbons, stopped the show; Four Rianos, splendid; capacity.

MAJESTIC.—"It's Never Too Late to Mend." EMPIRE.—"The Return of the Lady Linda." FAMILY (Ron Finley, mgr.).—"The Star of Bethlehem."

PATERSON, N. J.

MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.); rehearsal Mon. & Thurs. 11.—20-22, Ida Jewell, good; West, Wife & Wolf, good; John Geiger, great; Frances Yates, good. 23-26, Jack & Farris; Marie Keogh; Mendelssohn Four; Frances Yates; big business.

ORPHEUM (Chas. J. Edwards, mgr.).—20-22, "Billy Watson's Beef Trust"; 23-25, "Gay Widows."

EMPIRE (Floyd Lauman, mgr.).—20-22, Behman Show; 23-25, "American Beauties."

LYCEUM (E. J. Wilber, mgr.).—"One Day." OPERA HOUSE (Zabriske & Reid, mgrs.).—"Alice Sit-By-the-Fire."

DAVID W. LEWIS.

PIQUA, O.

BIJOU (Geo. Ziegenfelder, mgr.).—"Country Store" Monday night; Abram & Collins; Madame Silverado; Allisons; Buchanan & Doran.

MAY'S O. H. (Chas. May, mgr.).—15, "Om-er 666," good company, good house; 21, "The Pink Lady"; 26, "Bought and Paid For."

L. G. CAMPBELL.

PITTSBURGH, PA.

GRAND (Harry Davis, mgr.; agent, U. B. O.).—Jesse Busley & Co., "Miss 118," hit; Ray Cox, clever; Grace Hazard, pleased; Jo Bogann's "Royal Lunatic Bakers," very good; Prof. Ota Gysi, well executed; Fred Dupres, well received; O'Meara Sisters, fair; Bert Cutler, entertained; Coombs & Aldwell, satisfied.

HARRIS (John P. Harris & Harry Davis, mgrs.; agent, U. B. O.).—"The Ruten Song Birds," hit; Edgar Schooley & Co., "Jimmy the Toot," pleased; Rice & Franklin, "Won by Ten," very good; Gertrude Dudley & Co., entertained; Martin & Maximilian, fine; Emilie Sisters, scored; Herbert & Willin, good; Kitzana Troupe, well received.

KENYON O. H. (Titus Kenyon, mgr.; agent, Walter Keefe).—"The Boys in Blue," very good; Joseph Callahan, well executed; Beaumont & Arnold, scored; the Namba Japanese, endorsed; Paul & Al Hickman & Retta Merrill, "A Detective Detected," scream; The Four Aders, fine; Lucy LeRoy, hit; Irving Gossler, entertained; Epps & Loretta, good.

ALVIN (John P. Reynolds, mgr.; Shuberts).—Gilbert & Sullivan Festival Co., repertoire; 27, "Ready Money."

NIXON (Thos. Kirk, mgr.; K. & E.).—"The Chorus Lady"; 27, "Daughters of Heaven."

GAYETY (Henry Kurtzman, mgr.; Eastern).—"World of Pleasure"; 27, "Columbia Burlesques."

KENYON (North Side).—Margaret May & Co., "Jim and Ann's Baby"; Jackson & Van Horn; Noble & Brooks; Jacques & Clark, "The Girl and the Parody Maker"; LeRoy & Paul; Pickard's Seals.

DUQUESNE (Harry Davis, mgr.).—Stock, "Are You a Mason?" 27, "All of a Sudden Peggy."

PORTLAND, ME.

PORTLAND (I. P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Musical Vynos, pleased; Holmes & Hollister; Lora, featured; Lucy Tonge, good; Maley & Wood, hit. GREELEY'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. & Thurs. 10.30).—Maybelle Fairfax & Co., good; Harry Le Marr, riot; Hanson & Co., excellent. 23-25, Ladel & Taylor; The Daytonas; Fredo & Americo.

JEFFERSON (Julius Cahn, mgr.).—20, John Drew; 21, week, Jefferson Theatre Stock Co. presents "Easiest Way."

KEITH'S (James E. Moore, mgr.).—Pictures; 24-26, "Rust and Jeff." SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1).—20-22, Mr. & Mrs. Hart, good. 23-25, Wright & Rose.

STAR (Westbrook) (Mr. Mayberry, mgr.; agent, Church; rehearsal Mon. & Thurs. 1).—20-22, The Holdsworths, excellent; 23-25, Nellie Clayton. H. C. A.

PROVIDENCE, R. I.

BUTLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—"The Great Josselyn & Co., fine; Johann Friederich Trio, very good; Margaret Heibig, good; Josephine Sexton & 4 Picka, entertained.

UNION (C. Allen, mgr.; agent, Quigley).—

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restaurant attached; home cooking; prices reasonable; transients. Catering to the Theatrical

Profession.

ROCHESTER, N. Y.

TEMPLE (J. H. Finn, mgr.; agent, U. B. O.)

Mlle. Marthe & Sisters, good; Arthur Rich-

ards & Arthur, good; Franklyn Ardell, very

good; Du Callon, good; Flanagan & Edwards,

fair; Mlle. Minni Amato, excellent; Nat M.

Wills, hit; The Jungman Family, good.

FAMILY (C. O. Davis, mgr.; Loew).—Bijou

Russell, good; Browning & Lewis, good; War-

ring, good; Mr. & Mrs. F. Graham, very good;

The Marshalls, fair; Roland Travers & Co.,

entertaining.

LYCEUM (M. E. Wolf, mgr.; K. & E.).—

Travel Talks by R. G. Knowles, fair audience.

SHUBERT (Slmer Walters, mgr.; Shu-

berts).—Dark.

BAKER (Frank G. Perry, mgr.; direct).—

"The Great Divide," good business.

CORINTHIAN (Frank Burns, mgr.).—"The

Social Maids," well received, big business.

FRANK M. CHASE.

ROCKLAND, ME.

ROCKLAND (Al V. Rosenberg, mgr.; agent,

U. B. O.; rehearsal Mon. & Thurs. 11).—16-18,

Great Nichols, good; Mr. & Mrs. Mark Hart,

good; 20-22, Snowie Maybelle, good; Walter

Pearson & Co., good; 23-25, Veryl Fayne; Tom

Sidello & Co. "The Gambler" is booked at the

Rockland for the first week in February.

The Rockland has changed its policy from

four reels daily to its old regime of new

offerings Monday, Wednesday and Friday.

A. C. J.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—

13-18, Nellie Gill Stock Co., business poor; 20-

22, "Freckles"; 23-25, "My Friend From

India."

NICKEL (W. H. Golding, mgr.; agents, U.

B. O.).—Signor Manetta; pictures.

When answering advertisements kindly mention VARIETY.

LYRIC (Steve Hurley, mgr.).—13-15, Aus-
tralian Musical Millers, fair; 16-18, McFar-
lands, pleased; pictures.

GEM (Fred Trifits, mgr.).—Jack Manches-
ter; pictures.

L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM.—Joseph Hartis. An Opening
Night," with its large company, is the head-
liner, and the work of the individuals bring
forth approval; "The Girl From Milwaukee,"
also receives much applause; Melville & Hig-
gins, good; Rolando Rothers, gymnast, good;
and the Four Huntings please fairly well.

Mile. Lorette & Bud is liked; Doc O'Neill re-
ceives many laughs.

EMPRESS (Gus S. Greening, mgr.).—Al-
ber's Ten Polar Bears; Welch, Mealy & Mont-
rose, pleasing; Dow & Dow, good; Glendower,
Manion & Co., very well liked; Skaters By-
Jouve, are also very pleasing.

NEW PRINCESS.—4 Paulham Team; Emily
Egammour; Mann & Simpson; Davis & Allen;
pictures.

METROPOLITAN.—Kitty Gordon in "The
Enchantress," scored. Next week, "The Pink
Lady."

SHUBERT.—23-25, Valaska Suratt & Co.
AUDITORIUM.—Jan. 23, one performance,
Adeline Genes.

GRAND.—"The Lady Buccaneer."

C. J. BENHAM.

SALT LAKE.

ORPHEUM.—Week 13, Tuscano Bros., good
opener; Carrie Reynolds, fair; O'Brien, Havel
& Co., big hit; Ed. Morton, repeated encores;
Florentine Singers, excellent; Harry Giffoli,
hit; Flying Martins, great; good business.

EMPRESS (Chas. Sutton, mgr.; S-C.).—
Week 13, Carley's Canines, ordinary; Eli Daw-
son, well liked; "Number 44," excellent;

Brooklyn Harmony Four, pleased; Morton
Jewell Troupe, hit; George B. Reno & Co.,
riot and then some. New show did not open
till evening 16 account wreck between San
Diego and Los Angeles.

SALT LAKE.—16-18, "Louisiana Lou," fair-
ly good show; good business.

COLONIAL.—Week 12, Wm. Kelly Stock
Co., "Get Rich Quick Wallingford," crowded
houses, great show, Gertrude Dallas and
Wm. J. Kelly have parted company, each in
a very bad temper.

GARRICK.—Week 12, Allen Curtis Frolice
Co., "They Loved a Lassie," playing two
nights to capacity houses.

LIBERTY.—Motion pictures. Big picture
house of the town, and doing enormous busi-
ness. The company operating this house has
started a new one on Main St. in the heart
of the shopping district.

OWEN.

SAVANNAH, GA.

NEW SAVANNAH (Wm. B. Seeskind, mgr.;
K. & E.).—Ida St. Leon in "Little Miss
Brown," very pleasing show to fair attend-
ance, 18; "The Rose Maid," magnificent pro-
duction to big houses, 20-21; "The Girl From
Rector's," 23; Mabel Wilbur in "The Merry
Widow," 24; Eddie Foy, in "Over the River,"
25; "Madame X," 27; "The Smart Set," 28;
Weber & Fields big jubilee in "Hokey Pokey,"
29.

BIJOU (Corbin Sheld, mgr.; direction,
Wells; agents, Wilmer & Vincent).—Packed
house Monday with the "Isle of Spice," a big,
up-to-the-minute tabloid show, brimful of
good comedy and catchy songs. This form of
entertainment is more than popular here.

ARCADIA (Jake Schrameck, mgr.).—Henry
Martin Best, doing nicely, to good attendance.

FOLLY (Mose Eberstein, mgr.).—Return en-
gagement of M. P. Harvey, who scored success
a few weeks ago; Hal B. Cowles and pictures;
big houses.

PRINCESS (Geiger & Stebbins, mgrs.).—
The Tassell & Young Musical Comedy Co.,
held over for another week, playing to good
attendance.

LIBERTY (Bandy Bros., owners).—The Ma-
bel Paige Stock Co. in "How Flippin' Was
Flopped," big business.

REX.

SOUTH BEND, IND.

ORPHEUM (A. J. Allardt, mgr.; agent, W.
V. M. A.; rehearsal Mon. & Thurs. 12.30).—

20-22, Ed. Vinton, good; Bert & Besale Drap-
per, hit; Herbert Williams & Hilda Wolfus,
knockout; Lloyd Chas. Honolulu, went big

23-26, The Two Admirals, very good business.

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Jan. 27—SIOUX CITY, IA.
Feb. 3—DAVENPORT, IA.
Feb. 10—DES MOINES, IA.
Feb. 17—LINCOLN, NEB.
Feb. 24—KANSAS CITY, MO.

March 10—DULUTH, MINN.
March 17—MINNEAPOLIS, MINN.
March 24—ST. PAUL, MINN.
March 31—WINNIPEG, CAN.
April 7—CALGARY, EDMONTON

April 21—SPOKANE, WASH.
April 28—SEATTLE, WASH.
May 5—PORTLAND, ORE.
May 19—SAN FRANCISCO, CAL.

May 26—OAKLAND, CAL.
June 2—SACRAMENTO AND STOCKTON, CAL.
June 9—LOS ANGELES, CAL.

Direction, **JO PAIGE SMITH**

MAJESTIC (Ed. Smith, mgr.; agent, F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—20-22, Arthur Hahn, good; Rosa Bonheur Co., fair; 23-26, Lola Bartlett; Howard & Graf; fair business.

AUDITORIUM (F. Miller, mgr.).—Stock, "What Happened to Jones," fair business; 25, "The Man of the Hour," benefit night for crippled baby, 27.

OLIVER (S. W. Pickering, mgr.; K. & E.).—16, "Wall Street Girl," capacity house; 18, "Bill Bailey's Jubilee," capacity house; 20, "Sweetest Girl in Paris," big business; 23, Louis Mann.

SPRINGFIELD, MASS.

COURT SQUARE (D. O. Gilmore, mgr.; Ind.).—17-18, "Old Homestead," fine business; 20-22, "Cleopatra" pictures; 23, "Don't Lie to Your Wife"; 25, "The Secret of Suzanne."

POLI'S (Gordon Wright, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Fulgura, fair; Armstrong & Ford, good; Porter J. White & Co., unusual sketch; Olive Briscoe, very well received; "The Love Trust," fair; Rooney & Bent, fine; Delmore & Lee, pleased.

GILMORE (T. Ash, Jr., mgr.).—20-22, Clark's Runaway's. GEORGE A. PRESSL.

SYRACUSE, N. Y.

GRAND (Charles Plummer, mgr.; Keith's vaudeville; Chas. G. Anderson, mgr.).—Gere & Delaney, pleased; Black Face Eddie Rosa, well liked; Stewart Sisters & Escorts, liked; Donovan & McDonald, well received; Elphie Snowden, pleased; Mrs. Louis James, liked; Those Four Entertainers, scored; Watson's Farmyard Circus, good.

EMPIRE (Martin L. Wolf, mgr.; Frederic Gage, local mgr.).—23-25, Knowles' lectures; 27-29, "The Master Mind."

WEITING (Francis J. Martin, local mgr.).—23, matinee, Harry Lauder; 27-29, "Hanky Panky."

BASTABLE (Stephen Bastable, mgr.).—23-25, "Queens of Paris."

CRESCENT (John J. Breslin, mgr.).—Ahearn Bros.; Jack & Asca Shannon; Ferris Bedell & Co.; Roy Le Pearl; The Belmontes.

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Carietta, good; Cornelia & Wilbur, good; Stewart & Hall, good; Housley & Nichols, hit; Robert & Robert, good; Milo Belden & Co., fair; Daniels & Conrad, good; Tyson & Brown, fair; Sebastian Merrill Co., hit; La Feydia, fair; business good.

GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—20, dark; 21, Gene; 22-23, dark; 24, pictures; 25, "Girl of the Underworld"; 26, "Madame Sherry"; 27, dark. McCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—David Belasco's "The Drums of Oude," scored; The Gordon Highlanders, a success; Mosher, Hayes & Mosher, sensational; "The Act Beautiful," artistic; Ben Deely Co., good; Madge Maitland, clever; Puck & Lewis, pleased; LaToy Bros., funny.

MAJESTIC (Peter F. Grimm, mgr.).—German & Reylay; Jas. A. Wise; Jack & Nelly Ripple; Holson Boys.

STRAND (E. W. Well, mgr.).—Marry Glessner Vaughan.

PRINCESS (O. B. Sheppard, mgr.).—Mme. Nazimova in "Bella Donna."

ROYAL ALEXANDRA (L. Solman, mgr.).—Robert B. Mantell in repertoire.

GRAND (A. J. Small, mgr.).—"Way Down East."

GAYETY (T. R. Henry, mgr.).—"The Winning Widows."

STAR (Dan F. Pierce, mgr.).—"Tiger Lilies."

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TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—The Empire Musical Comedy Co. produced their new tabloid comedy, "Manicure Girl," 20-25, making a big hit; 20-22, Barrett & Sloan, clever; Musical Stewart, applause; Walker & Ill, roar; Teddy Dupont, classy; 23-25, Johnson, Sheehan & Von Betz; Alexander Canaris & Co.; Smedley the banjole; capacity business.

BROAD ST. (Geo. E. Brown, mgr.).—20-25, Manhattan Players in "The Sign of the Four"; big business. 27, Feb. 1, "The Confession." A. C. W.

UTICA, N. Y.

SHUBERT (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—Semayon, opened; Davis & Walker, fair; Cavanna Duo, good; Lester Trio, very good; Johnstone & Wentworth, pleased; Edward Ford & Co., excellent; Stein, Hume & Thomas, fine; Nixon's Phantom Paintings, good; Raymond & Caverly, hit; Luken's Wild Animals, good close. Big business.

BENDER (M. R. Sheedy, mgr.; agent, F. Bernstein; rehearsal Mon. & Thurs. 10).—20-22, Frisco Trio, very good; Rebe Flake, good; Margurite's Favorites, entertained; 4 Casting Dunbars, excellent; 23-25, Princess Victoria; 7

Castelluccios; Paola Cremones & Co.; Margurite's Favorites; The Garden of Song. Business good.

HIPPODROME (E. O'Connor, mgr.; agent, W. Pilmmer).—20-22, Robertson Trio, good; Grutesque Randolphs, very good; Theodore Tanny, good. 23-25, Reddington & Grant; Mary Gray; Wright, Durfor & Griswold.

MAJESTIC (F. Anderson, mgr.).—20-22, Rainey's African hunt pictures; 23, Harry Lauder & Co.; 24-25, "Hanky Panky."

LUMBERG (B. Lumberg, mgr.).—23-25, "Queens of Paris."

M. R. Sheedy and E. L. Koenke were in Utica Monday, inspecting the New Bender and Shubert theatre, respectively. W. W. W.

VIRGINIA, MINN.

LYRIC (Henry Sigel, mgr.; agent, W. V. M. A.; rehearsal Sun. & Thurs. 12).—12-15, Leffingwell & Meyer, good; Fred Rouen, clever; Gene & Kathryn King, applauded. 16-18, Lewis & Lake's "Country Girl," fair.

ROYAL (R. A. McLean, mgr.; agent, Webster; rehearsal Mon. & Thurs. 12).—13-15, Little Olga, good; Grace Hams & Swiss Girls, good. 16-19, The Barham, pleasing; Johnston & Booth, good. "RANGE."

WSET CHESTER, PA.

GRAND (J. F. Small, mgr.).—Prof. Herman & Co., good; Joseph Belmont & Co., fine. J. E. FOREMAN.

WILKES-BARRE, PA.

GRAND O. H. (D. M. Cauffman, mgr.).—21, Chas. Cherry and Marie Doro in "The New Secretary"; 23, Harry Lauder; 23-25, "The Confession."

POLI (J. H. Docking, mgr.).—The Courtiers, hit; The Dolce Sisters, good; Three Mori Bros., good; Julia Nash & Co., very good; Ward & Weber, entertained; The Rosalires, good; Kenny, Nobody & Platt, excellent.

MAJESTIC (L. Ferrandini, mgr.).—Mlle. Dolores & Co., hit; Joe Lefeur & Chiquita, good; Willis Twina, pleased; Burrough Travis Co., good; Swan & O'Day, enjoyed; Old Town Quartet, entertained.

NESSBITT (J. Kallaky, mgr.).—Abe Marks & Co., excellent; Undine Andrews, enjoyed; Aubrey & Flower, good; Apollo, pleased; The Coattas, entertained; Hoey & Mosar, good.

WINNIPEG.

ORPHEUM (Clarence L. Dean, mgr.; agent, direct; rehearsal Mon. 10).—Week 13, Rube Marquard & Blossom Seelye, scored heavily; Lida McMillan & Co., splendid; Howard & Snow, bright; Wotpert & Paulan, brilliant; Ofedo's Manon Opera Co., pleased; Hal & Frances, good; Steiner Trio, good.

EMPRESS (J. Rush Brohson, mgr.; S-C.; rehearsal Mon. 10).—Halliday & Carlin, hit; Loja Troupe, very good; Rita Redfield, dainty; Wander & Stone, good; Moore & Young; Cherry-Sisterly, hit.

WALKER (C. P. Walker, mgr.).—"Polly of the Circus" and "The Kiss Waltz."

WINNIPEG (W. B. Lawrence, mgr.).—Stock, "The House Next Door." HUGH.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shea).—Bernivell Bros., violinists, pleasing; Eddie Heron & Madge Douglass, in interesting playlet; Frank Hartley, clever juggling; Dodson & Gordon, laughing hit; Joe Welch, fine; Bobker's Arabs, good.

GRAND O. H. (John Elliott, mgr.; S. & H.).—Thomas E. Shea, 20 and week in repertoire.

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ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Jan. 27)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

A
Abeles Edward Lamba Club, N. Y.
Albini Great S-C Heidelberg Bldg., N. Y.

HARRY ADLER and ARLINE
Next Week (Jan. 27), Poli's Bridgeport.
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Ahearn Troupe Winter Garden, N. Y.

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Direction, BENJAMIN BROTHERS.

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Barnolds Animals Variety London
Harry & Wolford Orpheum, San Francisco
Belfords, The, Loew Circuit
Bowers Walters & Crocker Apollo Nuremberg
Germany
Breton Ted & Corinne, Direction Jas. E.
Plunkett

6 BROWN BROS.
Featured this Season with the Primrose and
Deckstader Minstrels.

Brown & Foster care Variety New York
Burke John & Mae Variety London

Cahill, Woodbury and List
Management, JOSEPH P. HARRIS

Cameron Grace Variety New York
Cartmell & Harris Freeport L. I.
Clark & Hamilton Variety New York
Clifford Bessie Variety New York
Collins Jose Shuberts 1416 Bway New York

MARIETTA CRAIG

Correll & Gillette care Variety N Y
Cross & Josephine Keith's Boston

Crouch and Welch
Next Week (Jan. 27), Hammerstein's, N. Y.

D
Dazie Mlle care Jenie Jacobs Putnam Bldg.,
New York
Deely Ben & Co., Variety, New York

Jim Diamond and Brennan Sibyl
This Week (Jan. 20), Calgary & Edmonton
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Put-
nam Bldg., New York
Donnelly Leo Friars Club New York
Brown Harris & Brown Riverside R. I.

KATE ELINORE and WILLIAMS
Next Week (Jan. 27), Shea's, Buffalo.
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg., N. Y.

F
Fox Harry Variety New York
Fox & Ward Empress Los Angeles

MAE FRANCIS
"THE FASHION PLATE COMEDienne"
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Frey Twins Keith's Pawtucket R I

G
Godfrey & Henderson 27-29 Family Lafayette,
30-Feb 2 Kedzie, Chicago

Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Variety N. Y.
Great Harrah Garden Kansas City Mo
Green Burt Lamba Club New York
Green Ethel Orpheum Omaha Neb

GREAT HARRAH ; CO.
Next Week (Jan. 27), American, Davenport, Ia.

Hopkins Sisters Winter Garden New York
Houdini, care Day's Agency E Arundel St.,
Strand, London.
Hufford & Chain Casey Agency Putnam Bldg
New York
Hunter & Ross Variety N. Y.

I
Ioleen Sisters Variety New York
J
Jarrot Jack Variety New York

K
Karrel Great 27-29 Lyric, Athol, Mass; 30
Feb 1 Calle O H, Turners Falls, Mass.
Kaufman Reba & Inez Variety Chicago

Kelso and Leighton
LOEW CIRCUIT
Direction, HARRY SHEA

Kenna Charles care Variety New York

L
Lamba Manikins Lynn Mass
Lawson & Namon Variety Chicago
Langdons The care Variety N Y
Lee Isabelle care Variety N Y

LEWIS and NORTON
PLAYING THE LOEW TIME.

M
Masco Hippodrome Preston Eng
Maurice & Walton Variety New York
Meredith Sisters Orpheum Lincoln Neb
Moree Mite Highlands New Jersey
Mozarts Fred & Eva Empress Sacramento

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P
Paddock & Paddock Variety N Y
Perry Charlotte Variety London

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R
Ramsey Sisters Loew Circuit Indef.
Reeve Ada care Martin Beck Putnam Bldg.,
New York
Reeves Alf 321 W 44 st N Y C
Rice Elmer & Tom Variety London
Reisner & Gore care Variety N Y
Ritchie W E Ronacher's Vienna
Roehm's Athletic Girls Variety N. Y.
Rogers Will Variety Chicago

S
Savoy Lucille Empress Tacoma Wash

ZELDA SEARS and CO.
Direction, MAX HART.

Sherman & De Forest Davenport Centre N Y
Stanton Walter The Giant Rooster care The
Billboard Chicago Ill.
Stephens Leona Variety Chicago

T
Terry & Lambert, care H W Willard 16 St
Martin St Leicester Sq London
Tinchar Fay care Arthur Hopkins Putnam
Bldg New York

CHAS. and FANNIE VAN
Next Week (Jan. 27) Orpheum, Portland, Ore.
(Sarah Bernhardt Show)

W
Wander Sada & George Stone care S-C Hei-
delberg bldg N Y

AT LIBERTY
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KATE WATSON
Next Week,
Jan. 27, Majestic, Milwaukee.

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie Gayety Omaha
Wynn Bessie Variety New York

WILLARD
THE MAN WHO GROWS
Direction
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WEEKS JAN. 27 AND FEB. 3.
 Americans 27 Eighth Ave New York Feb 3
 Howard Boston
 American Beauties 27 Gayety Newark Feb 3
 Gayety Philadelphia
 Auto Girls 27 Standard St Louis Feb 3 Buck-
 ingham Louisville
 Beauty Youth & Folly 27 Casino Boston Feb
 3-5 Gilmore Springfield 6-8 Empire Albany
 Behmans Show 27 Gayety Philadelphia Feb 3
 Gayety Baltimore
 Ben Welch's Burlesquers 27-29 Empire Albany
 30-Feb1 Franklin Sq Worcester 3 Gayety
 Boston
 Big Gaiety 27 Gayety Toronto Feb 3 Garden
 Buffalo
 Big Review 27-29 Columbia Scranton 30-Feb 1
 Orpheum Paterson 8 Peoples New York
 Bohemians 27 Lyceum Washington Feb 3 Penn
 Circuit 10 Star Cleveland
 Bon Tons 27 Standard Cincinnati Feb 3 Gay-
 ety Louisville
 Bowery Burlesquers 27 Gayety Toledo Feb 3
 Star & Garter Chicago
 Cherry Blossoms 27 Empire Philadelphia Feb
 3 Casino Brooklyn
 College Girls 27 Gayety Washington Feb 3
 Gayety Pittsburgh
 Columbia Girls 27 Gayety Pittsburgh Feb 3
 Empire Cleveland
 Cracker Jacks 27 Gayety Louisville Feb 3
 Gayety St Louis
 Daffydils 27 Empire Newark Feb3-5 Orpheum
 Paterson 6-8 Columbia Scranton
 Dandy Girls 27 Grand Boston Feb 3 Bronx
 New York
 Dante's Daughters 27 Gayety St Paul Feb 3
 L O 10 Krug Omaha
 Dazzlers 27 L O Feb 3 Columbia Chicago
 Follies Day 27 Empire Brooklyn Feb 3 Em-
 pire Newark
 Gay Masqueraders 27 Star & Garter Chicago
 Feb 3 Standard Cincinnati
 Gay White Way 27-29 Empire Hoboken 30-
 Feb 1 Empire Paterson 3 Gayety Newark
 Gay Widows 27 Peoples New York Feb 3
 Empire Philadelphia
 Ginger Girls 27 Gayety Detroit 3 Gayety
 Toronto
 Girls Happyland 27 Columbia New York Feb
 3 Star Brooklyn
 Girls Joyland 27 Gayety Minneapolis Feb 3
 Gayety St Paul
 Girls Missouri 27 Howard Boston Feb 3 Grand
 Boston
 Girls Reno 27 Empire Chicago Feb 3 Grand
 Milwaukee
 Golden Crook 27 Gayety Kansas City Feb 3
 Gayety Omaha
 Hastings Big Show 27 Star Brooklyn Feb 3-5
 Empire Hoboken 6-8 Empire Paterson
 High Life in Burlesque 27 Century Kansas
 City Feb 3 Standard St Louis
 Howe's Lovemakers 27 Murray Hill New
 York Feb3-5 Hyperion New Haven 6-8
 Bridgeport
 Jarden de Paris 27 Penn Circuit Feb 3 Star
 Cleveland
 Jolly Follies 27 Columbia Chicago Feb 3 Gay-
 ety Detroit
 Knickerbockers 27-29 Hyperion New Haven
 30-Feb 1 Bridgeport 3 Westminster Providence.
 Lady Buccaneers 27 L O Feb 3 Krug Omaha

Marions Dreamlanders 27 Gayety St Louis
 Feb 3 Gayety Kansas City
 Merry Go Rounders 27 Olympic New York
 Feb3-5 Empire Paterson 6-8 Empire Hobo-
 ken.
 Merry Maidens 27 Krug Omaha Feb 3 Century
 Kansas City
 Merry Whirl 27 Gayety Boston Feb 3 Colum-
 bia New York
 Midnight Maids 27-29 Empire Paterson 30-
 Feb 1 Empire Hoboken 3 Casino Philadel-
 phia.
 Miss New York Jr 27 Star Toronto Feb 3
 Lafayette Buffalo
 Mollie Williams 27 Gayety Omaha Feb 3 L O
 10 Star & Garter Chicago
 Monte Carlo Girls 27 Grand Milwaukee Feb
 3 Gayety Minneapolis
 Moulin Rouge 27 Folly Chicago Feb 3 Avenue
 Detroit
 New Century Girls 27 Bronx New York Feb 3
 Empire Brooklyn
 Orientals 27 Peoples Cincinnati Feb 3 Em-
 pire Chicago
 Pacemakers 27 Buckingham Louisville Feb 3
 Empire Indianapolis
 Queens Follies Bergere 27 Empire Baltimore
 Feb 3 Lyceum Washington

Queens Paris 27 Gayety Montreal Feb 3-5 Em-
 pire Albany 6-8 Franklin Sq Worcester
 Reeves Beauty Show 27-29 Gilmore Spring-
 field 30-Feb 1 Empire Albany 3 Gayety
 Brooklyn
 Robinson's Cruseo Girls 27 Music Hall New
 York Feb 3 Murray Hill New York
 Rosebuds 27 Casino Brooklyn Feb 3 Eighth
 Ave New York
 Rose Sydells 27 Gayety Baltimore Feb 3 Gay-
 ety Washington
 Runaway Girls 27 Gayety Brooklyn Feb 3
 Olympic New York
 Social Maids 27-29 Bastable Syracuse 30-Feb
 1 Lumberg Utica 3 Gayety Montreal
 Star & Garter 27 Gayety Philadelphia Feb 3
 Music Hall New York
 Stars Stageland 27 Empire Indianapolis Feb 3
 Folly Chicago
 Taxi Girls 27 Corinthian Rochester Feb 3-5
 Bastable Syracuse 6-8 Lumberg Utica
 Tiger Lillies 27 Lafayette Buffalo Feb 3-5
 Columbia Scranton 6-8 Orpheum Paterson
 Trocadero 27 Westminster Providence Feb 3
 Gayety Boston
 Watson's Beef Trust 27 Trocadero Philadel-
 phia Feb 3 Empire Baltimore

Whirl of Mirth 27 Avenue Detroit Feb 3 Star
 Toronto.
 Winning Widows 27 Garden Buffalo Feb 3
 Corinthian Rochester
 Yankee Doodle Girls 27-29 Orpheum Pater-
 son 30-Feb 1 Columbia Scranton 3 Troca-
 dero Philadelphia
 Zallah's Own 27 Star Cleveland Feb 3 Peo-
 ples Cincinnati

LETTERS

Where C follows name, letter is in Chi-
 cago.Advertising or circular letters of any
 description will not be listed when known.
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 vertised once only.

A
 Abdalla's Six
 Acenbarger Byron
 Aiken Jack (C)
 Alexander Max
 Allen Eloise (C)
 Alvin Frank
 Ameta (C)
 Andre Mr
 Armond Grace (C)
 Arnold Jack (C)
 Ashley Lillian
 Asard Frank
 B
 Baker Harry
 Bandy Original (C)
 Bannister J (C)
 Banyan Alfred
 Barbier Gabe
 Barnes Ed
 Bates Louis (C)
 Mr & Mrs L Bates
 Belenclair Bros
 Bellis Florence
 Bells Musical
 Bell Nellie
 Bennett Al
 Bernard Lester
 Bernie Mrs L
 Bingham & Pisano
 Birchett Ross (C)
 Blaney H F
 Biete Billy
 Bloom Harry (C)
 Blunt London (C)
 Bolton Vina
 Borland F B
 Bowman Bros (C)
 Brian Grace
 Browning Joe
 Bruce Bettina (C)
 Burns & Lawrence (C)
 C
 Cameron & O'Con (C)
 Cardon Charles
 Carson George (C)
 Carson & Willard
 Cassell's Models (C)
 Catto Nema (C)
 Cavanaugh Earle
 Chase Blanche
 Christopher Joe (C)
 Church Grace (C)
 Clare Elsie
 Clark Frank H (C)
 Clifford Beanie
 Coate Miss C
 Conrad & Whidden
 Cooper Lew (C)
 Costello Mrs D
 Crackels Billie
 Craig Florence (C)
 Curtis Lou
 Cusack Joe
 D
 Dale Marie (C)
 Darnel Frank
 Darrell Emily
 Daub Jack (C)
 Davis Richard
 Davy D J
 Deck Wm
 De Mar Grace
 Deming Joe
 Dickerson Fred
 Dierick Bros
 Dolores Mile
 Don & Crawford (C)
 Donovan James
 Dooley J F (C)
 Dorothy May
 Drew L B (C)
 Dyer & Dyer (C)
 Dyer-Vyn Co (C)
 E
 Elliott Eleanor
 Elmore Frank (C)
 Escardos Thres (C)
 Everett Billy (C)
 F
 Farrington Nevada
 Fay Eva
 Fields & Lewis
 Fisher Mabel
 Fitch Tom
 Ford Vivian
 Foster Al
 Foster Allan K
 Foster W A (C)
 G
 Gay Daniel (C)
 Gayles Billy C
 Genaro Tony
 Genbrooke Jim
 George Jenny H
 Gill Louise
 Goetz Chas M
 Gordon Ed M (C)
 Gordon Joe (C)
 Gould Violet

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Hast Walter
Haviland J B
Hawkins Lew
Hawthorne Billy
Heather Josie
Henderson Mr (C)
Hewins Nan
Holbrook Florence
Holt Alf
Horn Ben
Hosbi Mr (C)
Howard Bert
Hughes Madge
Hugh & Prior
Hylands Fred

M
Macey Joe
Mack James
Mack Ollie (C)
Mack Willard (C)
Mack Wm H
Madcap Gretel
Magee Jack (C)
Mann Billy (C)
Mann Nat
Marks Mrs L
Mortimer Lillian
Max Carlton
May Dick
Maybell Miss S
McDonald Elmer
McDowell Melbowne
McGrath Joe
Merles Mlle
Miller Claire (C)
Miller & Tempest (C)
Mills Lillian
Moore Fred D
Murtha Lillian

I
Ioleen Sisters
Iving Margaret

N
Naylor Marlon (P)
Nazarro Nat (C)
Nelson Margaret
Noble Grace
Nunn Priscilla

J
Jennings P O (C)
Jeter Chas R (C)
Johnson Addie
Jordan Leslie (C)
Julius Anita (C)

O
O'Neal Jas J (C)
Onra Belle

K
Kaufman Jack
Keith Eugene
Kellermann Annette
Kelso Billy
Kingsburg & Munson

P
Parker Maybelle
Patterson Mabelle
Pierlot Frank (P)
Pope & Uno
Pora Ralph
Port Jack

L
La Garlosa (C)
La Londa Lew
Lamb Irene (C)
Lamb Mrs W
La Vier U W (C)
Lawson Al (C)
Lettitz Sisters
Leonard Eddie (C)
L-Roy & Harvey
Lewton Louise C
Lichenstein Mr. &
Mrs (C)
Lloyd Fred

Q
Quirk Billy
R
Raffin Frank
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S
Samuels Maurice
Sandberg & Lee (C)
Sargent Percy A
Sartup Harry (C)
Seaton Billee Miss
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Sickle Edward (C)
Silvers & Duval
Simpson Mr & Mrs G
Singer Jack
Slager Jack
Slager Jack (C)
Souloff A (C)
Stahl Rose
St Cass Miss C (C)
Stefanos The
Steepp Louis
Stevens & Bacon
Stickney Robert Jr
Stinson Otto
Stolpp Harry G
Stone Betty
Stuart Albert (C)
Stuart William (C)
Sully & Hussey (C)
Sully & Larsen

W
Walker Frank T
Wanda Madam
Ward Wm J
Wardell E (C)
Warner Richard
Watts & Lucas
Webb Helen (C)
Weber Chas D
We-Chok-Be
Wells Billy K
Weston G G (C)
Weston Wm A
Westony Vilmos (C)
Whalley J A (C)
Wilber E D (C)
Wilbur Joe
Wilder Marshal P
Wilken W L
Williams Mr & Mrs
(C)
Woods Ollie

T
Tambo Duo (C)
Tates Motoring
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Direction, Max Hart, Putnam Bldg., N. Y. C.

3 MUSKETEERS 3



(Dunham) (Farrell) (Edwards)

SMALL TOWN NEWS.

Jack Goldberg of the Loew Office has discarded his cap for a derby. He may regain his shield and position as deputy sheriff. Edgar is still wearing a carbuncle on his neck. The Three Musketeers sail for Europe this coming June.

JOHN T. MURRAY

SAYS:

I WOULD RETIRE
IN FAVOR OF ANYONE
MORE CLEVER THAN MYSELF.
I DON'T RETIRE!

BILLY HALLIGAN AND SYKES
PLAYING UNITED TIME.
Direction, W. S. Hennessy.

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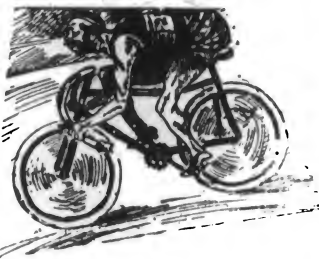
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Stuff"

The sun shining
over four hours in
Manchester during
the month of De-
cember.

Playing two Halls
on New Year's Day
in London.

The telephone sys-
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The Encore saying
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finished before the end of this year.

Over half a dozen American acts on the
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8 LITTLE GIRL FRIENDS
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WITH GUY RAWSON

Next Week (Jan. 27), Empress,
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En route "GAY WIDOWS"

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Lola Merrill and Frank Otto

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Direction, JENIE JACOBS.
Playing United Time.

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Original Ragtime Clarionist
Featuring Playing 2Bb Clarionets at once
Next Week (Jan. 27) Alleghany, Phila.
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Direction, Jo FAIGE SMITH

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JAS. E. PLUNKETT, Smart Mgr.
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Performers in the World
This Week (Jan. 20), Orpheum, Brooklyn.
Next Week (Jan. 27), Bronx, New York.

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The joyful comedian and song writer
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"THE HAUNTED MAN"

The Absolute Masterpiece of Mystery

Tears and Cheers, Roars, Screams and Yells of Genuine Merriment at Every Performance

Next Week (Jan. 27) FIFTH AVE. THEATRE

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The Cyclonic Violiniste!



FEATURING RAG AND
WHIRLWIND DANCES

**BIG HIT AT
MAJESTIC, CHICAGO**

Week of Jan. 13

Direction, **A. E. MEYERS**

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FEB 2 1913

VARIETY

VOL. XXIX. No. 9.

NEW YORK, FRIDAY, JANUARY 31, 1913.

PRICE TEN CENTS.





PALACE
MUSIC HALL
CHICAGO
WEEK JAN. 20

Carl Anderson - 13 -

VARIETY

Vol. XXIX. No. 9.

NEW YORK CITY, FRIDAY, JANUARY 31, 1913.

PRICE 10 CENTS

N.Y.'S BIGGEST AMUSEMENT TO BE COSMOPOLITAN CIRCUS

**\$2,000,000 Site Held for Proposed Year Round Circus in
Central Part of City. Building to Cost \$1,750,000.
Pantomimes, Ballets and Circus Acts. Ice
Skating over Rings in Summer. Five Fi-
nanciers Behind \$6,000,000 Proposi-
tion. \$100,000 Deposit to Guar-
antee Salaries of Foreign Acts.**

New York's biggest amusement is expected from the Cosmopolitan Circus, an indoor all the year around entertainment.

A site costing \$2,000,000 has been secured in the central section of New York. It is rumored this amount was paid in cash by the promoters of the enterprise. Five financial men are backing it. Of two groups formed for the purpose of financing the continental idea for New York, each strove for control, until it was decided among them that the venture be carried on altogether by either side. Upon a decision being reached as to which group should have the proposition to themselves, the capitalization was increased from \$4,000,000 to \$6,000,000. Besides there is a cash surplus of \$1,250,000.

The plans for the indoor circus have gone so far as to the letting of contracts on this side. An order for \$100,000 worth of costumes and effects for the first productions has been placed by Baruch & Co., of Berlin. Paul Tausig & Son, the steamship agency, who will look after the transportation end between this and the other side, will have a deposit of \$100,000 from the corporation to guarantee salaries of foreign acts engaged.

Feb. 4, on the Kronprinzessen Cecile, the general manager of the company will leave for Europe to be gone six weeks. In his party will be eleven people, including two architects, one of whom is Franklin Hunt. Also on board will be Karl Tausig, of the agency firm. He goes abroad to arrange for the transportation, and Leon Rogee, assistant and private secretary

to the general manager. Mr. Rogee gave up the stage two months ago to accept the position.

The corporation is now called the Cosmopolitan Circus, Inc. It was first launched as the Cosmopolitan Production Company, with a capital of \$2,000,000.

The proposed building to house the circus (for which the plans have been drawn) will entail an investment of \$1,750,000. Included in the structure occupying nearly an entire city block, is to be a 15-story hotel, also 18 stores. These have already been rented for \$300,000 yearly, sufficient to return a dividend on the capital stock though the Circus itself does not more than break even the first year.

Twelve circus acts will be a portion of each program for every ten weeks of the season. It is claimed that in the first four programs the Cosmopolitan Circus will offer, no foreign act will appear that was ever in this country. The high salary demanded by the cream of the foreign ring numbers is said to have prevented their engagement on this side up to now. Engaged in the pantos and ballets will be about 1,200 people.

A novel feature of the circus building will be an auto track through the building. The roof will be of glass, subdivided. In the summer months, with the glass run wholly away from the roof of the circus, the rings below will be covered over and the interior of the building converted into a open air ice skating rink.

Proper provisions have been made (Continued on page 7.)

THE "ROB ROY" REVIVAL.

The tour of the all-star company in the revival of "Robin Hood" will probably be brought to a close in about four weeks. They are playing in Chicago this week, with St. Paul and Minneapolis, then a week of one-night stands and a week at the Broadway, Brooklyn.

There is to be a meeting early next month of the directors of the DeKoven Opera Company to decide on a date for the production of the revival of "Rob Roy" at Easter and maybe continue "Robin Hood" another week or two.

The DeKoven Opera Company has made no money this season owing to the enormous payroll. The expense of the show is about \$7,800 a week. In many places it has lost money when playing to practically capacity.

It has, however, established a trademark considered valuable by its sponsors.

Chicago, Jan. 30.

"Robin Hood" will leave the Colonial Saturday after a two weeks' run. The piece is slated for the road, but rumor has it that the show will close shortly after leaving Chicago. Business has not been up to expectation.

"DIAMOND DINNER" CLOSED.

"The Diamond Dinner," by Bayard Veiller, and produced under the patronage of the U. B. O., has been closed for repairs.

AFRAID OF MURDOCK.

A vaudeville performer who made an unusual success at a Broadway vaudeville house last week was brought into the United Booking Offices the other day by his agent.

On learning of the actor's presence John J. Murdock asked that he be brought before him. The agent delivered Murdock's request for a personal conference, when the actor rushed out of the door.

CAMERA CATCHING ANNABELLE.

Chicago, Jan. 30.

Annabelle Whitford who has retired from the stage temporarily is doing a little work before the moving picture camera.

NAPIERKOWSKA HELD OVER.

Chicago, Jan. 30.

Napierkowska, the classic foreign dancer who made her debut at the Palace this week, will remain at that house for a two-week run. This is because of the sudden increase in receipts. George Beban and Company, who were to have headlined the Palace bill next week, have been moved over to the Majestic.

It is the first time in the history of the new house a headliner has been held over because of its showing. Several acts have played two weeks at the Palace, but the time was laid out previous to the opening in each case.

Napierkowska was to have gone to St. Louis next week.

BRICE AND KING IN SPRING.

There may be a spring reunion for a vaudeville tour of Charles King and Elizabeth Brice. A vaudeville agent is now communicating with a view of bringing them together. \$1,000 will be asked for the reappearance.

WILSON'S NEW MANAGERS.

Ben Stern and Ben Mayer will be Al H. Wilson's managers, after the present season ends. Mr. Wilson is now under the direction of Sydney R. Ellis, who has been conducting the tours of the German comedian for many years.

WINCHELL SMITH'S FORTUNE.

Hidden away at Farmington, Conn., Winchell Smith was left speechless Monday when he received word an uncle he never even mentioned in any of his stories had left him \$60,000.

When Smith collects he is going to allow Europe to get a flash at the roll.

DALY'S FOR SALE.

The Daly theatre property, at Broadway and 30th street, is on the market. With this piece and the Haymarket, a dance hall (where only temperance drinks are now sold) located in the rear, the plot forms half the block square.

Daly's was recently closed as a theatre by order of the city government.

TANGUAY AND DRESSLER AT HEAD OF ROAD SHOWS

**Each Star Will Pilot Troupe Around the Country.
Tanguay Booking Independently; Dressler Routed
For Shubert Time. Vaudeville Bills
to Back Up Features.**

Two vaudeville road combinations are soon to start out. Eva Tanguay and Marie Dressler will respectively head them. Miss Dressler is reported to have taken the step at the instance of Felix Isman, who will be concerned in her tour of the Shubert time. A route is said to have been laid out for Dressler. Three or four acts are reported engaged for her show. It is due to open about Feb. 17.

The Tanguay combination will play independent bookings. Her manager will be Arthur Klein, who also will be interested financially in the venture. Miss Tanguay reached the decision to go on the road last Monday. One of the first stands of the Tanguay road combination will be Holyoke, her native town, which has never seen the \$2,500 weekly vaudeville headliner on a local stage.

Miss Dressler recently parted from Weber & Fields, where she was drawing down \$1,500 weekly for eight shows. Miss Tanguay has been under contract with the United Bookings Offices at the \$2,500 figure. She is at the Bronx this week, but has cancelled all her future vaudeville big time at that amount, commencing with Keith's Philadelphia, next week. She had contracts for ten more weeks.

The trouble between Miss Dressler and her management was personal, arising from the direction of the piece and company. Miss Tanguay's complaint is neglect, in money and press attention.

Upon Ethel Barrymore entering the principal Keith house (Colonial) at \$3,000 for the week and failing to equal Miss Tanguay's box office record there the eccentric comedienne protested against any feature attraction in vaudeville of less drawing power than herself receiving more money. In the ensuing argument between Miss Tanguay and E. F. Albee, according to the story, the former gave notice of cancellation of all her engagements in the U. B. O. houses.

There are various versions as to whether Miss Barrymore exceeded the Tanguay record for this season at the Colonial. Those in sympathy with the Keith people claim Miss Barrymore did, while those on the Tanguay side state Miss Tanguay still holds the top figure. One statement made by a "Keith man" was that Miss Barrymore had Miss Tanguay beaten by \$600 Tuesday night. Disinterested persons who were in the theatre in the early part of the weeks when the two stars appeared there say this was impossible. The statement served to impeach the remainder of the Barrymore claims. Tanguay did a terrifically big and consistent business throughout her week at the Colonial. Barrymore got a slow start. At her Monday night show the Colonial did not hold its en-

tire capacity. By Wednesday, however, Miss Barrymore was drawing like a house afire.

The opening of the Tanguay show may be at Bridgeport, Feb. 10. The admission scale for both attractions will probably not exceed \$1.50.

AKOUN OUT OF OPERA HOUSE. (Special Cable to VARIETY.)

London, Jan. 30.

Fernand Akoun is out of the London Opera House.

Clifford Fischer sailed Saturday for America on the Carmania. He claims he takes Akoun's place, and there seems to be some truth in what he says.

SUCCESSFUL MARIGNY SHOW. (Special Cable to VARIETY.)

Paris, Jan. 30.

"Les Eclaireuses" was successfully produced at the Marigny January 26, after alterations to the building through the addition of a top gallery.

The subject of the play resembles "La Femme Seule" at the Gymnase—the modern question of feminism and the entry of woman into all spheres of life.

Among those in the cast are Mmes. Gabrielle Dorviat, Marcelle Lender, Spinelli, Alice Nory, Messrs. Henry Russell, Claude Garry, Signoret and Mathe.

The Marigny during the winter, is under the management of Albert Deval, who also runs the Theatre de l'Athenec, where rehearsals of the new piece were held during the alterations to the former house.

POOR BILL AT MOULIN ROUGE. (Special Cable to VARIETY.)

Paris, Jan. 30.

Jean Fabert, once again at the head of a local company, with Hartmann, to run the Moulin Rouge, re-opened this house January 27 with the revue already announced by V. Tarault and L. Verneuil.

For reasons not clearly stated the opening was postponed for several weeks, being originally dated for January 8.

It proved a very poor show, not sufficiently rehearsed and commencing late. The management explained certain artists were absent on account of illness. The best act was the colored cartoons of notabilities.

Nina Myral, Alice Guerra, Gaston Sylvestre and the Wassia-Wania troupe failed to appear. LaBlanca, Boncot, D'Avrigny and Marise Fairy are the principals, the latter a big hit. Mary Max and Bressol, formerly listed, migrated to other resorts before the opening.

SOUTH AMERICAN BOOKINGS. (Special Cable to VARIETY.)

Paris, Jan. 30.

The Pasquier agency in Paris, with Cataysson, late of Buenos Aires, has booked several expensive tours for the present year in South America, comprising (1) Andre Deed's troupe (moving picture performer); (2) Tina Di Lorenzo Italian comedy company; (3) troupe of harpists headed by Micheline Kahn; (4) Russian ballet of 75 dancers, with Karsarvina, Nijinski; (5) Isadora Duncan and troupe; (6) French actress, Marthe Regnier and Dubosc, with a company of players in Parisian pieces; (7) the Portugese Grand Guignol troupe with Adelina Abranches; (8) French operetta troupe of 80 performers, with Mme. Tariol Bouge, Van Loo, Thery, Demay, Du Tilloy and Berthaud.

These troupes will follow one another, the tour being for three months, during which time they will be seen at the Opera Buenos Aires, Opera at Rosario, Theatre Salis at Monte Vidio, Municipal Lyrical theatre of Rio de Janeiro, and Theatre Municipal of San Polo.

The booking reaches \$193,000 in salaries.

The Russian ballet has contracted to give 40 performances in Brazil and Argentine.

"PAN" WITHOUT PAULINE. (Special Cable to VARIETY.)

London, Jan. 30.

Pauline Chase is to play the halls at the conclusion of the London engagement of "Peter Pan," which goes on tour when the city run is completed.

SIR GEORGE DOESN'T DRAW. (Special Cable to VARIETY.)

London, Jan. 30.

At the Palace Monday Sir George Alexander proved a great social success in a well played comedy sketch, "Frederick Kerr." It opened to only fair business.

PAPA MARINELLI. (Special Cable to VARIETY.)

Paris, Jan. 30.

H. B. Marinelli's wife was confined January 27 with a son.



PIWITT

"THE MYSTERIOUS FACE"
Introduced by MONS. JAMES GRAYDON.
Permanent address, 221 West 42d St., New York City.

LEAVES AFTER 20 YEARS. (Special Cable to VARIETY.)

London, Jan. 30.

When the present run of "Sunshine Girl" expires at the Gaiety Saturday of this week Teddy Paine will leave the house, after playing there twenty years, without doubt the longest engagement in the history of the show business.

"RUCTIONS" NO GOOD. (Special Cable to VARIETY.)

London, Jan. 30.

Bonita and Lew Hearn are experiencing some difficulty in securing bookings in the halls here on account of the "ructions" raised by Bonita in the "Hello Ragtime" revue at the Hippodrome.

The Wintergarten, Berlin, has of have refused to engage her.

NEW OPERETTA FAIR. (Special Cable to VARIETY.)

Paris, Jan. 30.

A. Franck, manager of the Apollo, presented January 24 a new operetta, "Monsieur de la Palisse," by G. A. de Caillavet and R. de Flere, music by Claude Terrasse, which met with but a fair reception. The principal roles are held by Mlles. Polaire, Brigitte Regent, Marfa Dhervilly, Messrs. Fernand Frey and Henry Defreyn.

AMERICANIZING PARIS. (Special Cable to VARIETY.)

Paris, Jan. 30.

Tristan Bernard and Vaucaire's "Miss Alice" has had a short run at the Cigale and January 25 Manager Plateau produced at this resort Hughes Delorme's revue with the principal title of "En Scene, mon President," which went over nicely.

Mme. Diamond failed to score. Other principals in the cast are Mmes. Charlotte Clasis, L. de Morena, the comics, Raimu, Claudius, Fred Pascal and Carlus, with Routhine.

George Michel did not appear, although announced. Jackson arranged a lot of dancing boys to mingle with the audience singing "Hitchy Koo," earning applause.

"L'EPATE" A HIT. (Special Cable to VARIETY.)

Paris, Jan. 30.

The new comedy, "L'Epate," by Andre Picard and Alfred Savoir, was produced by Richemond at the Theatre Femina January 25 and is a hit. The principal role is held by Mme. Geniat, who is especially good. She is another transfuge from the Comedie Francaise, whose resignation from the House of Moliere was recently refused. This may also lead to litigation, as in the LeBargy case.

Besides Mme. Geniat the cast includes Mme. Dancourt, Marguerite Deval and Vilbert (the music hall singer).

SHAW SHOW SHAKY. (Special Cable to VARIETY.)

Paris, Jan. 30.

A French version of Bernard Shaw's play, "On ne Peut Jamais Dire" ("One Can Never Say") was mounted at the Theatre des Arts January 28. It was fairly acceptable.

F. F. PROCTOR CUTTING PRICES IN HIS BIG NEWARK HOUSE

Reduces Scale from One Dollar, Putting On Twelve Acts to Influence Business, Which Had Grown Very Weak Under 8-Act Program at Old Prices.

Newark, N. J., Jan. 30.

Proctor's Park Place introduced a 12 act bill this week with the admission scale cut from \$1 and 50c. to 75c. down to 10c.

Up to date the Proctor policy has been eight acts at \$1 top price.

GERMANY WANTS BUNNY.

The Wintergarten, Berlin, has offered John Bunny, the moving picture actor, \$1,250 a week for that house. He is as well known on the continent as in America and speaks German.

A large picture house in Seattle also offered Bunny \$1,000 for any week he may select.

PLAYING "THE STOOL PIGEON."

A sketch at the Hudson, Union Hill, N. J., this week should prove extremely interesting to the higher officials of the United Booking Offices. It is called "The Stool Pigeon," written by Alice Pollock.

The principals are Edwin Arden and Ann Sutherland. Jos. Hart made the production.

CHING BREAKS RECORD.

Bridgeport, Jan. 30.

The vaudeville box office record for this city was broken last week by Ching Ling Foo and his troupe, appearing at Poli's. Saturday matinee the house held 3,680 paid admissions, 276 over capacity.

Boston, Jan. 30.

Ching Ling Foo joined Ziegfeld's "Follies" at the Colonial Monday. The show is here for an indefinite stay.

BILLY GASTON IN SARANAC.

Saranac Lake, N. Y., Jan. 30.

Billy Gaston is here for a rest and may remain until summer.

SAILINGS.

Sailings for the week reported through Paul Tausig & Son are Jan. 23, Paul and Kathi Gultini (Kaiserin); Jan. 29, Phil Frease and 8 Texas Tommy Dancers (Campania).

LOEW-S-C BOOKINGS.

Among the big time acts booked by the Loew-Sullivan-Considine Circuit this week are the Ryan-Richfield Co. (Tommy Ryan), to open in March, Jas. F. Macdonald, John B. Hymer and Co. (in "The Devil and Tom Walker") and Exposition 4 (opening in March).

POLI'S, WASH., IN STOCK.

Washington, Jan. 30.

Poli's theatre here will transform itself from pop vaudeville to a stock house next Monday. Maud Gilman will be in the lead until Lizetta Jewell returns in about three weeks.

Poli has found it unprofitable to play the bills necessary to attract business at the prices of admission pre-

vailing. P. B. Chase, who has not been doing very well at Chase's with big time vaudeville this season, retained the right to supervise all the Poli programs, Poli having rented the old Chase theatre.

MYSTERY IN MOZART CASE.

Lancaster, Pa., Jan. 30.

There is a good deal of mystery in the case of Edward Mozart, arrested in Los Angeles and brought to Lancaster in the hope of identifying him as E. E. Mozart, the theatre promoter of Pennsylvania.

Arriving here, a woman alleged to be Mrs. Mozart said the man was a stranger to her, but the police do not admit that she was his wife and continue to insist that Mozart is the theatrical man.

CRAWFORD'S WORLD TRIP.

Atlantic City, Jan. 30.

The Savoy opened Monday in the worst storm of the season, with Clifton Crawford as the drawing attraction, against "The Case of Becky" as opposition. The Savoy did \$500 on the day, phenomenal receipts under the conditions.

Mr. Crawford's re-entry into vaudeville is attracting much attention here. He has announced that after playing his New York engagements he will make a four months' tour around the world, appearing professionally en route. The departure will be made from San Francisco, Mr. Crawford playing a couple of western vaudeville dates before leaving.

ROGERS ARRANGING BILLS.

It was reported this week that Elmer F. Rogers, manager of the Union Square, would pass upon the bills booked for his house hereafter. During the present season Eddie Darling has been arranging the programs for "The Square," using a great many "try-outs."

Messrs. Rogers and Darling worked in concert on the Fifth Avenue bills when the former managed that Keith-Proctor theatre, and the latter booked it.

EXPENSIVE ACCIDENT.

The falling in of the roof of Loew's new Orpheum at Third avenue and 86th street, in course of construction, will entail a loss of some \$200,000. If the blame can be placed upon the steel contractors they will have to stand the expense; if not the expense will devolve upon the Loew people.

It occurred at 5.15 one evening last week. Had it happened fifteen minutes earlier 250 workmen would have been buried in the ruins.

That night Marcus Loew expressed himself to his friends as being jubilant that the heavy financial loss was not attended by any human casualties.

BUTT'S BIG BOOKINGS.

Alfred Butt expects to return to London, sailing on the Kronprinzessin Cecile, Feb. 4.

Among other contracts entered into while here, he has reached an agreement with Elsie Janis for her appearance at the Palace, London, next fall; also a return engagement of Gaby Deslys at that hall, just prior to or following Miss Janis, at a salary said to be \$2,500 weekly.

John T. Conway and his Diving Models have been booked at the Palace for four weeks, opening in June. Renie Davis has also been placed to appear at the Palace during May.

BERNHARDT'S 'FRISCO SALE.

San Francisco, Jan. 30.

The advance sale for the Sarah Bernhardt show is almost unprecedented in the history of local theatricals. A line, a block long, formed Sunday at midnight, and the box office rush has not abated since the first seat was placed on sale. It seems a certainty that before the week is out every seat will have been sold for Bernhardt's two weeks' stay.

At the Orpheum this week Lily Langtry is appearing, and her engagement bids fair to register capacity during her local appearance.

U. B. O. FRAME-UP FLOPS.

The United Booking Offices stopped to stage a reception Tuesday. The misery of it was that the thing flopped, because the expected Caruso did not appear.

Early Tuesday morning everybody on the floor was advised to stick around as Caruso and many newspapermen were about to arrive to look over the agency. The agents were told to get very busy, call for each other, rush around to show that it was a hustling place and make some of the \$12,000-a-year dead ones believe that for once in their lives they were earning their salaries.

After waiting a couple of hours a bunch of sad-eyed and bewhiskered individuals who resembled the funny pictures of grand opera singers marched through the rooms, led by the house detective, while some of the boys yelled "Robbie, Robbie," or "Oh, Sam!" as though they meant it.

HAMMERSTEIN'S TREASURER.

Brady Greer has been the treasurer at Hammerstein's since Saturday. Charlie Jones, in charge of the box office there for many years, retired that day.

Mr. Greer was Mr. Jones' assistant. Allan Schneebe has been appointed to the vacancy made by Greer's promotion.

JEAN SCHWARTZ' PARTNERS.

Louis and Max Dreyfuss purchased 50 per cent in the Jerome & Schwartz Music Publishing Co. The title of the concern has been changed to the Jean Schwartz Co.

Mr. Schwartz has written 22 numbers for the Gaby Deslys show. They will be published by his firm. The Messrs. Dreyfuss are reported to have paid Schwartz \$10,000 for the one-half interest.

DAVE ROBINSON'S HOUSE.

David Robinson died Jan. 24 at his home 131 West 110th street, aged 44. He was more prominently known as manager of the Colonial theatre for Percy Williams.

Together with his brother George and Messrs. Cavanagh and Walters, former racetrack men, he owned (each having an equal interest) the Brighton theatre, Coney Island, estimated to be worth \$152,000, and the Casino adjoining, which is leased to Reisenweber, and valued at \$80,000. There are no encumbrances on the property.

Several people were reported to be seeking a lease of the Brighton theatre which during last summer cleared over \$30,000. It is said Sam McKee has secured it.

CONSIDINE COMING HERE.

Seattle, Jan. 30.

John W. Considine has left here en route to New York, where he is due about Feb. 2.

CONFESSION SAVES HIM.

Los Angeles, Jan. 30.

Jake Snook, known as The Great Snook, handcuff performer on small time, who has been chief assistant with Raymond, was recently arrested charged with systematically robbing Raymond.

He made a confession to the local police and will probably not be prosecuted, at the request of Raymond.

WILL CONTEST CERTAIN.

A positive statement has been made by Jean Kernan that he and his brother, Joseph, will contest the will of their father, James Kernan, who died in Baltimore some weeks ago. The children were cut off.

The Messrs. Kernan have been advised by eminent counsel that the disposition made by their father of his property will be set aside by the courts. The first steps toward the legal proceedings will be taken during the coming week.

Jean Kernan is with the United Booking Offices.

ROLFE'S LAST BIG ONE.

B. A. Rolfe will make his last big vaudeville production of the season Feb. 3 at Reading, to be called "The Purple Lady," with 12 people. The principals include Ralph Lynn, Charles Pusey and Adele Barker.

It is understood he was forced to do so through holding play or pay contracts with some of his people.

LONG DISTANCE WIDOW.

Nance O'Neil and Company, presenting "Drums," by William Owens, opened a vaudeville tour at Proctor's, Perth Amboy, N. J., January 27. It's a thirty-minute sketch dealing with the days of the Civil War. Miss O'Neil plays a general's widow, being on the stage for twenty-five consecutive minutes without making an exit.

CASEY, TAB PRODUCER.

The Pat Casey Tablino Department's first tabloid production, opened at Yonkers Monday.

It is entitled "The Great Land Day," and is a comedy.

WHAT THE ACTOR MUST DO

By SIME

The vaudeville artists playing on the big time must do something to protect themselves and their future existence as actors. They must get together, the men and the women, those that are now on the big time as well as those that were, but who left it for the legitimate.

The big time theatres are standing together pretty solidly. This season is now going toward its ending. The actors have found out what "no opposition" means, with a monopolistic control of the big time situation that is not seeking means to aid the artist, but to grind him or her down through shifting routes, laying off acts and cutting salaries.

The actor is standing it all and has been since the season opened. Even before that the big time vaudeville artist had no say of his own because he was alone.

Something had better be done. The condition on the big time is not going to improve unless the actors oblige it to. The managers who have made their own salary limits for this season may reduce the present salaries next season. What matters the loss at the box office if the managers are more than making it up on the payroll of the actors? The acts submitting this season to a cut of from ten to twenty per cent. of the salary they had received in vaudeville may be asked to stand another cut next season. If they remain on the big time, they will stand it, too, unless they are in a position to resist it, not through having money in the bank nor because of an offer to play outside of vaudeville, but they must create that position by getting together and working together.

It is of no avail for the artist as an individual to fool himself or herself. The manager may like you personally, promise you many things, but if the manager is left to do as he pleases with acts, he is going to cut salaries. He will as well make out a route to suit himself, not you, and shift that route when it pleases his convenience, without considering the actor, his act, company, money or transportation.

The actor can do nothing alone; he must act in concert. The actor needs organization. He has none at present. When the actor as an individual resists the manager, he must be prepared to leave big time vaudeville. Perhaps he won't. The manager needs him and very badly, but if the artist is not ready to leave unless his demands are granted, and if he eventually backs down from the stand taken, the manager has him whipped and will keep him whipped.

Not all managers of the big time want to cut salaries. Some would like to do a little business in their theatres. They think enough good acts have been lost to vaudeville. Else why does a manager here and there, disregarding the salary limit placed on big time acts tell the actor to accept the contract at the limit figure put through the booking agency, and then Saturday or Sunday night give the act an addi-

tional sum to meet the amount he first asked as his salary? It is being done this season.

The manager needs acts. He knows it. One of the biggest received a wire the other day, reading: "Union insists on extra stage hand at forty a week to travel with act. You pay it or I quit now." And the manager is paying the forty per week.

Percy G. Williams displayed a list of ninety comedy acts to B. F. Keith. Each act had agreed in writing to play Mr. Williams' circuit the following season, reserving that number of weeks for him under any consideration. Percy G. Williams made his own terms with B. F. Keith and within ten days afterward had one-half interest in the United Booking Offices. Ninety acts did that, all members of the Vaudeville Comedy Club. Since those days the Comedy Club has changed its purpose; then it was for protection of its members who were artists only; now it has lay members and the object is sociability. While it is to be regretted the Comedy Club deviated from its laudable course as originally mapped out, it still has enough professional members who meet each other often socially and they could form the nucleus of an organization or whatever may be necessary for the big time actors' protection.

If there is naught else of avail, the White Rats is left. While the order does not stand in any great favor among the big time acts, still its connection with the union should not be underestimated. That union connection is some bugaboo to the manager, make no mistake about it. If the Rats should lose their charter it would be in the nature of a calamity just now. Any vaudeville theatre in Newark, Buffalo, Syracuse, Columbus and towns of that size could be practically closed in forty-eight hours by the union. The managers know it. Still the Rats are using poor judgment as far as the big time actor is concerned, in handling artists' relations with managers and booking agencies. This, however, may be the subject of a future article.

But the actors must do something, some way. They are opposed by managers who believe they can cut the actor's salary fifty per cent. in three seasons. Before doing that though they will have broken the actor's spirit, and he will then be an actor of value no longer. The actor must stop it himself. Get together and do it.

KLEIN HANDLING STARS.

Vincent Serrano is seeking bookings in vaudeville in a sketch by Captain Archibald, called "The Outpost," at a salary of \$800 per week. He is under the management, for vaudeville, of Arthur Klein.

Klein has booked, through E. Wollheim, Douglas Fairbanks for next June and July in London in "A Regular Business Man," at a salary said to be \$1,000 weekly. Mr. Klein also books Clifton Crawford in vaudeville.

WILLIE'S LATEST.

The Herald Wednesday carried a story to the effect William Hammerstein might take over the lease of the new theatre to be erected on the Brewster Block, at the head of Times Square.

The matter is still under discussion between the interested parties. The owners of the property want Willie to operate the entire building, but he countered with a proposition to take hold of the theatre only, which will have a capacity of 1,800 downstairs and a single balcony seating 1,400. His proposed idea is to operate it for second class vaudeville and pictures. The Hammerstein negotiation may be designed to stand off the Palace, which seems to be headed for a policy of vaudeville. It is figured out that with a house directly opposite the Palace of nearly twice the latter's capacity and carrying the name of Hammerstein the Palace might find it pretty rough going.

The proposition made and which is under consideration is that the present Hammerstein theatre (the Victoria) be pooled with the new house, the former to play a pop policy or straight pictures at the low scale to protect the immediate neighborhood for Hammerstein, who could then go the limit in salary outlay for attractions in the other theatre of much larger capacity.

When the Victoria has a drawing attraction there is a turnaway. An overflow can always be banked upon for the last two days of the week. To hold this alone, says Mr. Hammerstein, would be more than ample to reimburse what might be an added charge in taking over the larger theatre.

POOLING IN PORTLAND.

Portland, Me., Jan. 30.

There will probably be a pooling of interests of the local theatres with the exception of the Jefferson, which houses the former Keith stock company.

The theatres mentioned in the proposed combination are the Jefferson, the Nickel (owned by Abrams & Green), and Keith's theatre.

MEYERFELDS SELL OUT.

San Francisco, Jan. 30.

The Meyerfelds are out of the Portola Louvre, having disposed of their interest, said to be one-third, to C. D. Swanberg, the heaviest stockholder.

Gustave Mann, late proprietor of the Swan Cafe, Oakland, is the new general manager and believed to be interested financially. Lester J. Fountain will be retained. There will be no material change in the policy.

The plans of the Meyerfelds are unannounced.

KALISH UNDER KNIFE.

Bertha Kalish's condition became such that she was forced to undergo a severe operation Wednesday. Her vaudeville dates for "The Light of St. Agnes" have been cancelled for the present.

Harry Mitchell, manager of the Majestic, St. Paul, will leave that stand to take charge of the new house being erected by C. H. Miles in Cleveland.

NEW FREAKS FOR ROOF.

New curiosities are listed for an appearance at Wonderland, William Morris' Palpitating Palace of Fun and Freaks atop the New York theatre. The Bradleys (father and son), a couple of long legged giants now showing in Toledo, will soon be added to the abnormal collection upstairs, while a midget and a bearded lady will be placed on exhibition also.

The new venture of Morris' started off very big. It played to several thousand gate admissions Saturday and Sunday. The concessions upstairs did very well on the average.

The invitation evening, last Friday night, drew a large crowd of wise people, who seemed surprised at what they saw. Various opinions were expressed, the majority predicting success for the enterprise. The dissenters said the 10-cent museum and steeplechase idea could not get over on Broadway. All enjoyed the evening, however, though the roof was but half finished off. The merry-go-round did not get under way until Wednesday night.

Eddie Holt has supplanted Harry Harris as manager of the Wonderland vaudeville theatre. Prices to it have been re-set at 10-20. Nine acts and Kinemacolor pictures are shown three times daily. This week's bill is Quinn and Quinn, De Fra, Roberts, Hayes and Roberts, Frisco Trio, Jewell's Manikins, Brown and Lawrence, Howard Truesdell and Co., Leonard Kane, Schreck and Percival.

GALLAGER BACK EAST.

Back to New York last week came Ed Gallagher, who had started out the season with his former partner, Al Shean, in "The Rose Maid." Mr. Gallagher left the company on the Coast.

Gallagher and Joe Fields have formed a stage partnership for the revival of "The Battle of Bay Rum." They open in it at the Union Square Feb. 10.

HUBBARD'S ADMISSIONS.

Chicago, Jan. 30.

Elbert Hubbard, the Sage of Aurora, has been booked on the Association time to open in March. \$800 weekly is said to be the remuneration the Sage is to receive for his trouble.

Mr. Hubbard is the first known act in vaudeville who ever admitted being over paid. When approached regarding time, he mentioned the \$1,250 weekly last season on the Orpheum, which he gleefully added was more than he was worth, and he further said he hadn't made good at that. Elbert Hubbard never wrote a more original line than that one.

Beehler Bros. took care of the details for the middle-western route.

LANCASTER'S NEW POLICY.

H. E. Doan, manager of the Family, Lancaster, Pa., was in New York this week and announced a change of policy for that house, beginning February 10. In addition to playing five acts through the Prudential Vaudeville Exchange, Doan will not only offer a reduced admission scale (5-10-20) but incidentally will give Kinemacolor pictures as his big card.

Doan is now opposition to the Colonial, built by him.

UNITED'S FAMILY DEP'T. LOSING SMALL TIME HOUSES

Theatres That Stop the U. B. O. Service Either Changing Agents or Being Offered for Rent. Proposed Deal With Loew Reported Declared Off. Loew Building Operations in East.

From reports the Family Department of the United Booking Offices has been losing an alarmingly large number of houses recently. Almost every day some theatre is mentioned as having given up the "Fam. Dep't" service.

Most of them discontinuing also abandoned vaudeville and offer their theatres for rent. In some instances the former U. B. O. booked small timers changed agents.

The men engaged in the smaller vaudeville branch attribute the wholesale closings to several things, including the general conditions, although claiming the Fam. Dep't is unable to furnish the proper shows at the prices the out-of-town houses should have.

The loss of business "downstairs" is said to have worried the U. B. O. officials "upstairs." A couple of weeks ago the story was that the "upstairs" crowd had "framed" for the booking men below, "getting" several of them through involving the men in a questionable transaction. Why the bunch upstairs went away from home to do their sleuthing has not yet come out.

The Fam. Dep't was organized as the small time branch of the U. B. O. It was worked up at one time until the yearly profit showed over \$90,000. In the muddle and the mess vaudeville has been thrown into this season through the manipulations of the principal U. B. O. operators the Fam. Dep't suffered along with the rest of the big agency.

Many houses booked by the Fam. Dep't would have changed over to other agencies during the season, but through the distribution of the small time booking supplies many were in direct competition with the desirable agencies through having "opposition" in towns booked by them.

It was talked about this week that if the losses in the Family Department continue at the rate they have been going there wouldn't be much more than a memory left of the smaller booking branch by the time next season arrives.

While it is said the Loew circuit will not build any more new theatres in New York City, plans have been made for new Loew houses next season in Toronto, Philadelphia, Boston and Baltimore. The circuit now operates the Orpheum, Brooklyn. The addition will give it two houses there.

Toronto is to be thoroughly covered with two houses of large capacity that will close the city to other small timers which might want to find an existence there.

In Boston and Philadelphia it is reported the Loew Circuit will be interested in the houses there with S. F. Nixon, of Philadelphia.

From all accounts the Loew Circuit has declared everything off in connection

with the overtures made to it by the United Booking Offices to form a booking merger. For the Loew concern it is said an arrangement bringing the Loew bookings into the U. B. O. agency would not alone limit the supply of material for the Loew houses, but would materially increase the salary list of the weekly shows. The U. B. O. pays top prices for all acts engaged through it.

No consent could be obtained either from the big agency for big time acts Loew might want to play in the smaller houses if they happened to be in opposition to a "United" theatre. At present Loew is securing big time turns at very reasonable prices. Most are dissatisfied with their treatment at the U. B. O. They make a sacrifice rather than to stand the annoyances that must be undergone to obtain a fair salary and route from the big agency.

It is being daily repeated that just now the U. B. O. is Loew's best scout for acts.

GOOD TRICK ANYWAY.

Chicago, Jan. 30.

Fred Barnes hoped to put something over when the report became circulated that he had secured the lease of the entire fourth floor of the Majestic theatre building and would divide it up and rent the space to various theatrical agents and concerns. However, there was a little catch in the proceedings, and it isn't likely Fred will pull off the little stunt.

A real estate concern had the lease of the fourth floor. Barnes supposedly secured the lease from it, and in fact made an announcement to that effect, but the owners and agents of the building had decided that there were to be no more theatrical enterprises harbored within its walls. Each lease given specifically states that there can be no sub-leasing without consent.

That's about all there was to it. It wasn't a bad little idea of Fred's, and caused quite some talk. It was one of those good tricks, if he didn't do it.

NEW YORK'S BIGGEST AMUSEMENT.

(Continued from page 3.)

for stalls and the working crews. There will be two "Perfume Promenades" with cologne wafted through small images on the walls.

There has been no official announcement made regarding the Cosmopolitan Circus, nor will there be one it is understood, until after the sailing of the boat Tuesday. Within the past month it is said a publicity man was offered \$200 weekly to take charge of the press department. The scheme has been fomenting during the past eight months. The final papers were signed last Friday afternoon.

MOSS & BRILL OPEN TWO.

The theatres are coming so thick and fast in New York builders have exhausted the supply of streets as names and are now using the monickers of our presidents and statesmen.

Moss & Brill's big pop house at 146th and Broadway has been labeled the Hamilton. It was opened amid a blaze of glory and U. S. flags Jan. 23. The Hamilton seats around 2,400.

Through opening on scheduled time the owners had to move in before the paint was dry on the walls and some of the finishing touches remain undone. By dint of yeoman service from managers and owners down to card boys the show went through on time with everybody voting the start a humdinger.

Another Moss & Brill house started Jan. 25, the Jefferson, at Third avenue and 14th street. It is a large theatre, seating about 2,500 and embodies throughout the highest type of modern construction. In plan it resembles the DeKalb.

The color scheme is golden brown and ivory, with the frequent use of Roman gold, with carpeting and hangings of brown. There is no gallery, but a very large balcony divided by railings, in the front of which are large boxes.

No posts are in the auditorium. The balcony has a span of 96 feet, constructed on the cantilever system. The stage has a depth of 32 feet, 70 feet in width with a gridiron 72 feet high. An orchestra of 10 pieces supplies the music.

Nine acts were offered for the opening bill, with one picture to close with.

It was denied at the Moss & Brill-Cunningham & Fluegelman office this week that there was any intention to place their bookings with the United Booking Offices. A report to that effect had shown some strength within the week. It said the U. B. O. had offered to take the affiliated circuits provided the latter gave up 25 per cent. of the gross profits for the privilege of the U. B. O. bookings. The story also repeated that the affiliated agency would move over to the Putnam building if the percentage demand should be waived. Messrs. B. S. Moss and I Fluegelman stated the whole report was wrong.

Monday they were negotiating with another small time circuit in and around New York to add their bookings to the affiliated office.

TAB ON PANTAGES' TIME.

San Francisco, Jan. 30.

The newly formed Armstrong musical tabloid company with Monte Carter, the former American comedian and producer at its head, is announced to open a Pantages' tour at the Pantages, Sacramento, Feb. 9.

The American here is going under new management, which may be dark for a week or two until the new regime is thoroughly prepared. The present policy of musical stock will very likely be continued by the new heads.

The "No. 2" "Within the Law" show is repeating for three days and full weeks in towns where previously the piece played one night only.

COMEDY CLUB'S "NIGHTS."

Special "Nights" are listed for the entertainment of Comedy Club Members. Feb. 6 will be "Representatives' Night" and Feb. 20, "Managers' Night."

Last week the Comedy Club had "Irish Night" with Frank Fogerty in the chair.

Saturday night in the Clown Theatre the Comedy Club members will present a travesty on "Within the Law."

In the cast for the special show will be Geo. M. Cohan, Willie Collier, Al Jolson, Lee Harrison, Fred Hallen, Will Macart, Bob Matthews and Al Shayne. The theatre prices are one dollar on the lower floor, with the balcony seats fifty cents. There are said to be real steps leading to the balcony. Besides there is a genuine stage and some guaranteed scenery. Prof. K. Nine's 40 Manhunting Poodles will start the performance.

DELAY MAKES LIEB ANGRY.

The delay in the delivery of the mechanical portion of "The Flash" for the dress rehearsal of the playlet last Friday afternoon made Herman Lieb very angry. He is threatening to sue the Electric Carriage Call & Specialty Company for \$500 damages. The company was to have supplied the elaborate switchboard necessary to the finale of the piece.

The rehearsal had been announced for 4 o'clock in the afternoon. After a couple of announcements Mr. Lieb was obliged to proceed with the sketch with a makeshift arrangement in order not to disappoint the large audience composed of managers and booking men who had assembled to witness the first performance of the melodramatic skit.

INSULTED PANAMA.

Panama, Jan. 30.

American residents of Colon were very much incensed over the governor's edict ordering Halligan and Crosby, vaudeville performers, to make a public apology for stepping on the Panama flag during their act at the Garden theatre the other night. The players, who came from the United States, have already been fined for their action.

The governor's order reads that they shall salute the flag which they trampled in the presence of a squad of policemen.

MITTENTHALS QUIT AUBURN.

The Mittenenthal Bros. have disposed of their holdings in the Jefferson theatre, Auburn, N. Y. The house is now in the hands of local parties.

Aubrey Mittenenthal Wednesday denied the report that the five houses they controlled had passed from their possession and had been turned back to Reis.

SCHENCK'S TRIP OFF.

Joe Schenck was to have sailed last week for the other side. The trip has been postponed. Mr. Schenck does not know just now when he will leave.

"The Romance" is due at the Elliott theatre next week.

UNION ISSUES INSTRUCTIONS REGARDING VAUDEVILLE ACTS

Makes Conditions Perfectly Plain to Members in Explanatory Circular. Going After the Entire Territory for I. A. T. S. E. Jurisdiction.

Chicago, Jan. 30.

As a result of the midwinter conference here of the executive board of the International Alliance of Theatrical Stage Employees Lee M. Hart, the general secretary-treasurer of the Alliance, has sent broadcast to the officers and members of all affiliated locals of the order setting down future action on the ruling that vaudeville productions must carry extra help.

The communication reads as follows:

BROTHERS:

Your General Executive Board, owing to the numerous and repeated inquiries received by all of your Executive Officers during the past six months for explicit information and instructions as to the placing of I. A. members with Vaudeville Acts, begs to call your particular attention to Section 17, on page 19 of the I. A. Constitution and By-Laws, reading as follows:

"HEREAFTER ANY TRAVELING VAUDEVILLE ACT CARRYING ONE SET OF SCENERY OR MORE, OR APPLIANCES SUFFICIENT TO REQUIRE THE SERVICES OF ONE OR MORE MEN, MUST EMPLOY MEMBERS OF THIS ALLIANCE."

"THAT THE SEVERAL DISTRICTS OF THIS ALLIANCE WORK IN CONJUNCTION TO ATTAIN THIS END."

This law, Brothers, is very clear and distinct and leaves no room for doubt. Therefore, your General Executive Board insists upon each and every local in our International Body enforcing same.

It is absolutely and positively the duty of every local when placing an I. A. member with a Vaudeville Act (or production) to secure an I. A. pink contract covering his engagement not alone for the period during which the act plays your city but covering his engagement for the balance of the season. All locals are furthermore directed that when any act enters your city without having the necessary I. A. member or members employed with same (though carrying one set of scenery or more or sufficient appliances requiring the services of an I. A. member) that they shall see that the law is complied with immediately by the putting on of an I. A. member, securing contracts to cover the engagement and, if possible, secure the complete route of the act from the beginning of the season, with a list of all scenery, props, electrical effects, etc., carried with same, which information they shall send to the General Office, together with advices as to the definite action taken by the local in such instances.

This is imperative and must be complied with by all local unions of the International Alliance without any exception.

Yours sincerely and fraternally,

CHAS. C. SHAY, President.
JAS. H. SCREWS, 1st Vice-Pres.
GERMAIN QUINN, 2d Vice-Pres.
OSCAR SHECK, 3d Vice-Pres.
CHAS. O'DONNELL, 4th Vice-Pres.
M. A. CARNEY, 5th Vice-Pres.
HARRY J. BECK, 6th Vice-Pres.
F. G. LEMASTER, 7th Vice-Pres.
CHAS. CRICKMORE, 8th Vice-Pres.
L. W. BURKE, 9th Vice-Pres.
LEE M. HART, Gen'l Sec.-Treas.
General Executive Board.

At the new York headquarters of the I. A. T. S. E. President Shay and secretary have begun the preliminary work on the unionization of all the territory heretofore uncovered and the campaign for new members will span the entire United States and Canada.

If the proposed union movement bears fruit the executive heads expect an addition of 10,000 members by the time the big Alliance convention is held next summer.

MYSTERIOUS LAND PURCHASE.

Philadelphia, Jan. 30.

The announcement of the sale of a big piece of ground at 52d and Chestnut streets caused considerable of a stir in vaudeville circles. It was announced the sale was made to a representative of B. F. Keith.

The Keith's people here said nothing

was known by them. Report gave the assessed value of the lot at \$56,000. A theatre to cost \$250,000 and devoted to vaudeville is to be built, according to the report.

It was thought that J. Fred Zimmerman, who owns two houses and will build a third, intended to invade the West Philadelphia district; but Mr. Zimmerman denied all interest. There is an agreement existing which prevents him building in this section.

Vaudeville people say that if Keith intends to build, it is to wage war against F. G. Nixon-Nirdlinger, who has affiliated with the Loew-S. & C. combination. Nirdlinger operates the Nixon, on 52d street, one block north of the purchased site. Mr. Nirdlinger declared he did not know who was going to build. The Nixon is turning them away afternoon and evening and giving great shows for the money.

TWICE DAILY AT ERIE.

Erie, Pa., Jan. 30.

The vaudeville will be moved from the Colonial by A. P. Weschler March 24, to the Columbia. At the latter house two shows daily will be played.

The Columbia has a seating capacity of 1,200. Its stage is larger than the Colonial's. The latter theatre is at present booked by the United Booking Offices and Gus Sun.

It looks like a war to a finish here among the vaudeville houses. Mose Reis has leased the magnificent Majestic to vaudeville interests, which will again try two a day at this house next season.

The Columbia becomes the home of Sun and U. B. O. vaudeville in March, while the Colonial will resume a picture policy. The new Eleventh Street opera house, now being reconstructed, has not announced its policy, but the Cummins-Suerken interests are in Chicago, and something is due from there soon.

The Park will be dark when Col. Horne takes his stock company to Jamestown. Reis may play his dramatic offerings there.

MILE-A-MINUTE COP.

Vaudeville can have Mile-a-Minute Murphy, the speedy policeman of the New York force. Murphy is the only copper who has flown in an airship. He wants to aviate on the stage. Commissioner Waldo will grant a leave to his auto catcher if the managers want the extract from "The Finest" on their stages.

BARNEY FAGAN'S DRAMA.

Barney Fagan is the author of a new musical piece with an Irish flavor, which is in the hands of a Broadway manager who may produce before the end of the present season. It's a drama which will entail the work of a chorus.

TRAINING SOLLYLEE'S VOICE.

During the summer, says Sollylee, he is going to train his voice to go out and find regular money. Solly is having a picnic in vaudeville this week at Hammerstein's. Held over after the tremendous success of his debut week, William Hammerstein thought he would throw his ticket taker out from the horde of acts at "The Corner," so Willie surrounded Sollylee with a very light show, leaving Sollylee the hit of the bill.

The whole Lee family were incensed Saturday when they heard the new star has been jobbed on the Hammerstein stage. It happened Friday evening. As Sollylee was about to take his first ticket that night he noticed a large bouquet of roses enter the lobby, escorted by a messenger boy. Solly sent one of his scouts over to rubber. The information came back that they were for his own little self.

Solly had a lot of ginger in grabbing coupons until it arrived time for his entrance in make up and uniform as a "single." While taking his 16th bow he saw eight colored ushers parade down the aisle, each with one rose in either hand, waving them gently as they marched toward the stage. The unusual attention overwhelmed Sollylee and he collapsed.

The Lee family the next day went gunning for the jobber. Harry Lee alleged advantage was being taken of his brother's inexperience. "What Sol should have said," said Harry, was 'I thank you ladies and gentlemen, for the reception' ('and then to the ushers'), 'Now, boys, trot right back to your posts with the conservatory.'

Willie slipped Sollylee something extra for his stage work last week. Solly is going to get another actor's envelope this Sunday night, although the gross amount paid for his services in the dual capacity of the only "single" ticket taker the world has ever known, was gently indented by a deduction of five per cent. for the benefit of the Useless Booking Offices.

KEEPING WOOLFOLK BUSY.

Boyle Woolfolk, who is devoting all his time to the promoting and producing of tabloid musical comedies and has at least eleven either working or in preparation in the west and on the Jake Wells' Circuit, whizzed into New York Tuesday.

Woolfolk (whose headquarters are in Chicago) came here to land several more pieces for tabloid production. He leased "The Seminary Girl" from Melville Raymond and arranged to send it over the Wells' time Feb. 24, at Nashville. Knute Erickson will be featured.

"A Knight for A Day," with Janet Priest featured, had its first tabloid start at Michigan City, Ind., last Saturday afternoon and night, following with other one night stands in Illinois. This tab starts the Wells Circuit about Feb. 17.

Woolfolk returned to Chicago Thursday afternoon. He said before leaving the demand for tabloids was such he would tackle no more road shows for the present. He expects to keep many of his tabs working during the summer.

AFTER MORTON AND MOORE.

A vendetta has been declared between Morton and Moore and Gordon & North. This week Morton and Moore should have been playing at Dockstader's, Wilmington. The Gordon & North office intimates it "got to" the United agency and through that, had the team "pulled out" of there. The team is playing in Youngstown, breaking in once more for their return to Hammerstein's next week. Everyone expects they will play at The Corner regardless of Gordon & North's grouch. Willie Hammerstein doesn't believe in those things if they interfere with business.

Cliff Gordon ruthlessly tore down Jim Morton's picture when James quit "The Merry Whirl" some seasons ago. With Frank Moore leaving the same show a couple of weeks since, Cliff swore in on the vendet. He says Moore had a contract and should have stuck with the show. It's an Eastern Burlesque Wheel organization.

FORSYTHE WITH MUSICAL STOCK.

Atlanta, Jan. 30.

The Forsythe, one of Jake Wells' theatres, which recently closed an unprofitable season with stock, reopened Monday with tabloid musical stock, the first attraction being "The Isle of Champagne." This policy will be continued until the business warrants a change.

KOHL ETCHINGS EXHIBITED.

Chicago, Jan. 30.

Mrs. Charles E. Kohl has loaned her collection of etchings of the Panama Canal to the Olympic theatre, where they are now on exhibition in the lobby.

The etchings are by Joseph Pennell and show the canal in course of construction.

The complete set comprises twenty-three pictures. It has been pronounced by critics to be the acme of the etcher's art.

DAZIE CAN'T PLAY.

The headline position for the Hippodrome, Cleveland, program next week has been refilled by the placing of Percy Haswell and Co. for the top line, as substitute for Dazie, who was to have appeared there upon her return to vaudeville.

The dancer tore the ligaments of her left leg on the stage of the Weber and Fields theatre last Friday night. She may be confined to her home for a month before fully recovered. Dazie was called in at 24 hours' notice to lead the ballet in "The Man and Three Wives" which opened Thursday evening. She danced on a ground cloth. The following night while about to make a leap (to be caught by Bonfiglio who dances with her) the cloth moved back, throwing Dazie. She was carried to her dressing room from the stage. Lulu Monselli has appeared since.

Dazie had her vaudeville turn fully rehearsed. It was to have carried nine people. About twelve weeks had been booked. The Shuberts consented to Dazie's appearance.

Eugene MacGregor and Elizabeth Jane Vaughn were married in New York this week.

VARIETY

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Pantages Theatre Bldg.
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16 Charing Cross Road
JESSE FREEMAN

PARIS
66 bis, Rue Saint Didier
EDWARD G. KENDREW

BERLIN
15 Karl St.
E. A. LEVY

ADVERTISEMENTS.

Advertising copy for current issue must reach New York office by Thursday morning. Advertisements by mail should be accompanied by remittance.

Vol. XXIX. January 31, 1913. No. 9.

Charles F. Semon opens at Winnipeg for the Orpheum circuit Feb. 9.

Fred. St. Onge is back in the U. S. He arrived Thursday.

Hugo Morris is going to take a trip to Europe in March.

The Five Musical McLarens sail Feb. 6, opening in Glasgow, Feb. 17, on the Stoll time.

Carl Demarest, violinist, sailed Thursday to open at the Palladium late in February.

Morris Jones is now assistant manager of the Gomes Vaudeville Exchange, Cincinnati.

Theodor Kosloff has returned to England. He opens at the Coliseum, London, Feb. 3.

Madeline Delmar has resigned as leading woman with "More Sinned Against Than Usual" and will return to stock.

Marie Pettis sailed for Bermuda Wednesday for a four weeks' stay, where she expects to recover fully from the effects of a broken foot.

Freeman Bernstein reported ill at his office the early part of the week, owing to the mailman having neglected him on one trip.

Herman Phillips is filling the place in the New York Marinelli office made empty through Maurice Rose going across the water for a few weeks.

The stage of the new Palace theatre, now in course of completion, will be lowered twelve inches instead of twelve feet, as reported.

Joe Boganny's No. 2 "Lunatic Bakers" company arrived in town this week from Europe and open in Toronto, Feb. 3.

Van and Schenck have been booked by Will Collins (the London agent) for the Moss Circuit in England at \$300 a week.

Manager Grauman of the Imperial, San Francisco, left last week for Louisville, Ky., to visit his brother Edward, reported to be critically ill there.

Elizabeth Goodall (late of Gibbs and Goodall), has been signed by Mort Singer to replace Georgia Drew Mendum in the title role of the eastern "Modern Eve" Co.

Louise Groody, formerly of "The Rose Maid" is recovering from the effects of a critical operation (Jan. 15) at the Deaconess Hospital, Indianapolis.

Everett Shinn is getting a company together to play his newest vaudeville travesty, "The Prune Hater's Daughter." The act will be under Arthur Hopkins' direction.

Corelli and Gillette were unable to open Monday at the Alhambra, owing to Mr. Gillette suffering an acute attack of bronchitis. Artie Mehlinger fills the breach.

Rube Marquard and Blossom Seeley close their Orpheum tour at Portland, March 15, to permit Marquard to go into training for the regular baseball season.

Mme. Yale came near going into vaudeville a short while ago, but engagements prevented. The beauty expert could have had \$1,000 to lecture for a week at Hammerstein's.

"Funny Smiles," a new comedy act by Frances G. Corcoran, has been rehearsed for vaudeville by Ralph MacDonald and Company (which includes Rosa Koch and John MacWilliams.)

Phil Hunt has arranged with W. D. Church, the Boston agent, whereby he will book seven houses in New England, Hunt selling the acts and Church booking via his Boston quarters.

"The Manager," a new sketch by Flora Temple, with J. J. Tambrook as the principal player, will be produced next week by Harry McGuire and Daniel Lally.

Georgie Olp, who has been playing with "Little Miss Brown" (southern) has been engaged by A. G. Delamater to play the ingenue role in "The Old Firm" at the Harris theatre next week.

One night recently Richard Pitrot took A. Braff to dinner and theatre as his guest. The following morning he served the foreign agent with papers in a suit for \$600 alleged to be due for unpaid commissions.

Just before Harry Eugene Anderson, known professionally as Eugene MacGregor, left for the west to take Fletcher Norton's former role in Jesse Lasky's "The Antique Girl" announcement was made of his marriage to Lydia C. Vaughan.

Otto Hess, after an absence of many years, is back in the show realm, having assumed charge of the box office of Adolf Philipp's 57th Street theatre. Ten years ago Hess was awarded a handsome silver loving cup for being the most polite treasurer in New York.

The Royal Poinciani Quintet and Lew Palmore have been booked for the other side by the Marinelli agency. The first named act is colored, now at Reisenweber's. It opens abroad Feb. 24. Mr. Palmore, a juggler, goes over next November.

Valerie Bergere, out of the hospital after her operation for mastoiditis, plays Indianapolis Monday. She takes with her for the next three weeks a trained nurse, who will administer treatment during that time as prescribed by the surgeon who operated on her.

Francis Carlisle and Co., are preparing to show "Quits" the one-act play first presented here by Wilton Lackaye. Jos. Hart will probably manage the tour. The same sketch under the title of "The Ferret" is being given as a curtain raiser to "Ready Money" in London.

Fola La Follette, who has made her debut on the stage and is widely known as the suffragist daughter of Senator La Follette, was arrested with twenty or more girl strikers Tuesday afternoon. Miss La Follette had previously addressed the girls at Labor Temple. As she was in the thickest of the turmoil when the girl pickets became involved in a hand-to-hand encounter on the streets with the cops, and eggs flew in the latter's direction, she was juggled with the rest. Miss La Follette later was released.

Joe Hart has an Acousticon. It is a pocket telephone, manufactured for those who want to hear everything that's doing. Joe doesn't miss much that is useful to him, but there have been arguments whether he nodded assent when a manager said: "I will give you a hundred less next week." Joe always claimed it was \$100 more. So he bought an Acousticon. In his upper right hand vest pocket is the works, and at the left ear is held what looks like a 'phone receiver. Joe gets set with the apparatus and then dares anybody to try him out. The other evening Joe was asked to close his eyes or turn his head away in order that he shouldn't see the movement of the lips to discover whether he had been bunked on the help-the-hearing invention. Mr. Hart explained afterward when he had experienced some difficulty in listening with his eyes closed that he bought the instrument to play with only while he was awake, and it wouldn't work any other time. Mr. Hart thinks it is fine and is willing to admit that the sound waves are carried to the ear drums through the mechanism of the Acousticon. Still from the way the thing turned down Joe on this evening it does seem as though he will still shy at all the offers on the "H. H." circuit.

Johnny Stanley and the Millership Sisters played the second half of last week in Poughkeepsie, to "break in" their new act, written for them by Tommy Gray, for which they were to receive the munificent sum of \$40. In order to get out of town Saturday night Johnny appeared in his street suit, which resulted in the act being fined \$5 out of the \$40.

Awhile back "the gang" that resides in the lobby of Hammerstein's between eight and nine o'clock evenings put one over on Jim Clancy. Jim had intimated a desire to attend a performance at the Lyric. Willie Hammerstein wrote a note to Sol Monheimer requesting him to take care of Clancy and a friend. But while the note was being written someone slipped around to the Lyric and put Sol wise. When Clancy presented the note Sol bawled him out unmercifully. This week George Metzel, manager of the William Penn in Philadelphia, was a temporary member of the congregation for a few moments before he expressed an inclination to "see a show." The same thing was put over on him and he was given a letter to the manager of a Broadway playhouse. Metzel presented the note to the manager, who looked at the Victoria theatre envelope and said: "The best I can offer you are two in the balcony; sorry I can't do better." On that occasion though the joke missed fire. After 8.15 the Hammerstein lobby crowd's only desire is to laugh. The house is packed then, the show business for next season has been settled by the regulars, the agents have completed their bookings for the day (even though all the bookings don't come out) and the bunch is out for a mark. The other evening Sully, the Barber, dropped in. He had heard there was a woman almost naked dancing at Hammerstein's. That would have taken Sully to San Francisco. (He is the father of 22 children and only once married.) Joe Pincus caught sight of the excitable barber. Joe asked him if he had had his supper. Sully replied he had eaten nothing since leaving home in the morning. Mr. Pincus sympathized with him saying he had not eaten himself and they would sup together. Joe and Sully started at the Astor, the former telling the hair-cutter it was due for them to have a regular feed. Getting into the Astor Joe changed his mind, informing Sully the waiters' strike would interfere with their meal. Successively and without stopping Mr. Pincus took Sully into every restaurant for ten blocks along Broadway, always finding an excuse why they should not eat at any one. Lastly, as he was tired out, Joe landed Sully in a feedery on a side street. The proceedings were reported to the lobby. Knowing they were eating, Willie Hammerstein saw a chance to double-cross Pincus on the joke. Calling a well known character, standing in the lobby, to his assistance, Willie explained the case, telling him to go to the restaurant stand around Mr. Pincus, handle Pincus' food and otherwise make himself obnoxious, which he promptly did. Then they brought Sully back to the theatre just as the dancer was leaving the stage.

NORTHWEST COMPLAINING OVER SCARCITY OF SHOWS

Big Houses Dark, While Picture Place Does \$6,000 On Week. Advertising in Half Pages in Dailies. \$2 Attractions Few and Far Between Out There This Season.

Seattle, Jan. 30.

Seattle is sadly in need of \$2.00 attractions. Otherwise the place is O. K. theatrically. The movies played to \$6,000 on the week with the big legitimate theatres suffering for the want of entertainment. Capacity business prevails at the other six movies while the straight vaudeville houses have slumped of late.

The Metropolitan (K. & E.) has been dark for eight weeks out of twelve. The conditions at the Moore have been little better. The Rainey picture was about the only attraction to do capacity.

The movies have been strong on newspaper ads, some running half pages twice weekly (\$150 an issue) with column ads the remainder of the week.

OLCOTT PACKING 'EM IN.

Packing 'em in is hardly the description for the business Chauncey Olcott has been doing at the Grand Opera House in "The Isle O' Dreams" since opening there this week. Monday night, with all the litho paper in, the house held \$1,100 in money. Tuesday night the seats were all gone before the dinner hour was hardly over.

Wednesday it was a safe gamble Olcott would take all records at the Grand for his scale (\$1, orchestra). He is to remain there four weeks.

SPEAK WELL OF FAIRBANKS.

Chicago, Jan. 30.

Douglas Fairbanks appeared with his company in "Hawthorne of U. S. A." at Cohan's Grand Opera House Monday night, and appears to have scored a hit.

All the reviewers spoke well of the piece and of the work of the star.

ROWLAND BUCKSTONE ILL.

St. Louis, Jan. 30.

Rowland Buckstone, at one time a prominent player of low comedy Shakesperian roles, who came here with the Julia Marlowe company and was stricken during a performance, is critically ill in a local hospital. No hope is held out for his recovery.

MARRIAGE THAT WASN'T.

Pittsburgh, Jan. 30.

Mary Hall, former leading woman of the Pike stock, Cincinnati, and who has been playing leads with the David stock here, had her breath taken away when her lawyers informed her that she was never legally married to William R. Antisdel, the former manager of the Davis Co.

Miss Hall and Antisdel were wedded March 16, 1909, at Farmington, Utah. When Antisdel married a local girl Miss Hall sought a divorce but the lawyers told her that such was not

possible as she had never obtained a legal divorce from a former husband.

Miss Hall claims trickery on Antisdel's part. Just what the outcome will be is a matter of conjecture among the local theatrical people who know the interested parties.

CARR AND ASKIN NOW.

Chicago, Jan. 30.

Alex Carr and Harry Askin have dug up the hatchet again, this time Carr being the aggressor in a suit calling for five weeks' salary, four of which remain unpaid.

Carr has been taking the character of Liderowski in "Louisiana Lou," which closed in Kansas City Saturday.

Askin has commenced a counteraction against the comedian for \$10,000, alleging misconduct, along with several other allegations.

Carr has been offered a route over the "Association" circuits, but refused it, claiming that sooner than appear in the 10-20 houses he would cease playing with crepe hair.

LECTURES ON BELASCO.

Boston, Jan. 30.

David Belasco and his method of furnishing wonderful scenic effects for his productions, was the theme of a lecture by Prof. Frank W. Hersey, of Harvard College.

OKLA. MANAGER'S ASS'N.

Oklahoma City, Jan. 30.

In pursuance to a call by E. C. Mills, manager of the Folly theatre, the managers of this city assembled last week at the Lee Huckins hotel and organized the Theatre Managers and Owners' Association, electing Mills president. Other officers are B. H. Powell (Empress), vice president; Frank G. Raleigh (Metropolitan), secretary-treasurer.

Among the charter members are Dreamland's manager, John Sinoupolo, and George Plummer (Lyric), W. T. Yoder (Majestic), John Boland (Empress), Fred Weis (Overholser), Charles Garnett (Metropolitan).

SMALLPOX IN OAKLAND.

Oakland, Cal., Jan. 30.

Though not generally known, smallpox has become prevalent in this city. No general alarm is felt at present.

"ONE DAY" RECRUITS.

With Bernard Craney, Bernard McOwen, Jack Lewis and Marion Hutchings, late lead of the "Common Law," as new acquisitions, "One Day" has been routed up over the Stair & Havlin time until next May.

Joe W. Cone is managing the show. George Fitchett is ahead.

John Lamp is back in the William Morris office.

JULIA MARLOWE PLAYED OUT.

Chicago, Jan. 30.

"Just played out" is what the knowing ones say is the matter with Julia Marlowe, who cancelled her engagement at St. Louis last Friday night and came on here for a rest.

Miss Marlowe is at the home of Mrs. J. H. Benham, who denied the report that the actress was suffering from ptomaine poisoning. Mrs. Benham says Miss Marlowe has overworked herself.

"FIREFLY" "NO. 2."

Arthur Hammerstein has everything cut and dried for a "No. 2" company of "The Firefly" to take the road this month, and a route through the East is being booked.

Mr. Hammerstein is desirous of getting the show started Washington's Birthday. It will be headed by Nina Morgana, who will sing the Emma Trentini role.

TWO CLOSE SUDDENLY.

"The Woman Of It," William A. Brady's new production, didn't last long on its first New York performance. After two weeks at the Thirtieth Street Theatre the piece was withdrawn Saturday night. The house is dark this week. The incoming attraction is "The Iron Door."

"Somewhere Else," Henry W. Savage's show, closed suddenly the same night. A moving picture is being shown there at present.

LONGACRE READY MARCH 1.

H. H. Frazee's new Longacre Theatre is now expected to be ready for occupancy March 1. A play has not yet been selected.

ALL-STAR "BEGGAR STUDENT."

The Shuberts are making arrangements for an all-star revival of "The Beggar Student" early in the spring.

OLD LA SALLE'S FINISH.

Chicago, Jan. 30.

Next week will be the final one for "The Girl at the Gate," at the La Salle. As soon as this musical comedy takes to the road the present playhouse will be torn down and a handsome new theatre built on the site.

The La Salle, formerly called The Blue Ribbon, when a drinking place, was opened a dozen years ago with "Chow Chow," a musical melange by Addison Burkhardt.

SHELVING "DION O'DARE."

Bernard Daly will resume his legitimate starring tour after Lent, but not in "Dion O'Dare," which piece he used earlier in the season. A new play is being selected for Daly by Philip Gleichman, of Detroit. It will be an Irish musical play.

SUSTAINS BILLBOARD LAW.

Cincinnati, Jan. 30.

The Common Pleas Court of Ohio, sitting here, has sustained the Cincinnati ordinance by which a billboard may not be erected at a distance of more than 15 feet from the sidewalk. The Cincinnati Billposting Co. was plaintiff, and George W. Rapp, the City Commissioner of Buildings, was defendant in a test case.

"GLASSBLOWERS" PRAISED.

Rochester, N. Y., Jan. 30.

The new lyrical comedy by Sousa and Liebling, "The Glassblowers," won a warm Rochester indorsement at its premiere in the Shubert Monday evening. The production showed itself possessed of enough winning qualities to justify the prediction that it will achieve substantial success.

The presence of Sousa himself was an added element of interest, and his latest march, "From Maine to Oregon," made a decided hit. The most effective parts of Sousa's music are rendered by the wind instruments. However, the strings are not neglected. All in all, Mr. Sousa has done better than a large majority of score composers of light opera of late.

The book by Leonard Liebling has a real story cleverly enough constructed, so that the introduction of musical features does not interrupt its continuity. It holds real sentiment and interesting climaxes, and has provided John Cort, the producer, with excellent opportunities for scenic effects. The first act, a Fifth avenue mansion's reception room, is in excellent taste; the second, a scene in a Long Island glass works, is unique; and the third, a bivouac scene in the Spanish-American War, is striking in its fidelity.

There are some numbers likely to become popular. Among them are "Cleopatra's Strawberry Blonde," "The Matrimonial Mart," "My Love Is a Blower," "The Crystal Lute," and "Red Cross."

Edna Showalter, in the lead, has an excellent soprano voice. Second honors are about equally divided between Dorothy Maynard and John Parks, who acts and sings the hero into favor. The chorus work is graceful and satisfactory.

KOLB & DILL NEXT SUMMER.

Chicago, Jan. 30.

Plans are under way to bring Kolb & Dill to the American Music Hall for a summer run. Oliver Morosco is behind the deal.

The comedians were to have appeared at that house last October, but owing to their success on the Coast, the date was delayed.

"HINDLE WAKES" AT FINE ARTS.

Chicago, Jan. 30.

"Hindle Wakes" will come to the Fine Arts theatre for a run next Tuesday night. Arrangements have been completed between Arthur Bissell, of the Chicago theatre society, and William A. Brady, who controls the rights to the piece.

DON'T LIKE "BOY BLUE."

Chicago, Jan. 30.

"Little Boy Blue" opened at the Chicago Opera House Sunday night before a good sized audience. The piece did not seem to get over to any great extent. Otis Harlan worked hard, but was unable to arouse any quantity of enthusiasm. Lottie Engel, who has the role formerly played by Gertrude Bryan, has a difficult task, but passes with more or less success.

The local scribes were not altogether kind in their reviews.

HENRY W. SAVAGE RETRENCHING; NO MORE PRODUCTIONS MAYBE

**Big Producer Said to Have Decided on This Course.
Rumor Started by Change in the Savage Publicity
Bureau. James Shaesgren Leaves.**

James Shaesgren has retired from his post as general press representative for Henry W. Savage, a position he has occupied for several years.

It is given out around town that Shaesgren had resigned, but report has it that Mr. Savage is retrenching his business staff to conform with the closing of several of his attractions of late which have failed to yield profits.

In the "inner circle" it is said that Mr. Savage will make few, if any, new productions this season.

CORT'S RESIDENT MANAGER.

John D. Sheehy is acting as manager of the Cort, New York, temporarily replacing Edward E. Pidgeon, who has gone on the road ahead of Henry W. Savage's "The Million."

Will F. Molitor, now ahead of "The Rose of Panama," will return to New York in a fortnight to become resident manager for the house.

"The Rose of Panama" comes in to New York today, storeagehouse bound.

NEW ENGLAND'S NEW ONES.

Greenfield, Mass., Jan. 30.

The finishing touches to the new playhouse here will be made during February, and the theatre is expected to open during the first week of March. The house will be named later. Its bookings will be handled through C. O. Tennis, of the Eastern Managers' Association.

General Manager Tennis of the E. M. A. is also listing the attractions for the new Shrine Theatre, Rutland, Vt. (Roger Flint, manager), which opened auspiciously Jan. 9.

CARUSO AND HIS MOB.

Wednesday of the current week Enrico Caruso entered a cigar store in Times Square accompanied by a South American impresario who made the world's greatest tenor an offer of \$15,000 for three performances in Porto Rico. While purchasing some cigarettes Caruso remarked that he didn't believe he cared to entertain the proposition, but if he did, his expenses would have to be included. Asked what they consisted of he answered that he carried eleven people with him at all times, consisting of his private physician, his throat expert and a retinue of servants of various kinds, making twelve all told.

FUSS OVER REHEARSAL.

A very heated dispute occurred at the Fulton theatre Wednesday afternoon, where "The Unwritten Law" was being rehearsed. The "loud words" consisted of a duolog between H. H. Frazee, manager, and Frank Sheridan, leading man of the show which opens in New York next week.

It seems that although the piece had played in Chicago for some time, re-

hearsals were felt by the management to be necessary for the reason that there were two changes in the cast. Frazee was to leave town Thursday and after the afternoon rehearsal, announced another "call" for the evening. Sheridan did not feel that the evening rehearsal was necessary, so he declared, and added that he would not be present. Frazee took exception to the actor's stand and told him that he would report in the evening or quit.

Both men were very much excited and equally certain that they would carry their point, but Edwin Milton Royle, the author, stepped in and patched things up.

CHICAGO CHANGES.

Chicago, Jan. 30.

Next week will witness numerous changes in the "loop" theatres. Henry Miller will come to the Illinois in "The Rainbow," Henrietta Crosman at Power's in "The Real Thing," Nazimova at the Blackstone in "Bella Donna," and "The Rose Maid" at the Colonial.

Harry Lauder will have a week at the Auditorium, and Fiske O'Hara will be seen at McVicker's in "The Rose of Kildare," under the management of Augustus Pitou, Jr., manager of the Blackstone theatre.

"POOR LITTLE GIRL" DOING WELL

The first week at the Hudson of Arthur Hopkins' "Poor Little Rich Girl" showed a gross Saturday night of \$5,860. The play opened Tuesday night, with five night and two matinee performances for the time.

This week there has been a steady growth in takings. It is expected the house will do \$9,000.

"WIDOWS" AT COHAN'S.

"Seven Little Widows," the new Harry B. Smith-Victor Herbert operetta for Christie MacDonald, to be produced by Werba & Luescher, is scheduled for a New York engagement at the Cohan theatre in March, at which time "Broadway Jones" will be sent to the Grand Opera House, Chicago.

"Children of To-Day," a new play with a new theme on which Clara Lipman collaborated with a New York dramatist, has been placed in rehearsal by Cohan & Harris and will in all likelihood have an out-of-town opening Feb. 10.

For the feminine lead Millicent Evans has been engaged, while one of the male principals will be George Probert.

There is a possibility that it will be the next show into the Cohan theatre, providing that it shows better box-office result than the new musical piece now rehearsing.

HAS MINNEAPOLIS SITE.

Minneapolis, Jan. 30.

J. H. Rubin, a Des Moines theatrical man; M. L. Finkelstein, a St. Paul jeweler, and Samuel and Louis Loeb, Duluth capitalists, have leased the quarter block (the Hale Corner) at Fifth street and Hennepin avenue. They will build a modern office building and a theatre thereon next year.

The new owners have already been offered \$1,000,000 cash for the property, on which they have taken a 100-year lease.

Rubin & Finkelstein own the Grand, Minneapolis. When the new Minneapolis place is completed they will move their general headquarters from Des Moines to that city. The Hennepin site here is regarded by the lessees to be worth \$6,000 a front foot.

DE HAVEN SHOW NOT COMING IN.

Chicago, Jan. 30.

When Carter De Haven and "Exceeding the Speed Limit" left the Grand Opera House Saturday night it was not certain Elizabeth Murray would be with the troupe to open in St. Louis. Vaudeville time was offered to her freely around Chicago at a very attractive salary. Four weeks, special, at \$3,000 for the four, and eight or ten at \$700 each had Miss Murray guessing. It is more than likely an offer will yet be accepted.

Frederick Bond, through illness, was out of the show for a couple of nights during the last week. The vaudeville act of Bond and Benton was being offered by the agents during the week.

It is understood that the show will not go into New York.

SHOWS IN AND OUT.

This week saw several movements of production in and out of New York. "The Lady From Oklahoma" (William A. Brady's) left the city to open at Buffalo Tuesday night; John Cort sent his "Glassblowers" into Rochester Monday; "The Unwritten Law" came in from Chicago to take its Metropolitan plunge at the Fulton Feb. 7; "The Bridal Path" (another Cort show) will open at Rochester Feb. 6, and "The Iron Door," due at the 39th Street Feb. 5, opens the day before at New Haven, just behind the Gaby Deslys production, which is to enter the Winter Garden Feb. 6.

ABSINTHE FRAPPE BARRED.

San Francisco, Jan. 30.

The seductive absinthe frappe has been excluded from the list of "the morning after" drinks here as the result of the State Board of Health having put the official ban on the liquid from whence frappes and swissesses are concocted.

The edict is the direct result of a sweeping order from the Federal Pure Food Department, which body has classed it with opium, cocaine, morphine and other deleterious drugs. The future sale or public use of absinthe is a punishable offense.

Macey Harlan has completed two new romantic Irish plays which are being considered for production by New York managers.

FACTS FROM THE WOOLEY

"Blue Bird" played to \$25,048.00 on the second week at the Cort, San Francisco. Several extra matinees and a morning performance were given. An extra morning performance was given at the Majestic theatre, Los Angeles, where the show did an enormous week. Nat Roth is managing the show for the Shuberts and it is one of the best handled organizations on the road which again proves that you can't get something for nothing, as good capable business men are worth more than actors who demand big money and blame the weather if business is bad.

The engineer on the San Pedro route fooled the members of the A. H. Woods "Gypsy Love" company by getting the train from Salt Lake into Los Angeles on time.

Too bad, Jake Tannenbaum's Mobile theatre was not in New York the night of the fire.

Paul Hammer suspended the publication of the Salt Lake Magazine after an existence of five years and thirteen weeks.

Allen Curtis is managing the Garrick, Salt Lake. He has an alleged musical stock company playing "From Salt Lake to Paris" and the comedians are trying hard to make the seats laugh.

Wm. J. Kelly our Harlem favorite, is doing fine at the Colonial, Salt Lake with an excellent stock company. He is playing everything from "Wallingford" to "Romeo."

The Salt Lake theatre will celebrate its 51st birthday Feb. 1 with a gala performance of the Woods-Lehar comic opera "Gypsy Love." The theatre was built by Brigham Young in 1862.

There are 2,000 soldier boys in Cheyenne. They are good theatregoers if the show is right.

Ashton Stevens is living at Colton, Cal., and always comes to Los Angeles when Ollie Morosco puts on a new show.

The New Orpheum in Salt Lake will open the middle of March with Sallie Bernhardt.

"The Girl from Tokio" is fussing around Provo and a few other Utah towns.

Wm. Garen agent for "Mutt and Jeff" is seriously ill with pneumonia at the Hollenbeck Hotel, Los Angeles.

The Burns in Colorado Springs is the handsomest theatre in America. It was built by Tom Burns, a rich miner, at a cost of half million dollars, but so far has not housed a single attraction. It is said that Burns got peeved because he could not get an aisle seat at the opera house for some show, and built the new house. Now he and his family sit in all the aisle seats.

WITH THE PRESS AGENTS

"Little Women" celebrated its 150th performance at the Playhouse Thursday night.

Marc Klaw has cabled his New York office that he is so impressed with the work of Eliza Ador he will place her in a new Chinese opera, "The Envious Butterfly." Klaw also announces the American rights to Ernest Stepanian's "The Circassian Beauty" and Lehar's new opera, "The Ideal Wife."

Al. H. Woods broke into print in London the other day and a busy little reporter typed it that Woods predicted a theatrical panic for New York City because the American playwrights were unable to produce the goods fast enough to supply the demand. The foreign reporter said Woods looked for half of our theatres to house automobiles before many seasons.

Julia Hay, of "Officer 666" fame, who in private life is Mrs. George Nash, has presented her husband with a boy. The happy father was enabled to come from Baltimore, where he is playing to give the new arrival a hearty welcome.

"The Lady of the Slipper" is creeping more into print of late. The house claims it does not need any undue publicity as the Globe show is booked many moons ahead, but the papers keep printing things about the attraction. The Monday night editions carried several paragraphs about Estelle Richmond sporting a hollow steel heel wherein her jewelry reposed while she was in the theatre.

"The Pirate," by Ludwig Fulda, the German dramatist, will be produced by Winthrop Ames at the Little theatre Feb. 15 next, following the present engagement of Normal McKinnel in "Rutherford and Son." The McKinnel show and "Snow White" will go on tour together, the latter being used only as a matinee attraction.

"Oedipus Rex" will be produced in the Garden theatre Monday night.

"Romance" is to be produced with Doris Keane as one of its principal players. The piece is by Edward Sheldon.

When H. B. Warner opens in "The Ghost Breaker," he will be supported by Katherine Emmett.

Florence Reed will have the principal role in "The Painted Woman," which William A. Brady will first produce at the Auditorium, Baltimore, Feb. 10. Frederic Arnold Kummer wrote it.

Leigh Wyant has joined the William Collier company, replacing Jessie Arnold.

"The Iron Door," the new Allan Davis melodrama which John Cort has accepted for production, will be given its New York premiere at the 88th Street theatre Feb. 5. The piece will be produced under the personal direction of Byron Ongley who has whipped it into stage shape. The company is headed by William Cortleigh, Frances Slosson, Gertrude Dalton and Lizzie Conway.

"The Dreamer," a morality play, will be given at the Madison Square Concert Hall Feb. 8-4 in aid of the fund of the Cathedral Lullard Wolf Art Students' Club and Grace Church Hospital by students of the General Theological Seminary.

Bohemian actors played "Little Lord Fauntleroy" for benefit of East Side Settlement House Jan. 24 at the Lyric theatre. Fourteen-year-old Bertha Kaudera appeared in the title role.

Oliver Wyndham has been engaged for the title role in Leigh Morrison's forthcoming production of "What Happened to Mary?" The show opens in New Haven, Conn., Feb. 7.

John Cort's company, with Mrs. Leslie Carter as its star, opened a week's engagement in New York Monday night at the West End, the first half of the week being devoted to "Zaza" and the last half to "The Second Mrs. Tanqueray."

"The Bridal Path," the new E. J. Bowes' production, has its first stage presentation at the Shubert, Rochester. In the company, which comes to New York in a few weeks, are Ann Murdock, Robert Warwick, Lucille Watson, Fay Bainter, Christine Campbell, Mrs. Charles Cray, Florence Short, Felix Krembs, William H. Sams, Bernard Fairfax, A. T. Hendon.

The Empire theatre observed its 20th birthday anniversary Jan. 25 and to commemorate the occasion Henry Miller presented Charles Frohman with a large bronze figure inscribed "A Soldier of the Roman Empire." Frohman has placed the bronze on a pedestal in the Empire foyer. The Empire was opened Jan. 25, 1893, with "The Girl I Left Behind Me."

Mrs. August Belmont and Anne Morgan have announced that they will give \$25 prizes in the newly organized Educational Dramatic League. The seniors will compete for one prize and the juniors for another.

The Broadway has been loaned by Lew Fields and the Shuberts for the fourth annual benefit for the school fund of the Allied Societies of Temple Anshe of Harlem next Sunday.

Eva Tanguay got her name in the Monday papers with a story about a man named William J. Trahey, of Brooklyn, whom the peppery comedienne charged with writing threatening letters through her refusal to marry him. The story goes that she had him arrested and would prosecute him for writing her that he would tell the police he saw her take \$100 from a man's pocket in the Victoria theatre. Miss Tanguay says she has 250 letters from Trahey to prove the threats are bonafide.

The benefit at the Astor Sunday night for the Jewish Maternity Hospital netted about \$2,000.

The 150th performance of "Broadway Jones," with George M. Cohan in it, was celebrated at the Cohan theatre Wednesday night.

"The Silver Wedding," Edward Locke's new German-American play, will have its first stage performance under H. H. Frazee's management at the Shubert, St. Louis, Feb. 2. The piece goes into Chicago for a prospective run early in March. In the company are Thomas Wise, Edna Aug. Alice Gale, Richard Malchic, John McCowan, Siegfried Schultz, Robert Ames, Bratton Kennedy, Frances Nelson, Geraldine Bergh and Rose Bender.

PRESS OPINIONS.

Man With Three Wives.
It strikes a fair average, but the public expects more than that from Mr. Lehar—which is his own fault.—Herald.

Shortly after the rise of the first curtain things began to happen, and they kept happening until a quarter past eleven. Not even the suburbanites left early.—Times.

Franz Lehar, who dashes off delightfully refreshing light opera scores with ease, has waited a long time without seeing any of his later pieces approximate the phenomenal success of "The Merry Widow." But at last he is to be rewarded, for "The Man with Three Wives," is likely to prove his most popular offering since the operetta on which his fame is founded and by which he will always be judged.—World.

It is graceful and easy, but it lacks warmth and originality and catchiness. In all there were twenty-four numbers.—American.

The New Secretary.
"The New Secretary" proceeded for the most part rather somnolently to that point where the two principals clinch in the finish.—Times.

Suffice it to say that through the three acts every twist and turn of the story was followed closely and with smiles and laughter, for while the road of true love was not smooth the going never was very rough.—Herald.

It was, all in all, a very polite and placid first night although there was some applause.—World.

"ALIBI BILL'S" NEW CAST.

"Alibi Bill," with David Herblein and Evelyn Booth playing the leads, Joseph King, Bessie McAllister, Joseph De Stefani, Helen Kiers, George E. Byron, William Reiffle and Neil Pratt, gets a going again Saturday night at Eau Claire, Wis.

TONSILITIS FROM SKATING.

Detroit, Jan. 30.
When the Blanche Ring company arrived here Sunday it was learned that the star was suffering from an attack of acute tonsilitis which developed as the result of a skating party in Cleveland.

The Saturday shows in Cleveland were called off owing to her illness. No serious developments are anticipated.

REVIVING "DARKEST RUSSIA."

"Darkest Russia," one of the most successful stock pieces for many years, will be revived by the Prospect Theatre Company next week. Charles Dingle, the new leading man, made his first appearance at the Gersten house Monday in "The Million."

Alburtus and Jessie and Dollie Millar are among the passengers on the Saxonia due in this port Feb. 10.

BIG HIP IN NEWARK.

Newark, N. J., Jan. 30.

S. Leschiner, 776 Broad street, is the projector of the second largest playhouse in the country. Ground was to have been broken yesterday at Washington streets and Laidenlane, Newark.

John Cort, who already has signed leases for the Newark Hippodrome, will take over the new property under a long term agreement. It will receive the same attractions as the Hippodrome, with prices running from 10 to 50 cents. It is expected to be in readiness Sept. 15.

This is said to be but a part of a comprehensive scheme to book the New York Hippodrome shows all over the country after they have played at the big playhouse.

GABY SHOW EXPENSIVE.

An expensive show to operate will be the Gaby Deslys organization in "The Honeymoon Express." It is expected to open at the Winter Garden Feb. 6, first playing New Haven Feb. 3. These dates may be changed, however.

For the first two weeks the company will cost the management \$14,000 weekly. It will take about \$10,000 to cover the preliminary cost, including rehearsals and without the expense of production.

The Hoffmann show ("Broadway to Paris") left the Garden last Saturday night, going to Providence for three days, with two matinees. There were also listed two more matinees for the remainder of the week on the one-nighters the show will travel. It reaches Philadelphia for a run of four or six weeks, then works toward Chicago for another lengthy stay.

While at the Garden for ten weeks, the Hoffmann piece did an average weekly business (including Sundays) of \$16,400.

Louise Dresser returns to the cast of the Hoffmann show Monday in Washington. Kathryn Miley was substituted but at the last moment the Shuberts concluded that Miss Dresser's services were essential. She was signed for fifteen weeks.

THE ROYAL QUILTS.

Montreal, Jan. 30.

The Theatre Royal is no more. It was closed this week by the Sparrow Co., which lease the property. The actual discontinuance of the establishment came Jan. 25, but the proprietors knew that the Dominion Alliance was engaged in an effort to cause a cancellation of license following the arrests and fining of several members of the stock burlesque company. The Sparrow Co. forestalled this. The company's lease expires May, 1913.

The Royal was opened in 1852 and is the oldest theatre in Canada. "The Playboy of the Western World," given here by the Irish Players was shown only at the Royal. The other houses had received representations from the Irish societies asking that the piece be eliminated. Only the Royal declined to consider the protest.

"The Surgeon" is a sketch with five people, written by Ethel Clifton, who will appear in it.

SHUBERTS STRONG IN CHICAGO.

Chicago, Jan. 30.

The Shuberts theatrically have Chicago by the throat just at present. Starting with their latest success, "The Passing Show of 1912," at the Garrick, they are doing a veritable clean-up in all their houses. "The Passing Show" is the surprise. Although heralded as a good attraction which did well in the Winter Garden, New York (and not well in Boston), it came into the Garrick and received rather poor notices from the papers except one or two. An extra Thursday matinee has been slipped in. Last week the house was capacity on the special occasion. The show did nearly \$18,000 on the week, a record surpassed at the Garrick only by the David Warfield's "Music Master" engagement.

"The Sun Dodgers," at the American Music Hall, have also registered a big success and will stay on at the hall indefinitely. The second week's takings were between \$11,000 and \$12,000.

At the Princess "Bought and Paid For" is running merrily on its way. Last week, the thirteenth of its stay, the receipts ran over \$9,000.

Kitty Flynn left "The Sun Dodgers" Saturday night. Sylvia Clark stepped in. Piatov and Hartla, the dancers (who first came to notice at Shanley's Cabaret, New York) are also out of the show, having left through a disagreement between themselves. Grant and McAvoy have put in a dance to fill the gap at the opening of the second act. Piatov and Hartla later effected a reconciliation and are now Cabaretting at Rector's.

Business at the American took a sudden drop this week. It has been shot to pieces so to speak. This is the "Sun Dodgers" fourth week at the house. From the first three weeks showing it was thought that 12 or 16 weeks run would not be placing it too high. There is no apparent reason for the sudden falling off.

ROSENTHAL MURDER PLAY.

Mobile, Jan. 30.

Next week at the Orpheum will be played "The Gambler's Revenge." It is the first stage exposition of the Rosenthal murder in New York.

The Higley-Harrington Stock Co. is putting the piece on.

WEEK IN FRISCO.

San Francisco, Jan. 30.

David Warfield, a native son, and a big local favorite, is turning them away at the Columbia where he is in his first week of "The Return of Peter Grimm." The author of the piece is also a Californian, and he is coming in for his share of attention.

"Excuse Me," despite big opposition, is doing big business at the Cort.

The Lombardi Opera Co. opened at the Valencia Jan. 26 under gratifying conditions.

The Vaughan-Lytell stock at the Alcazar is doing a healthy business.

Kolb and Dill are planning a week of "one-nighters" when they depart from the Savoy Feb. 9 to allow the "Mutt and Jeff" show two weeks. The latter is expected to do big business here. Kolb and Dill will head towards Los Angeles.

RECEIVERSHIP APPLICATION AGAINST UNIVERSAL COMPANY

Minority Stockholder Goes into Court, Making Allegations of Mismanagement in Affairs of Independent Film Concern. \$200,000 Claimed to Have Been Diverted. Hearing Feb. 7.

Charles V. Henkel, a minority stockholder of the Universal Film Co., through his attorneys, Graham & Stevenson, 2 Rector street, made application Wednesday in the Supreme Court against Carl Laemmle, Patrick A. Powers, William Swanson, David Horseley, Joseph Engel, Robert Cochrane, the Universal Film Co., and others, for an injunction to restrain the defendants from dissipating the assets of the company and asking for a receiver for the corporation. The application comes up for argument Feb. 7.

The action is for an accounting in which it is alleged specifically that over \$200,000 of the corporation's funds have been improperly diverted.

It is alleged that Messrs. Powers, Swanson, Laemmle, Horseley and Engel organized a partnership and organized two exchanges, selling to their own exchanges films at five cents a foot, resulting in a loss to the Universal corporation; also a combination of exchanges in Harrisburg, Philadelphia and Washington, known as the Interstate Film Co., which purchased half the stock of the defendants.

It is also alleged that Laemmle left for Europe July 3 at the expense of the Universal corporation, to establish exchanges and appropriating the proceeds, the profits on which should be \$5,000 a week and entered into a partnership by which he was to get half of the net proceeds. The plaintiff claims that said half should by right go to the Universal corporation.

7,500 FT. OF "MIRACLE."

"The Miracle" pictures (colored), 7,500 feet in all, and the entire set of orchestrations arrived in New York this week via the Kronprinzessin Cecile.

As soon as the music has been thoroughly rehearsed by the big musical organization which will play for the pictures during the New York exhibition the exact date for their showing at a Broadway theatre will be announced.

MUTUAL ISSUES WEEKLY.

The Mutual Film Company, which is daily adding new branches to its list, is now getting out a picture weekly. The Mutual heads found the increase for their film brands growing to such proportions that it was voted to put out the weekly at once.

EDISON'S COAST RIVAL.

San Francisco, Jan. 30.

Thomas A. Edison has a rival here for talking moving picture honors in the person of E. H. Amet, of Berkeley, Cal., who appears to have just lately perfected the invention of a machine for the simultaneous reproduction of sight and sound. It is known as the "audomoto-photo." In spite of all that has been claimed for the new Edison invention, the announcement is made

here that a syndicate of San Franciscans have asserted their right to the first title of a practical combination of the motion picture machine and the phonograph.

The Amet company's officers are: President, W. L. Hathaway (Pacific Coast manager of the Mutual Life Insurance Co.); vice-president, X. E. Burns (banks savings departments, with headquarters in the First National Bank building, Chicago); directors, Dr. V. T. McGillicuddy, Bruce Bonny, G. Earle Kelly, and W. H. Matson (all of this city).

BANQUET FOR KING BAGGOTT.

A banquet and wedding present will be presented to King Baggott Feb. 11 at the Hotel Astor, New York. Mr. Baggott, who, besides holding the distinction as the star actor among the independent picture stock companies, is president of the Screen Club. He was married shortly before Christmas.

WOULDN'T LEAVE HUSBAND.

The Pathe Company has Pearl Sindelar through Miss Sindelar declining to be separated from her artist-husband in New York by leaving the city with the Biograph Company bound for the Pacific Coast.

SALT LAKE PICTURE HOUSE.

Salt Lake, Jan. 30.

A permit has been granted calling for the erection of a theatre for moving pictures only, at 241 S. Main street.

The Liberty Co. proposes to build at a cost of \$100,000.

NOVELIST JOINS STAFF.

Chicago, Jan. 30.

E. Phillips Oppenheim, the novelist, is now on the staff of the Universal Film Co., and will write scenarios for it. B. H. Cochrane, for a long time at the head of his own advertising agency here, and who has been known as Carl Laemmle's silent partner for some time has gone to New York where he has taken an important executive position with the Universal.

CANADA FAVORS PICTURES.

Winnipeg, Jan. 30.

During the past month there has been a strong agitation for the Sunday opening of all picture houses. Public sentiment and the majority of the Winnipeg divines are in favor of the move. If it goes through, this city will lose the solemn and sanctimonious air common in all Canadian centers.

Lawrence McGill and Gertrude Shipman, former legitimate players, now doing leads with the Champion Film Co., are back with the company from a long stay at Tampa, Fla. The company will do photoplay work in the north.

Saxe Brothers, who operate a string of picture houses in the Northwest, are making each show a production. The songs and music are so arranged they fit in with the scenes and situations portrayed.

MASS.' TIME RESTRICTION.

Boston, Jan. 30.

Flocks of moving picture house managers attended a hearing before the committee on mercantile affairs at the State House in support of a petition by Joseph Mack, the manager of the Hub theatre, who sought to have the law of 1908 changed, that applied to moving pictures, which allowed them to be exhibited for "twenty minutes," before some other form of entertainment is interposed for at least "five minutes." Manager Mack wanted the "twenty minute" rule changed to read "one hour."

The only one that appeared in opposition was Assistant Corporation Counsel Devlin, who argued that the law was made only after careful consideration and examination by competent medical authorities.

District Attorney Henry C. Atwill, of Essex County, appeared as counsel for the State Branch of the Exhibitor's League of America. He stated that there had been an enormous development in the picture field since 1908 and that if the original purpose of the act was to protect the eyesight, that objection was no longer reasonable, because of the improvement in the modern machine. "The 'twenty minute' law may stop the picture before a climax is reached," he said.

Chief Whitney, of the State Police, who is the official censor of films, was present but did not oppose or favor. He was asked to make a statement and would only say, "An angel of the Lord cannot satisfy the radical minister or the sporty moving picture machine manager."

Rev. Fr. Hoff of the Mission Church appeared in favor. He said: "The moving picture is a great power to elevate the morals of the young."

Massachusetts is the only state in the union that has the time restriction at present.

TAKES "TOP O' MORNIN'."

Chicago, Jan. 30.

Sam Lederer, manager of the Olympic, and the members of the company playing in "The Top O' the Mornin'" were pictured last Sunday in a novel series of scenes, which will later be offered in the Essanay weekly review.

JUMPS IN COLD LAKE.

Chicago, Jan. 30.

Brindamour, who headlined at the Hippodrome last week, dived from the revenue cutter in the lake and motion pictures were made of him for the Animated Weekly. The dive was particularly hazardous as it was made while Brindamour was handcuffed and there was a lot of ice in the lake.

DISCOVERY PICTURES.

In a speech Monday before the Efficiency Society, an engineering body, J. G. Aldrich, general manager of the New England Butt Company, recommended motion pictures as a means of discovering causes of waste in the work of employees of large corporations.

Aldrich's speech was illustrated.

ANOTHER PANAMA.

Another series of Panama Canal pictures are being made by the Universal Film Company as a special release within the next month. The pictures are being developed in the Rex studio. The camera was operated from the Atlantic side. The reel covers 2,000 feet.

TO PICTURE MORMONISM.

Los Angeles, Jan. 30.

The Utah Moving Picture Co. of this city has just about completed a film entitled "One Hundred Years of Mormonism," which only awaits the inspection and approval of the heads of the Mormon Church to be released. The pictures will be in five reels of 1,000 feet each.

Harry Ford has returned to the 101 Bison picture plant on the Pacific Coast and is assisting Otis Turner over the directing. The original 101 Bison company is again intact with the other favorites, Eugenia and Victoria Ford and Robert Leonard playing parts.

David V. Wall, formerly with the Edison and Vitaphone companies, is now playing leads with the Powers company. H. C. Matthews is directing the company.

George W. Vanderbilt has purchased a picture outfit for use on his Blitmore Estate, where it will be operated free of charge for the benefit of the Vanderbilt employees and tenants.

E. J. Hudson, a former Chicago newspaper man, is now editor of the Universal Weekly and has gotten out some very interesting press matter for the Universal brand.

W. W. Hines, formerly with a New York dramatic sheet is handling the publicity for the Kinemacolor pictures. He slips something to the New York papers every day about the Carnegie Lyceum show.

Mrs. Nell Shipman has consummated plans whereby she will take the works of popular fiction writers and place them into scenario form for camera presentation.

B. P. Schulberg, formerly identified with the Rex concern, is turning out the press work for the Famous Players' Film Co.

The Thanhouser plant, which was completely destroyed by fire at New Rochelle, Jan. 13, during the making of a picture, is doing business in temporary quarters established at that place. The Thanhouser people will very likely rebuild at New Rochelle.

E. S. MacDonald, formerly credit manager for Spencer Kellogg & Sons, and E. H. Powell, a former Buffalo banker, are late recruits to the Kinemacolor executive staff. MacDonald will install a new system in the shipping department while Powell will have charge of the film covers department.

Tallman.

Expert, says Feb. 15, opening at the Oxford, London, March 3 for three weeks.



LAWRENCE JOHNSTON

LAWRENCE JOHNSTON was invited, at Davenport last week, to give a scientific discourse on ventriloquism at Palmer's Chiropractic Institute. Johnston spoke before the largest chiropractic clinic in the world and submitted to an examination by Alfred Henderson, M. D., D. C., who stated his larynx is three times normal size.

STOCK

LOEW HAS ST. JAMES.

Marcus Loew has leased from M. H. Gulesian the St. James theatre, Boston, which had been housing the St. James stock company.

The St. James is on Huntington avenue and seats 1,800. Loew takes immediate possession on trial until Sept. 1 next, paying a rental of \$10,000 for that period, with an option of taking the house for an additional five years at an annual rental of \$30,000.

W. J. Counihan, of Counihan & Shannon, was in negotiation for the property, intending to conduct it along the lines of the St. Louis Hippodrome, but Loew stepped in and beat him to it.

PLANNING FOR NEXT SEASON.

Los Angeles, Jan. 30.

When the Lyceum stock company is reorganized for next season by Oliver Morosco, Maud Leone, who opens Feb. 3 as co-star with Del Lawrence of the Avenue theatre stock, Vancouver, will return here as its leading woman.

LONERGAN ORGANIZING TWO.

Lester Lonergan is recruiting two stock companies for Julius Cahn—one for the Empire, Salem, opening Feb. 17, the other at the Lowell (Mass.) Opera House, opening Feb. 10.

Lonergan will have the general direction of both organizations.

STOCK IN SMALL HOUSE.

Elmira, N. Y., Jan. 30.

Manager Charles is installing a stock company in the Family, a theatre that has 204 orchestra seats and 400 seats upstairs.

Elmira has 30,000 population and five theatres.

DOING WELL AT YONKERS.

Yonkers, Jan. 30.

Carl Hunt's Warburton stock continues to do good business. Edna Archer Crawford, the new leading woman, has become a big local favorite. As "Camille" last week Miss Crawford was a big feature.

This week W. S. Humphrey was specially engaged for "The Boss."

BLAIR LEASES LYCEUM.

New Britain, Conn., Jan. 30.

W. W. Blair has leased the Lyceum and will plant a stock company there, headed by Anna Cleveland, opening February 3 with "The Third Degree."

Blair was formerly associated with the Goldstein Brothers in theatricals at North Adams, Mass.

LEAVES AFTER 127 WEEKS.

Paterson, N. J., Jan. 30.

Henrietta Brown, leading woman of the Opera House Players for 127 weeks has retired from the organization. She proposes to retire and will settle near Chicago. Miss Maxwell, another principal woman of the Paterson organization has been playing her roles.

CECIL SPOONER PLAYWRIGHTING.

Cecil Spooner, of the Spooner stock company, playing all year round at the Metropolis, has blossomed into a full-fledged playwright. Two of her latest dramatic works will be presented at the Metropolis within the near future.

"A Million Dollar Girl," with music by Jacob Brunner, is the first of Miss Spooner's pieces that will be staged. It's a three-act show.

"My Old Fashioned Girl," a rural comedy-drama, was done in collaboration with Richard Lane, of Louisiana.

In both pieces Miss Spooner will play the title role. If either or both display any drawing power they will be sent out on the road next season under the direction of the Blaney-Spooner Amusement Company.

BLANCHE HALL UNDERSTUDYING.

Blanche Hall, long a favorite in stock in San Francisco (and who succeeded Laurette Taylor in "A Bird Of Paradise" when the piece went on the road) is in New York understudying Miss Taylor in "Peg O' My Heart."

Miss Hall received an offer last week to join another company, but Oliver Morosco induced her to remain in town. When a road company of Peg is made up, Miss Hall will play the Taylor role.

DUCHESS TAKES ON POP.

Cleveland, Jan. 30.

The Duchess, the home of the Vaughan Glaser Stock Company, has adopted pop vaudeville.

CHANGING INGENUES.

Morristown, N. J., Jan. 30.

Three ingenues in three weeks is the record of the Paul Cazeneuve Stock Company, which has just opened at the Palace. Business continues very good.

LEAVING FOR JAMESTOWN.

Jamestown, N. Y., Jan. 30.

Col. F. P. Horne will move his stock company from the Park, Erie, to the Lyric, here, Feb. 10. Col. Horne remembers his last season in Erie, and believes Jamestown will prove a source of greater income during the Lenten season, although the Hartman-Wallace Players at the Samuels, will be opposition.

The local change leaves Jamestown with no vaudeville house until the Celoron opens for the summer.

FAVORITES RETURNING.

Los Angeles, Jan. 31.

"Bill" Desmond, who since leaving the Burbank (where he was perhaps the greatest favorite and "matinee idol" Los Angeles has ever had) has been winning laurels in Australia, will return to the Morosco house in July for a five weeks' season.

Blanche Hall, equally a favorite with Desmond, will reappear at the same time.

Percy Pollock is the "Smith" of the Smith and Campbell act at the Union Square this week.

STOCK FAILS IN OMAHA.

Omaha, Jan. 30.

The Boyd, which has been running stock for some weeks, has been unable to make it pay, and the company disbands Saturday night.

James Cunningham, the lead, goes from here to Chicago for a visit with his wife, playing there with "Our Wives," and then returning to New York.

DURKIN WITH CORT.

James Durkin closes his stock engagement with the Conness company at the Avenue, Wilmington, Del., this week, as he will go on tour as co-star with his wife, Maud Fealy, in a new piece entitled "The Right Princess," under John Cort's management.

Lowell Sherman will succeed Durkin in Wilmington.

OBITUARY

Indianapolis, Ind., Jan. 30.

May Howard, actress, is dead in Shelbyville. Her private name was Victoria Sutherland and she was known as Victoria Dennis, but the stage name under which she attained country-wide fame was May Howard. There have been two May Howards in burlesque for some years. One was featured over the circuits while the other played mostly stock engagement and got only an occasional engagement of importance. The widely known May Howard was last heard from by friends in New York as resting in Denver. It is not believed that it is she who has passed away in Indiana.

Mrs. James Donegan, mother of the several members of the well-known Dunedin Troupe of cyclists and of Nellie Donegan (Donegan and Reynolds), died here yesterday.

IN MEMORIAM CATHERINE McCAFFERY

In sad but loving remembrance of my dear mother, who passed away one year ago today, January 29, 1912.
Sleep on, dear mother, you're at rest with God on high,
But you have left me sad and lonely in the days that have gone by.

Loving daughter
MRS. CHAS. R. HAGERDORN

Boston, Jan. 30.

William Gooch, for many years a member of the orchestra in the Globe, Howard, Gaiety and Comique theatres in this city, died at his home, 20 Ashmont street, Dorchester, Jan. 24. His famous composition, "Reuben and Rachel" has been played by theatre orchestras throughout the country for fifty years. He is survived by a widow, two daughters, four grandchildren and one great-grandchild.

James A. Gibner, father of Bob Gibner, basso of "The 1,000 Pounds of Harmony," died at his home in Cincinnati Jan. 19. The deceased was 70 years old and well known in the profession.

John H. Meyers, one of the original members of Carncross and Dixey's Minstrels, died last week in Philadelphia, at the Roosevelt Hospital. He was about 70 years old and had gained the soubriquet of "Count" by reason of his stylish dress. A daughter and grand-daughter live in Baltimore. Six employees of the Garrick theatre, where for ten years Meyers acted as doorman, were the pallbearers.

Mrs. William Hickling, aged 55 years, mother of Mae Sherwood (Nichols and Sherwood), died Jan. 20 in Newark, N. J.

Gustav Luders, composer of many musical comedy scores, died Jan. 24, in New York of apoplexy. Deceased was 49 years old and leaves a wife and one child.

London, Jan. 30.

Von Biene, the world-wide cellist of "Broken Melody" fame, died at the finish of his act at the Brighton Hippodrome, Jan. 23.

Mrs. Kate Hahn, 70, died at her home, 300 Smith avenue, Long Island City, Jan. 22. She was the mother of Lulu, Kittie and Mildred Valmore, and of Jack Horton (Horton and La Triska).

Mrs. E. R. Jones, mother of Mrs. Harry D'Esta Rhoads (Rhoads' Marionettes), died Jan. 7, at her home in Philadelphia.

The father of Virginia Phelps and Mrs. Irving Newhoff (Newhoff and Phelps) died in Kansas City, Jan. 20, aged 77 years.

MARRIES MILLIONAIRE.

Boston, Jan. 30.

Idylla May Warland Vyner, widow of the late Harry Evans, and noted as a player in burlesque for many years, was married in a down town hotel last week to Harold Haskell Brown, millionaire, aviator and sportsman. He is the son of Samuel Newell Brown, the former vice-president of the Fairbanks Scales Co.

The wedding was attended by his attorney and a few of the bride's theatrical friends. This was her third marriage venture. When a girl she married Charles Eliot, but was divorced from him. Later she was wed to Evans, a comedian, and lived with him for four years. A divorce libel had been filed by her and the contest was to be heard when he died.

Local papers gave columns to the marriage. It became public through the request of Pauline Harris, who asked the stage manager of her show for the day off so that she "might attend the wedding of her friend to her millionaire friend."

The bride is a niece of Frank Barry, stage manager at Waldron's Casino in this city. Her mother is married to Eddie Seward, the old pitcher for the Philadelphia team, who is now living in Cleveland. The groom is a resident of Brookline, the richest town in the world.

After the ceremony the couple rode in an auto to the Casino and saw the first part of the show.

LONDON

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

London, Jan. 24.

Martin Kampinski, a Dutch comedian from Holland, makes his first London appearance this week at the Grand theatre, Clapham. "That Cello Man" is a new musical act that is at the Palace, Hammersmith. Julian Wylie booked both acts.

Hartly Milburn has arranged with the Hyman Tour in South Africa to send out a sketch stock company of English actors in a rep of successful sketches produced in London during the past year or so. The two principals of the company are Charles Troode and Miss Dingby. Some of the sketches are "Their Point of View," "The Staff Dinner" and "The Girl in Possession." The company is booked for a two months' trial, remaining longer if successful.

Among the American acts last week in the West End were Conrad and Whidden and Anna Eva Fay. "Marked Money," an American sketch with English actors, appeared at the Oxford. Conrad and Whidden came into the Empire after a week in Glasgow, and they were put on between two scenes of the Revue. The boys who worked fast all the way won easily and scored a big success. Anna Eva, at the Coliseum, scored not from an applause standpoint, but it was very apparent that she kept her audience interested all the way. Miss Fay is doing her act in two sections, one going on quite early in the bill and the other late. The sketch at the Oxford, "Marked Money," seems to have been measured for England, it is that suited. The piece is very well staged, and the acting is excellent, barring perhaps the girl's rather forced manner.

Sumiko, the Japanese singer, has been booked to open at the Coliseum some time in March, by the Marinelli office.

Elida Morris had a pretty hard time at her first appearance in the provinces. Tuesday night of her first week Miss Morris sprained her ankle at the new Hippodrome, Newcastle. The singer followed a water production. While attempting to dance on the wet stage she put herself out for two weeks. Miss Morris has practically settled to go to South Africa for the Hymans early in March.

"Get Rich Quick Wallingford" opened here last week. From all reports it will have a decent run at the Queen's theatre, where it is playing. The show was done for a week in the Provinces. The wise ones over here were skeptical about its London success on that showing.

Pauline, the Hypnotist, is doing it now along with the rest of them. After

sticking around and weighing things up the magnetic-eyed one decided the only way to get regular London money was to play two halls a night. Pauline has started a round of the Gibbons halls on this basis.

It was about two months ago. Ragtime was discovered in England by who, no one knows. However, he or she probably would dislike to confess wishing a musical affair now called "The Ragtime Tromboners" on the English public. It must have been Cinderella's godmother of the fairy ilk that waved her wand over this troupe of trombone players and said, "You are perfect in the art of playing rag, so go and make them all suffer." But the fairy surely used the wrong wand, for ragtime will never be what this act makes it. After playing in the provinces it appeared last week at the Victoria Palace.

Hetty King will sail for America for time in the east some time in September. **Ernie Lotinga** (Ernie Luck) will leave at the same time to present his new comedy sketch, "Blue Bottles."

The Oxford and Pavillion were open last Sunday evening showing pictures besides a concert program as an attraction. This is the first attempt on the part of any of the West End halls to run Sunday shows.

The 3 Rascals last week were at the Painsbury Park Empire. This three-act has an offering that is just suited to the English music hall. After singing their regular repertoire of about four songs they invite the audience to suggest what they should sing in the ragtime line. Altogether the boys sang nine songs Monday night, and could have done more.

D. Leo Lappin, a continental agent, has been appointed representative over there by George Foster.

The London Opera House is going out for a big one when they produce the new revue in March. At least that is the present intention. It is stated that some agents are busy postponing time for American acts on the tours for this revue. It is certain that the facilities for a big production of this kind are perfect at this house, and there is no telling what will happen if the show clicks.

It has been reported that H. Horner, the present proprietor of the Empire, Burnley, is about to build a music hall in Nelson. Nelson has the Palace at present playing vaudeville.

Elenor Fredericks, from America, is framing up a "single" to be tried out in the halls over here shortly. Lou Hirsch is arranging the musical numbers.

PARIS

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

Paris, Jan. 21.

Victor de Cottens is now manager of the Casino, Vichy.

Philippe Jannin, an operetta singer, has just died at the age of 67.

Rene Bazin's book, "La Terre qui Meurt," has been adapted to the stage as a lyrical drama by the author and Marcel Bertrand. It was produced Jan. 15 at the Theatre des Arts, Rouen, and was fairly successful.

By way of another novelty, it is possible that the Opera will shortly revive Gluck's "Armide," with Mlle. Kirsch.

Montpreux, formerly an agent, who now runs the Bobino music hall, intends to mount Moliere's "Malade Imaginaire" at his house Feb. 28, the roles being held by the cafe concert singers playing there.

Maritza, ex-Princess de Broglie, who was appearing with her husband, the Prince, in New York, some years ago, has recommenced her stage career in Paris, and is giving an act, "The Beautiful Doll Dance," as it is billed, at the Theatre Imperial. Mado Minty and Robert Hasti are appearing in the same revue.

There is a storm in a teacup over



VERA STANLEY

One of the bright "single women" on the stage, now appearing in the West.

the forthcoming appearance of Mme. Geniat at the Theatre Femina. Richemond announced her name in a luminous display outside the house, followed by the designation "Societaire de la Comedie Francaise." Mme. Geniat begged him to withdraw this, signifying that she wished to succeed by her talent, and not with what she termed this "American sort of advertising." Richemond was about to accede when he received a legal summons from the Comedie Francaise to withdraw the sign, and in view of this action now declines, contending his new pensionnaire must still be a member of the House of Moliere, as her resignation has not been accepted. The management of the Comedie Francaise, however, argues that by the statutes any member appearing on another stage without permission loses the title of societaire of the first French national theatre. If Richemond persists legal steps will be taken.

Marthe Regnier will make a tour in South America, leaving Paris in May, and will appear in a series of French plays, besides giving several lectures in the principal cities of Brazil and Argentine Republic.

To celebrate the anniversary of Moliere, the Odeon gave a special performance of "Le Malade Imaginaire" Jan. 15 with Vilbert and Jane Marnac, two popular cafe concert artists.

Estella Dolores Alexander, divorced wife of Sidney B. Veit, who married Prince Robert de Broglie in Chicago, in 1906, and has since divorced him, was this week forbidden by the Paris Courts, as a judgment in the recent suit brought by the noble family, to use the title of "ex-Princess de Broglie," following her stage name Maritza.

LAUDER'S CASH DEMANDS.

Harry Lauder will play a fortnight's return engagement in New York, at the Broadway, commencing Feb. 24. His time in America has been extended four weeks longer.

The Scotch comedian receives a flat salary of \$4,000 a week and always exacts it in cash, requesting \$3,000 in \$1,000 bills, one \$500 bill and the remainder in smaller currency. The large bills are believed to be shipped regularly to Europe intact.

Before Lauder's engagement "The Miracle" pictures may be shown at the Broadway. A. H. Woods returns to America next week, bringing them with him. The house will not be selected until Mr. Woods arrives.

After Lauder the John Philip Sousa opera "The Glassblowers" may show at the Broadway.

JOE WOOD'S "NEMESIS."

Walter Plimmer seems to be Joe Wood's nemesis (and a Yiddish word). He has just secured a contract to book the Orpheum, Schenectady, leaving Wood nothing but three days at the Opera House, Glenn F.

NEW ACTS NEXT WEEK

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

Jeannette's Elephants, Hippodrome.
Tumbling Haymakers, Hippodrome.
Holland and Dockrill, Hippodrome.
The Sylvesters, Hippodrome.
Les Levains Trio, Hippodrome.
The Reeders, Hippodrome.
Fred. Gerner and Co., Hippodrome.
The Castilians, Fifth Ave.
Clifton Crawford (Reappearance),
Hammerstein's.

Napierkowska.

"The Captive" (Danse Classique).
8 Mins.; Full Stage (Special Exterior).
Palace, Chicago.

Arrived too late? Had Napierkowska been thrust upon the vaudeville horizon some four or five years back there would have been no question she would have been a tremendous card and would also have conferred a great favor upon the public by keeping the bunk dancers where they belonged. None could have followed Napierkowska, who is truly the artiste. Even at this late day she will surely have a following, but the sensation which goes with this sort of an act—will that be forthcoming? Vaudeville immediately inquires into the wearing apparel and the "cooch" movement, the artistic end is only secondary. Napierkowska in dress bares down to the Rhada limit. In this and in "movements" the act is surely most suitable for Hammerstein's, New York. "The Dance of Fortune" is a crude and vulgar performance alongside this Russian girl's interpretation of "The Captive." She goes further with the dancing and there is more of a "cooch" involved than in those gyrations of "The Girl in Blue" when she is going at her best. But still Napierkowska is not and will not be offensive to anyone. The story amounts to little. Arabs are escorting their chief across the desert. He has captured a Princess. Reaching an oasis, he bids her dance. In the hope of gaining her freedom she dances with fiery abandon but without avail. She takes the only other means of escape and throws herself across the camp fire. There are about 10 men surrounding the dancer but they do nothing, and not more than one or two at the most are carried. The act is prettily set and short. It keeps the audience at attention throughout, but it must do more than this to make good—it must draw business. It may and it may not, but it should. The dance bunk has been perpetrated so often the public may have shifted curiosity elsewhere, and so this artistic bit of dramatic pantomime dancing may not get its just rewards in American vaudeville. *Dash.*

The New York Tabloid Amusement Co. (Frank Byron) is making its first production shortly, called "The Mustard King," book by J. K. Bradshaw, music by Theodore Morse, with a company of 16, including Martin J. Guild, Robert MacDonell, Albert McShaw, Walter Dufees, Tom Clark, Arthur Morgan, Hope Gage, Mattie Morton, Patrice Baker. The show runs 80 minutes.

Helen Trix.
"Pianosongwhistleress."
14 Mins.; Two.
Union Square.

Helen Trix is an American girl who has spent several years abroad. Critically considered, it is rather difficult to exactly classify her work. "The Square" sidestepped artistically in the programing by preceding Miss Trix's name with the phrase "Here's a clever girl." That about describes the act. She opens with "I Don't Care What Becomes of Me," a sort of English song—rendered in approved English soubret fashion at any rate—with a dress sheathed to the knee. In the same gown she does a pianolog, "In the Land of the Booboo Boo." The "sheathing" appears to be unnecessary. In a kimono she does a Chinese song and mincing Mongolian steps; in male garb a song and whistling; finishes with another pianolog in evening gown. Miss Trix's voice reveals the charm of unusual, velvety quality. It is free from shrillness, she phrases well and enunciates most distinctly. Her delivery is replete with intelligence. *Jolo.*

"Mike" Berkin. Violin.

16 Mins.; One.
Fifth Avenue.

Just why Miss Berkin has been saddled with such a masculine nickname is not programed. If the young woman intends to remain in the eastern houses it's best she take another monicker. The present "Mike" prefix doesn't help, nor does it gibe with Miss Berkin's violin music. She is new to the "big time." Miss Berkin can play. She wears a white outfit of the cowgirl pattern and a white sombrero. Monday night she appeared to have too heavy a facial makeup, as "Mike" seems to still be in her teens. She fiddles both the ragtime and classical as though she and the violin had been inseparable from her birth. With a rearrangement of material and the annexation of some new pieces Miss Berkin will not have to worry about the wolf ever knocking at her door. Miss Berkin essays a few trot steps. With practice she can learn to put more fire and ginger into her rags. She has mastered the fiddle and works at times after the manner of Trovato and Rinaldo. *Mark.*

Earl Flynn and Nettie McLaughlin.
Singing and Dancing.
9 Mins.; One.
Union Square.

Young man and girl. Open with duet and dance, she in short skirt; he follows with a single song and dance; she changes to "Yama" costume and does a single dance; duet and stepping, she in an Indian dress; finish with Texas Tommy, Bear and Bunny Hug. The couple do a great number of original steps, mostly acrobatic, and wear good clothes. Do nicely in opening position, but probably lack the class to hold down a more important spot on the big two-a-day time. *Jolo.*

Joseph K. Watson is a father. Mrs. Watson presented him with a daughter Monday morning. To make the event all the more happier Mr. Watson is playing Toronto this week, which is Mrs. Watson's home town.

Truly Shattuck.
Singing.
14 Mins., One.
Colonial.

Aided and abetted by a spectacled youth who pounded harmony out of the Colonial's baby grand piano, Truly Shattuck's return to vaudeville was marked by a triumphant hit. That's a handy old stock phrase to use on a "comeback" occasion, but it serves very nicely in this instance. Three changes of costume made up her wardrobe, one hardly a change since it consisted simply of throwing off a fur-trimmed robe, bringing to view a black-beaded silk affair that was pleasant to gaze at, so it might as well count. The third dress was reminiscent of the civil war period and was quite appropriate for the old-time melodies Miss Shattuck chose to render during her closing few minutes. Opening with a classic number, she wandered through a ballad, followed by a solo on the ivories by the spectacled assistant. Then came the change and a number called "When Mother was Twenty-One." For an encore Miss Shattuck had a special number into which was blended the closures of several old-time favorite melodies. Then came the presentation of several bouquets and a cute little speech that settled all doubts of her success and popularity. Truly Shattuck, judging by her Monday evening performance, is a few points in advance of most of the many singles that classify in the straight single line. *Wynn.*

McMahon Sisters. Songs.

12 Mins.; One.
American Roof.

The McMahon Sisters, as a team, seem as new to the stage as their wardrobe. The latter is nicely made, but is too severely straight, like their songs. A handicap on the dresses is a Parisian shaped cap worn by each of the girls. They look dressy when first seen, but commence to bore into one with each change. The McMahon Sisters are tall girls. One has a mezzo-soprano and the other a contralto voice. Seemingly lacking rehearsal in duet singing, their voices nevertheless are agreeable, although the selections (particularly the solo ballads) are not aimed for favorable reception by vaudeville audiences. One of the girls is a pianiste, but doesn't feature her playing, preferring to use that accomplishment as an accompaniment. "Sister acts" are expected to sing lively songs or dance. To attempt an almost severely straight routine as the McMahons are doing means a large effort by the maidens, though they could, with a lighter repertoire hold a place on the small time. The act is different and is quiet in its way, which lends a certain dignity (which doesn't mean class necessarily), but as Ed Hayes says, "To H— with dignity." *Slime.*

William Montgomery (of Montgomery and Moore) was granted an interlocutory divorce from his wife, Minnie C. Clarkson, by Justice Chester, in the Supreme Court, Albany, last week. It is reported that he will now re-wed his vaudeville partner, Florence Moore.

NEW SHOWS NEXT WEEK

Initial Presentation of Legitimate
Attractions in New York
Theatres.

"The Old Firm" (Wm. Hawtrey)—Harris (Feb. 3).
"The Sunshine Girl" (Julia Sanderson)—Knickerbocker (Feb. 3).
"The Honeymoon Express" (Gaby Deslys)—Winter Garden (Feb. 6).
"The Iron Door"—39th St. (Feb. 5).
"The Unwritten Law," Fulton (Feb. 7).

Elsa Ruegger.
Violinist.
14 Mins.; One.
Orpheum.

So far as the vaudeville audiences are concerned Miss Ruegger will probably have no difficulty in convincing them that she is what her programing announces, the world's greatest woman 'cellist. Assisted by her own conductor and a fine orchestral accompaniment of piano and violins, she played four numbers, three billed, the fourth being familiar even to variety patrons. Her first number was a Chopin Nocturne, revealing some fine phrasing; second a Massenet Elegy, disclosing an exhibition of wonderful finger execution. Probably her highest level was reached in the third offering, the inevitable "Traumerei," wherein she poured forth a wealth of soulful tone coloring. "The Elves' Dance," by Popper, a bright, brief, touch-and-go sort of thing, served as a fitting final number. Miss Ruegger, as an artist, is all very fine, but there is little of vaudeville appeal in the turn, unless it be to pave the way for a dramatic sketch portrayed by a recruit from the legitimate, as in the case of Ethel Barrymore, whom she precedes on the bill this week. As such she is a fine "atmosphere" creator. *Jolo.*

George Whiting and Sadie Burt. Songs.

16 Mins.; One.
Palace, Chicago.

George Whiting and Sadie Burt have played around Chicago long enough to have established themselves as favorites in the vicinity. This week they are trying out practically an entirely new repertoire of songs. At the Monday matinee the couple evinced a noticeable sign of nervousness, but despite this they put over their several numbers in capital style and more than satisfied a very friendly audience. Chris Schonberg presided at the piano. Amongst the best of the new numbers is a corking double version of a new song, "Snooky Ookums." It is a little gem. The pair handled it beautifully and made it a good comedy hit in their interval of songs. Sadie Burt's single number, about being such a little girl, is also delightful and is rendered in a cute winsome manner by the singer. Whiting got over two or three other songs, interpreting them in a distinctly original manner. George Whiting and Sadie Burt are a happy vaudeville combination, the daintiness of Miss Burt being in good contrast to the forceful delivery of Whiting. Holding down a very important spot on the program the couple went through to a regular applause, standing second to none in the line up. *Dash.*

Roland West Co. (3).

"Who Was He?" (Dramatic).

14 Mins.; Four (Parlor).

American Roof.

If "Who Was He?" is a puzzle sketch, the title makes it harder. Charles H. Smith is said to have been the author. Roland West produces it. Mary Hampton is the prominent name among the three players. Cato Keith and Harry Fenwick are the two men, the former playing either a burglar or a detective. This becomes part of the title and perhaps suggested it, since no other has been chosen. But another might be, for "Who Was He?" doesn't fit, especially on the small time. And even with Miss Hampton, as well as her two capable assistants (although Mr. Fenwick is not heavily burdened by his role), this playlet hasn't a wide enough margin to reach the big time unless the finale is turned into a "surprise finish," preferably by the disclosure of the visitor's identity as a detective, who took a long chance to uncover a thief in the person of the robbed man's wife. The story is not half badly told at all. With the slangy visitor whom the wife guesses immediately to be a burglar, and his knowledge of the crime of the theft of a heirloom, together with the return of the husband along with the impending disclosure, the audience is held. The wife asks the visitor how he knew the jewel had been lost and she had stolen it, but he declines to divulge trade secrets. The audience also wanted this information. From the title it may have been Mr. Smith's intent to leave it to those in front whether the visitor was actually a thief, or a detective who was willing to take a chance and secure the bauble in the way he did, or merely located it through accusing the wife, he having first been informed at headquarters of the crime on the complaint laid there by the husband who was robbed. To start argumentative talk, this should do, if made plainer. Mayhap Mr. Smith did not want to go too far, but he has gone far enough to finish it off either way without dodging. For vaudeville the playlet as it stands is over their heads on the subtlety of the point. Mr. Keith played the detective or the burglar. He handled his role with perfect understanding, and the dialog of the piece is well written, but Mr. Keith drew the character just a trifle too tough or rough, either as a person who could pass a hallman without question or as a representative of the police force. The slang inserted was timely placed and drew laughs frequently. Miss Hampton has repose, something all too seldom found on the variety stage in its "sketches." "Who Was He?" as a "three-people sketch" is there nicely, but it's worth while for Messrs. Smith and West to think it over for the purpose of putting it there even more strongly. *Slime.*

The American rights of "Adele," a musical play by Paul Herve and Jean Briquet, have been obtained by Joseph P. Bickerton, Jr., from the Adolf Philipp Co. and will be produced in New York next September under the stage direction of Ben Teal.

"The Movies" (10).

Comedy.

25 Mins.; One (10); Full Stage (Special Set) (15).

Hammerstein's.

Considering "The Movies" as a big time feature one could hardly give it credit for anything but some good possibilities. For the most part these are apparent, but the producers have either overlooked or allowed them to pass without development. The idea, which looks original, starts off like a regular big time headliner and keeps up the pace all through the scene in "one" which depicts the front of a "movie" theatre, but when it changes to the interior of the same theatre the action begins to drag and continues to do so with occasional interruptions right through to a finish that immediately suggests improvement. Those occasional interruptions, in the form of some good comedy lines, serve to bring the possibilities to view. "The Movies" lacks a plot of sufficient strength to carry it through. In a vehicle of this nature a plot is essential. For this reason the finish executes a graceful flop. With a theme and it could be of the lightest calibre so as not to interrupt the comedy action, there might be some chance for a sensible finish and one that would round off the act nicely. The principal characters in "The Movies" are a doorkeeper, a blonde ticket seller, a piano player who craves cigarettes, a high grass importation from New England whose bankroll measures twelve hundred simoleons, a talkative shopper who allows her baby carriage to get in everyone's way and a "souse." The latter handles the best and most of the comedy. To swear that he does it well would be perjury. However he handles his character so much better than the others he looks convincingly good. The opening shows the patrons on their way inside with the usual line of talk, well written in this instance. Inside a picture is shown on the screen, a burlesque film that evokes some giggles here and there. Then comes an illustrated song by the ticket lady entitled "When the Onion Crop Is Gathered Mabel Mine" (with Dick Lynch's travesty slides). Finally the shopper recognizes the "souse" as her husband and ordering him home, the curtain drops. A "hick" character might be included in the former roster since he has a comedy bit which brings him to the front occasionally. The piano player might be allowed a little more leeway to advantage. But most of all, the sketch needs something that will lead up to a finish. In its present form the absence of this essential holds the act back. The idea is too good to be mutilated. With the necessary rewriting the comedy would be sufficiently strengthened and "The Movies" might develop into a first class affair. It's a second class one right now. *Wynn.*

The Weber & Fields company left last Saturday by boat for Norfolk, their first stand on the southern tour, playing two shows there on Monday. Originally booked for a night performance, the house was sold out two hours after the sale opened.

Snowden and Benham.

Singing and Dancing.

15 Mins., One (Special Drop.)

Colonial.

Poor judgment in constructing the routine (something decidedly easy to remedy in a song and dance turn) keeps Elphye Snowden and Earl Benham from collecting the honors that rightfully belong because of their ability. The dancing is far better than the average big time couple, but for some reason or other it doesn't stand out. A monogramed red drop of velvet is used for a backing, contrasting nicely to the pretty dresses worn by Miss Snowden. The couple open with a double number called "There's One in a Million Like you." It's a nice little thing, but lacks speed for a start. While Miss Snowden retires for the change Benham warbles a ballad titled "I Wonder Where My Old Girl Is Tonight," dancing through the second chorus. It's a hard spot for a ballad, but the dance carries it over. In a spangled outfit of pleasant color Miss Snowden offers "The Broadway Glide" and then the team completes with a few more numbers and some solo footwork. "The Cabaret Craze," used for a finish, is the best of the song department. It gives Snowden and Benham an opportunity to dance, something they do artistically and well. They might cut the act at least three minutes—the ballad could be sacrificed—and speed the routine. Of the fifteen minutes consumed Monday evening at least seven were used in a vain effort to entertain. When the cutting process is over, if properly attended to, Snowden and Benham can shoulder a big time route with the best in vaudeville. *Wynn.*

Alisky's Hawaiian Serenaders (7).

"A Night in Hawaii" (Musical.)

18 Mins.; Full Stage (Special Island Setting.)

Fifth Avenue.

For tired, jaded nerves there's nothing more soothing than the wierd, sweet instrumental music which Alisky's Hawaiian Serenaders play in a new act which New York saw for the first time Monday at the Fifth Avenue. Three of the Southern Sea entertainers have been seen in this neck o' th' woods before, but never have had a real chance until the new Alisky frameup was offered the big time. The act went over and should be able to go the rounds of the big houses without any trouble. Two vocal solos with musical and chorus accompaniment are offered, with one man doing the "Honolulu Girl" number with a cabaretty swing. The piece de resistance is the solo work of Joseph Keukuka with the steel guitar. Both Hawaiian and American numbers are sweetly played, artistically, gracefully and without a single slip. An "Old Kentucky Home" encore was tremendously successful. The seventh member of the serenaders is a woman who does a native dance for the close. To wierd music she maneuvers around the stage, at times coming close to a "Cooch" movement. The men sing well together, but play much better. The act will keep away above water. The turn is handsomely staged with a tropical island setting. *Mark.*

Artie Mehlinger.

Songs.

7 Mins.; One.

Formerly of Stepp, Mehlinger and King, Artie Mehlinger appeared as a single at Hammerstein's last week. In evening dress, Mr. Mehlinger sang four songs. Two were rags, and the other couple were as fast in time, though straight numbers. One, however, "And Jenny Goes Too," might be called a comic. It has a twist in the last line as "Billy" did, and running the same way. "Here Comes My Daddy" was the other. The rags were "Savannah, Ga.," and "I'm Going to Caroline." Mehlinger sings a lively song as it should be sung. He goes right into it, thinks of nothing else and gets it over. In a bad spot on the Hammerstein bill (opening after intermission) he did very well, but will probably be liked better in a more quiet house. Still, it is hard for a lone man, perhaps more so than for a woman, to put over the songs in the raggedy class strongly enough to make a solid single on the big time. This is not always the fault of the singer. Those who have heard the many rags must have realized that an orchestration means a great deal. Orchestration of course are beneficial to all songs, but particularly rags. They call for a more extended and intricate music arrangement than might possibly be sufficient in other selections. For this elaborated orchestration more musicians are necessary than an American vaudeville theatre supplies. Mr. Mehlinger for instance, singing before an orchestra of twenty would be worth much more than the twelve or fourteen (sometimes) players the New York houses have. A theatre is a big place and it's all bare. The people take away from the clamminess of the barn-like structure, but there remains plenty of room when the house is seated. The effect of an audience on the atmosphere may be detected before a half-filled and a capacity house. In either case voluminous music will carry a singer along. There isn't any question but that the numbers of the Winter Garden's musical comedy productions are made likeable through the large orchestra in that house. Action also helps rags. Where there are two, three or more in a rag act success is more easily reached. But while the vaudeville managers restrict the number of musicians for the benefit of the expense account it is going to be a hazardous proceeding for any one person to put over a rag singing routine. It may be done. The selection of songs will have something to do with that, and Mr. Mehlinger should come as close as anyone to doing it, but from the outlook just now it suggests that a mistake might be made by any "single" depending entirely upon a rag repertoire. At least it should be a double act, to obtain volume, for 90% of the rags demand volume to secure the greatest value from the rendition. This isn't intended as an essay on rag time, but is a thought from observation, and may be wrong at that. Time will tell. *Slime.*

Kathryn Kidder
Croes & Josephine
Ralph Smalley
Jungman Pam
Buckleys Animals
Farber Sis
Leonard & Louie
Karl Grees

Pueblo, Colo.
(sc)
(2-5)
Carlys Dogs
Ell Dawson
Morton Jewell Co
"Number 44"
Brooklyn 4
Geo B Reno Co

Rochester.
TEMPLE (ubo,
"Meln Liebenchen"
Bendix Players
Charles Case
C-nelly & Wenrich
Howard's Ponies
Kirk & Fogarty
Robbie Gordone
Art Bowen

FAMILY (loew)
Cody
Al H Wild
"Night of Wedding"
Aerlon 4
Madeline Sack

Sacramento, Cal.
EMPRESS (sc)
 (Open Sun. Mat.)
 3 Alex
 Harry Sauber
 "I Died"
 Diele & Gerard
 Ines Lawson
 Karnos Co
Salem, Mass.
ORPHEUM
 Mrs Langtry
 James H Cullen
 Harry & Wolford
 Ines Sla
 Ethel May Barker
 Schenck Bros
 Lolo
 Cressy & Dayne
SALEM (loew)
 Jack Symonds
 Carlton & Kay
 Eugene S
 8 (2d half)
 Apollo
 Hur, Watts & Hurst
 Graham & Randall
 San Francisco
Salt Lake.
ORPHEUM
 Clark & Hamilton
 Sig Trastato
 McCormick & Wallace
 Oscar & Sussette
 Brice & Gonne
 Raymond & Heath
 Gordon & Kinley
EMPRESS (sc)
 (Open Wed. Mat.)
 Jacobs Dogs
 Virginia Grant
 Devere & Lewis
 Pauline Fletcher Co
 Don Carney
 "Fun In Cabaret"
San Diego, Cal.
EMPRESS (sc)
 (Open Sun. Mat.)
 3 Hedders
 Jack Ranahan
 5 Lunde
 Fox & Ward
 Wallace & Mack
 "Circum Evidence"
SAVOY (mm)
 6 Castrillions
 4 Mus Avalos
 Illilliar
 Eckert & Francis
 George Rowley
 Nancy Lee
San Francisco.
EMPRESS (sc)
 Les Adlers
 Lolo Paulisch
 Gilbert Losse
 Leonard & Meredith
 Marie Stoddard
 Nick's Skatists
PANTAGES
 (Open Sun. Mat.)
 6 Abdallahs
 4 Burns Sla
 Josh Dale
 Melnotte Lanoie Tr
 Dugan & Raymond
 Alice Teddy
St. Louis.
COLUMBIA (ubo)
 Napierkowska
 McConnell & Simpson
 Frank Morrell
 Kate Watson
 Bobbers Arabs
 Mary Elizabeth
 Owen Clark
 Berg Bros
EMPRESS
 Gordon Eldrid Co
 Swor & Mack
 Carlos Marionettes
 Dancing Mars
 Hylands & Farmer
 Connelly Sla
 Kelly & Lafferty
 Cornelli & Wilbur
 Paul & Marion Stone
PRINCESS (craw)
 Princess Maida
 Rebelt Dream.
 Jones & Douthitt
 Don Barclay
 Lulu Moore
 Knickerbocker 4
NOVELTY (craw)
 Criterion Co
 Herokee
 The Shoans
 Emmet Bros
 Miss West
BRENNAN (craw)
 La Kolas
 Long & La Nond
 Johnny Adams
MIKADO (craw)
 Novelty Co
 Arco
 Brennan & Barrett
 Susie Carsello
 Miss Adams
KING'S (craw)
 Kalinowsky Bros
 Fritzrow & Blanchard
 Joe Cook
 Carrie McManus
 Thompson's Elephants
SHANANDOAH
 (craw)
 The Sterlings
 Skelly-Noe-Johnson
 Linwood Cox
 Smeace & Leah
 Carlos Animals
St. Paul.
ORPHEUM
 (Open Sun. Mat.)
 Sam Mann
 Sander's Burlesque
 Gustaf Gies
 Carrie Reynolds
 Burnham & Irwin
 Goldsmith & Hoppe

Tuscany Bros
EMPRESS (sc)
 (Open Sun. Mat.)
 Kenny & Hollis
 Aeroplane Ladies
 Cabaret 3
 The Wyatts
 "New Leader"
Seattle.
EMPRESS (sc)
 The Cleirs
 Mamie Fleming
 Sallor Boys 4
 K Emmett Co
 Morrisey & Hanlon
 Lawrence Crane Co
PANTAGES
 Billy Reeves
 Brown & Foster
 Jane Dara Co
 Mary Hadlicka
 4 Regals
St. Paul City
ORPHEUM
 Ethel Green
 Old Soldier Fld
 Percy Waram
 Isakaw Bros
 Abbott & Curtis
 Ferguson & Northlane
 The Cromwells
Spokane.
EMPRESS (sc)
 Wander & Stone
 Rita Redfield
 Halliday & Curley
 Moore & Young
 Loja Truups
PANTAGES
 (Open Sun. Mat.)
 Banda Roma
 Gray Trio
 Chas Loder Co
 Mr Quick
 Williams & Sterling
Springfield, Mass.
POLIS (ubo)
 Moreys Baboons
 Donovan & McDonald
 "Squaring Accounts"
 Will Thomp & Cope-
 land
 Vanderbilt & Moore
 Oliveette Troub
 Moffat Claire 3
Syracuse.
GRAND (ubo)
 Miller Kent Co
 "Real Mr Q"
 Conlin Steele & Car
 VanHoven
 4 Cliftons
 Lew Hawkins
 Willie Family
 (Two to fill)
Tacoma, Wash.
EMPRESS (sc)
 Nelson & Floye
 Lawrence & Edwards
 Richard Burton
 4 Lukens
 DeMichelle Bros
 "Suburban Winner"
PANTAGES
 Nellie Schmidt
 4 Soli Bros
 Dave Raphael Co
 Tom Kelley
 Valerie Sla
 Phil La Toska
Terre Haute, Ind.
VARIETIES (wva)
 DeVelde & Zeld
 Cummings & Gladin
 Alf Holt
 Millelts Models
 Grace Emmett Co
 (2d half)
 Murray Bennett
 The Longworths
 Willie Hale Co
 Grubbers Animals
 G O'Connor Sla
Toronto.
SHEA'S (ubo)
 Henry Woodruff Co
 3 Leightons
 DuCallon
 Ellmore & Williams
 Morton & Glass
 Mlle Martha
 Kluting's Animals
 Minni Amato Co
Vancouver, B. C.
ORPHEUM (sc)
 Jack Ark & Asst
 Heasie LeCount
 Cap Anson
 "Night In Park"
 "Bordin & Shannon
 Rud Snyder
PANTAGES
 Moore's Rah Boys
 7 Parisian Violets
 Golding & Keating
 Craig & Williams
 Mahr & Evans
Victoria, B. C.
EMPRESS (sc)
 Rouble Sims
 Floyd Mack
 Hobson & Mahelle
 Haverly & Carter
 Bob Fenn
Winnipeg, Can.
EMPRESS (sc)
 Mr & Mrs Caulfield
 Paddock & Paddock
 Stith & Gerner
 Neil McKinley
 "Rose of Mexico"
Paris.
ALHAMBRA
 (Feb. 1-15)
 Gobers Belling
 4 Charles
 Runt & Rudd
 Foot-Gers
 Columbia Comedy 3
 Bowden & Garley
 "Lovely Lucerne"
 Agda

SHOWS NEXT WEEK.

New York.

"A GOOD LITTLE DEVIL"—Republic (5th week).
 "ALL FOR THE LADIES" (Sam Bernard)—Lyric (6th week).
 "ANATOL"—Elliott (5th week).
 "BROADWAY JONES" (Geo. M. Cohan)—Cohan's (20th week).
 "FANNY'S FIRST PLAY"—Comedy (21st week).
 "FINE FEATHERS"—Astor (5th week).
 "JOSEPH AND HIS BROTHERS"—Century (4th week).
 "LITTLE WOMEN"—Playhouse (17th week).
 "MILESTONES"—Liberty (21st week).
 "NEVER SAY DIE" (Wm. Collier)—48th St. (13th week).
 "OH, OH! DELPHINE"—Amsterdam (10th week).
 "PEG O' MY HEART"—Cort (8th week).
 "BRACKETTY PACKETTY HOUSE"—Century (7th week).
 REPERTOIRE (Mrs. Leslie Carter)—West End.
 "RUTHERFORD AND SON" (Norman McKinnel)—Little (7th week).
 "SPJONER STOCK"—Metropolis (78th week).
 "STOP THIEF"—Gaiety (7th week).
 "THE ARGYLE CASE" (Robert Hillard)—Cort (Grand O. H. (3d week).
 "THE CONSPIRACY"—Garrick (7th week).
 "THE FIREFLY" (Emma Trentini)—Casino (10th week).
 "THE HONEYMOON EXPRESS"—Winter Garden (1st week) (Feb. 5).
 "THE IRON DOOR"—29th Street (Feb. 5).
 "THE ISLE OF DREAMS" (Chauncey Orlott)—Grand O. H. (3d week).
 "THE LADY OF THE SLIPPER"—Globe (15th week).
 "THE MAN WITH THREE WIVES"—Weber & Fields (3d week).
 "THE NEW SECRETARY"—Lyceum (3d week).
 "THE OLD FIRM" (Wm. Hawtrey)—Harris (Feb. 3).
 "THE POOR LITTLE RICH GIRL"—Hudson (3d week).
 "THE SUNSHINE GIRL" (Julia Sanderson)—Knickerbocker (Feb. 3).
 "THE SPY"—Empire (4th week).
 "THE UNWRITTEN LAW"—Fulton (Feb. 7).
 "THE WHIP"—Manhattan (11th week).
 "UNDER MANY FLAGS"—Hippodrome (23d week).
 "WITHIN THE LAW"—Eltinge (22d week).
 "YEARS OF DISCRETION"—Belasco (7th week).

Chicago.

"PASSING SHOW OF 1912"—Garrick (3d week).
 "THE ROSE MAID"—Colonial (1st week).
 "TOP O' THE MORNIN'"—Olympic (3d week).
 "BOUGHT AND PAID FOR"—Princess (15th week).
 "HAWTHORNE OF THE U. S. A."—Cohan's (Feb. 3).
 "THE GIRL AT THE GATE"—La Salle (22d week).
 "THE RAINBOW"—Illinois (1st week).
 "THE SUN DODGERS"—American M. H. (4th week).
 "OUR WIVES"—Cort (7th week).
 "LITTLE BOY BLUE"—Chicago G. O. H. (2d week).
 "THE ATTACK"—Power's (3d week).
 "THE BLINDNESS OF VIRTUE"—Studebaker (8th week).
 "THE ROSE OF KILDARE"—McVicker's (1st week).

Philadelphia.

"THE GOVERNOR'S LADY"—Broad.
 "THE RED WIDOW" (Raymond Hitchcock)—Forrest.
 "OFFICER 866"—Garrick.
 "KISMET" (Otis Skinner)—Chestnut St O.H.
 "BOUGHT AND PAID FOR"—Adelphi.
 "EVERYWOMAN"—Lyric.
 "THE LITTLEST REBEL" (William Far-num)—Walnut.
 "THE COUNTRY BOY"—Grand Opera House.
 "THE LOST PARADISE" (Stock)—Chestnut St.
 "ALIAS JIMMY VALENTINE" (Stock)—American.
 "I AM THE FORSAKEN" (Stock)—National.

Houghton Trio.
Comedy Bicycle.
 15 Mins.; Full Stage (Special Drop).
Columbia (Jan. 26).

The Houghtons, three men, get their best effects at the finish from the use of a modern motor-cycle. With the power vehicle chug-chugging at its loudest they go through the usual two-high and three-high feats. Up to that point the act had been a rather ordinary affair, taking most of its interest from the comedy falls of the comedians, of whom there are two (one in clown make-up and one in eccentric dress). The two comedians do a fall by riding into the special marine drop at the back, and this trick is later used to excellent effect when the straight man carries the two comedians around the stage safely on the motor-cycle.

Rush

Ian Robertson and Co. (2).
"Come Here." (Dramatic.)
 14 Mins.; Interior.
Union Square.

Ian Robertson is a brother of his more illustrious brother, Forbes, and looks very much like him. There the resemblance ceases. His conception of what a theatrical manager looks and talks like in America isn't a bit like it. There is a mawkish story of a manager who had quarrelled with his sweetheart ten years previously. Her mother had died and she is now poverty-stricken and seeks employment on the stage, attired in deep black. To brighten the sketch there is a young office boy, who is very amateurish in the delivery of what are intended to be comedy lines, but they are oppressively British in their weighty humor. Woman doesn't know it is her former sweetheart when she applies for work. He tries her out in the reading of a single line, "Come Here," relating the story of their own wrecked lives, she interjecting the phrase at each episode of their past with appropriate facial and tonal meaning. At the conclusion, when the old love returns and she realizes that the man has been waiting all this time she open her arms to him, her bosom swelling with love, she beckons "Come here" and they fall into each other's arms. The old-fashioned method of developing the tale with such expressions as "Pray go on" stamp the offering as a relic of a previous generation. Neither the man nor the woman fully qualify as actors in this piece.

Jolo.

Aida Overton Walker and Co. (7).
Singing and Dancing.
 21 Mins., Full Stage (16); One (5), **Hammerstein's.**

The punch that characterized Aida Overton Walker's former vaudeville offering is noticeably lacking in what she chooses to term "her latest and best musical comedy." Miss Walker is as versatile and graceful as ever and the girls continue to dance a trifle better than they sing, but somewhere in the construction of the new vehicle, someone slipped. Perhaps the absence of a man in the lineup marks the difference. Of the six numbers rendered in the twenty-one minutes utilized, "Bon-Bon Buddy" held over from her former act and used for the finale, proved the winner. Of the other five, "Droop Them Eyes" for an opener, was easily the best liked. The latter is done in "one," backed up by a green velvet drop through which the girls poke their heads to help harmonize during the chorus. A pretty idea, but not original. Next came "Poppyland" by the girls and then a dance by Miss Walker entitled "The Poppy Prance." Neither the song nor the footwork brought any results. "Hannah From Savannah," a comedy song handled by Miss Walker in a comedy costume fell short of the expected mark, and "Holiday In Dixie Land" by the girls went by without stopping the performance. "Bon Bon Buddy" brought the turn to a finish earning the act a few bows. Some new songs could be added to advantage replacing those which fall short. The costumes have been carefully selected and look well.

Wynn.

Rice and Dore Water Carnival.
 23 Mins.; Full Stage.
Union Square.

Just how much more valuable or attractive for the big time the Rice and Dore water carnival would be with the addition of the disappearing-under-water stunt in a tank on instead of sunk into the stage it is difficult to gauge accurately. This portion of the act was not shown Monday night, but an apology was substituted in the form of an announcement that the outfit arrived from Dallas Sunday night and could not be gotten ready in time. A huge tank, covering the entire width of the stage and with reflecting mirrors at the rear, is employed. The first is an exhibition of log rolling by two Indians. A couple of clowns are seen, but they are painfully unfunny. Next a Josephine Fleming showed several methods of swimming unfamiliar to the amateur. She was succeeded by Marguerite Offer, a 341-pound woman, billed as the champion lady heavy-weight diver. A number of girls then lined up on the stage in black fleshings, their names announced and they proceeded to perform a series of springboard dives, the majority of which may be seen at any swimming dock around New York throughout the summer months. The entire act would seem to be composed more of quantity than quality. In small towns the presentment might make a good "flash" turn.

Jolo.

Stella Tracey and Co. (3).
"Count Von Stromberg" (Musical).
 28 Mins.; Full Stage (Exterior; Special).
 23rd Street.

"Count Von Stromberg" has one redeeming feature. That is Stella Tracey. With the other principal roles recast a new chorus recruited and new jokes and several songs with the punch this tabloid musical comedy might make inroads on the "big time." As it stands it belongs to the "pop" house division. As the "three-a-days" are using all the musical tabs they can accommodate, "Count Von Stromberg" can play them now and pass, providing Miss Tracey doesn't lose her ginger and voice. The count changes places with a fat German while the Countess-to-be dresses up as her maid. Thus the count and the little lady of nobility (Miss Tracey) fall in love without the other knowing who is really who. It's an old, old story, yet worked up with snappy lyrics will get over. Whoever picked the eight choristers must have "picked" when the girl market had been dragged to a frazzle. He couldn't have done any worse. Neither voices nor shapes are apparent. Miss Tracey ran away with what honors there were hanging loose. The German comedian displayed a cold, inanimation and in the whole does not fit in. A singing or dancing comedian could get a lot out of this part even with improvised material. The act has possibilities—and Miss Tracey. The tenor man showed indications of having a voice but for some reason held it in. The song novelty was introduced with the girls dressed as pumpkins, tomatoes, cabbages and pebbles. "My Texas Ranger Boy" made the best impression of the song numbers.

Mark.

THE NEW SECRETARY.

Charles Cherry and Marie Doro are a good pair to draw to. Charles Frohman has vested them co-starship in "The New Secretary," now on display at the Lyceum. It's labeled "a new comedy in three acts." It's all of that and more.

Francis De Croisset is responsible for the new Frohman production. He must be acknowledged very good at repartee and his satire at times hits the centre of the bull's-eye. Mr. Cherry has a fine role in that of the young secretary who does some extraordinary things in the ordinary evolutions of the Mitan-Charvelle family.

The first act shows the arrival of the new secretary and his first meeting with Miss Charville. The second sees the new secretary at work and some of the things he quickly accomplishes. The third unfolds a new climax with Miss Doro doing the most of the talking. It's here that she deftly arranges for the new secretary to stay after her father had given him forty-eight hours in which to beat it.

Cherry carries himself well. He's wonderfully sure of his speech, actions and situations. Miss Doro has a very changeable role. She wears some pretty clothes and looks especially attractive in the last act. Speaking of clothes Annie Esmonde also displays a wardrobe.

The last act hits a narrow channel but finally flows into smoother water for the last curtain. Whatever drawbacks one may find it must be admitted the show is hugely entertaining and diverting.

It's splendidly acted and in addition to the work of the co-stars, Mrs. Thomas Whiffen, A. G. Andrews, Messrs. Kemple-Cooper, Gottschalk, Claude Gillingwater, Harry Redding and Robert W. Smiley give able assistance. The work of Master MacComber is worth mentioning.

The play is prettily staged and the scenery is out of the ordinary for pink-tea comedies. Society will take to the Cherry-Doro combination.

Mark.

DOESN'T STOP "GARDEN ACT."

The Exposition Four are at the William Penn, Philadelphia, this week. The act played the Winter Garden Sunday night. It has been noised around that a ban has been placed on the Garden's Sunday concert acts by the United Booking Offices, which books the Penn. Several turns have been cancelled on U. B. O. time through having appeared there.

It is said the fact of the Exposition Four having played the Shuberts' place Sunday was called to the attention of John J. Murdock Monday (the U. B. O. has a scout or two always at the Garden), but the "Executive Manager" waived the information aside by replying "Why borrow trouble?"

Still, that was only the William Penn. Had it been Keith's—

MAN AND THREE WIVES.

"To London" a march finale of the second act in "The Man and Three Wives" may be strong enough to hold up this latest Shubert musical comedy production, first shown in New York, at the Weberfield Music Hall Jan. 23. It's a rousing swinging tune that develops from a waltz movement earlier. The staging makes the picture a spirited one of moving people in solid phalanxes with the girls gorgeously costumed. The clothes were designed by Melville Ellis. The finale is so strong it is repeated in part for the ending of the next and last act. A large orchestra, did splendidly with the score.

The second act is much the better of the three. Opening it was a ballet number, with Dazie the premiere. She never did better than on the opening night. Although the ballet maids behind her were splendidly dressed in the fluffy clothes, Dazie's own costume paled them immediately upon her appearance. Obligated to pirouette on her toes over a ground cloth, Dazie was uncertain of her footing.

Some in the audience preferred the first act, others liked the third act. No one seemed to care particularly for the entire performance. But the first act the first night was an awful thing. If a librettist doesn't spring up shortly, the sketch and parody writers among others who may be wasting their talents just now might better go in for turning out "books" that has some chatter not coming under the heading of hash. Among the pleasant little things of that first act was "The echo" with "Hello" and the answer, "How are you?" That is the bottom of the comedy incline or declivity.

The show is woefully short on comedy. This makes it very easy for Charlotte Greenwood and her ball-bearing legs. The angular comedienne has been taught some new steps for her feet. She double-jointed herself through every act, to considerable laughter and much applause. Working opposite at all times was Sydney Grant in the role of a country bumpkin. Mr. Grant was very hard in the part, probably intended for a comical one, though he assisted Miss Greenwood greatly through contrast.

The show runs in threes. Three countries, three wives and three maids, three tourists, three clerks, and so on. Dorothy Webb and Dolly Castles were the leading among the women. Two prima donnas, Sophye Barnard and Alice Yorke, never started anything though each sung often. Miss Castle's has the best number, and the best staged (William J. Wilson put on the show) of any song put on this season. It is "All in a Little Dance" at the opening of the third act. By the way as well it is the same Lehar melody used in "The Passing Show" by Shirley Kellogg.

Franz Lehar is the composer of all the music. Harold Atteridge wrote the lyrics; Agnes Morgan and Paul M. Potter the book. Owing to some complaint by Potter, all names excepting Lehar's were left off the program.

There is a long cast including Cecil Lean, who is just Cecil Lean. The show will probably do some business, but it's unlikely to ever reach the "hit" class.

Stine.

COLONIAL.

(Estimated Cost of Show, \$3,800.)

There was something decidedly wrong with either the show or the audience at the Colonial Monday evening. The latter only became enthused in spots, and of the eleven numbers that made up the program, but three were received as they ordinarily should have been, had the show been cut down and laid out a trifle differently.

Joe Whitehead started things going following intermission, a tough position for a single, especially at the Colonial where the buffet is a half block away from the front door. However, they soon became seated and Whitehead, who incidentally hails from the west, got them interested, amused and finally talking about him. Whitehead is original, with a style all his own, and he knows a thing or two about dancing. He could strengthen his talk to some degree, but in its present form it does exceptionally well. Considerably improved during the past season, Whitehead is beginning to loom up as a candidate for musical comedy.

Nat Wills monopolized the electric bulbs and, of course, as was expected, cornered the laughing hit of the bill. His routine including his parodies, sound new, with the exception of the shark story. Everyone agreed that it had whiskers on, but the entire house roared at the finish just the same. Elphye Snowden and Earl Benham lead a conspicuous spot (New Acts), and Truly Shattuck's return to vaudeville (New Acts) was a feature.

The opening fell to "Yankee" and "Dixie," two trained canines who do not exhibit anything beyond the ordinary course of dog-brains. The finish, featured of course, consists of a bell number in which the dogs assist. Second of the Musical Johnsons and their xylophones went through a few classics, finishing with a 1913 medley which was a relief to the 1913 audience, which craved "ragtime." This ensured the hit they landed.

The Five Sullys with "The Information Bureau," show a wonderful improvement over their performance of several weeks ago. A phone number has been added to the routine and lends a little class to the farce.

Harry De Coe, whose balancing abilities were evidently known to the Colonial audience, suffered for a thriller. His finale aboard four chairs, mounted atop four tables is especially good. Murphy, Nichols and Co., in "The School of Acting," squeezed out considerable laughter.

Kathryn Kidder and Co., in "The Washerwoman Duchess," a playlet sprinkled with broad comedy that never wanders from the artistic path, was well received. Walter Wilson was a dignified Napoleon, and Messrs. Marchand and Harris assisted nicely. Miss Kidder could broaden her lines to some extent without taking away from the general class of the piece. The author passed up a dandy opportunity for modern slang. A few bits here and there should make "The Washerwoman Duchess" a scream. The Dare Brothers, who appeared around 11.15, worked hard to a moving audience. The boys make a splendid closing number for a big show.

Wynn.

UNION SQUARE.

(Estimated Cost of Show, \$2,300.)

There is a rather pretentious big time show at the Union Square this week, bigger and better than usual. It opens with Earl Flynn and Nettie McLaughlin. Helen Trix, who has been abroad for several seasons; Ian Robertson and Company in a one-act playlet, and the closing offering, a tank act made up of aquatic sports, the finish of which was not ready for showing on Monday night, all under New Acts.

Ben Linn, a good coon shouter, finished strongly with a chicken rag song and dance. The old Smith and Campbell team of rapid-fire sidewalk conversationalists, is back, but with a new straight man, who is so totally different in methods as not to bear comparison with his predecessor, (Charlie Smith.) This one laughs at every gag of the comedian, while the former was always serious and indignant over being "kidded." It is, in its present personnel, an acceptable two-men talking act, but cannot be ranked as before, as one of the best turns in its class.

Horace Wright and Rene Dietrich, in their combination of operatic and popular melodies, won out on the singing. Wright's opening character as a "wop" isn't a bit like what we have been taught by others to be a correct interpretation of the type. May Tully and Company, in "The Battle Cry of Freedom," show continual improvement through constant touching up of the dialog.

Eddie Leonard, assisted by Mahel Russell, now working in white-face, has abandoned none of his former affectations and has added several more. Eddie knows more about getting recalls than anybody in vaudeville.

Jolo.

23 RD STREET.

As the 23rd Street is having production numbers from week to week and is getting a lot of "try out" acts which Mr. Proctor cannot find time to play at the Fifth Avenue business has been very highly satisfactory at that house.

This week (first half) Stella Tracey and Co., in "Count Von Stromberg" (New Acts), with special scenery, costumes and a chorus of eight girls in addition to the principals, were given a preliminary stage workout.

Tuesday night there were standees downstairs while the upper tiers were fairly well filled. The show as a whole pleased with sufficient comedy and singing to stock two "pop" shows.

The Great Nichols held attention with his wire feats while Coate and Marguerite, a "sister team," which has been playing hereabouts for some time, did fairly well in the "second spot."

The DeVoy-Faber Co. (New Acts) caused much laughter while Smith and Zilo pleased with their music. This pair should work in "one," cut out all the unnecessary talk and stick strictly to the musical numbers. That boy with the violin has a bag full of tricks.

George Evers (Porkchop) was the big hit of the evening. His one song at the close with the few dance maneuvers, turned the trick.

John LeClair closed the show with juggling and proved that he has lost none of his oldtime cleverness. Mark.

WONDERLAND.

William Morris may dream any night that his 640-pound chicken eloped with the 17-year old giant of Wonderland, or even that the "couch" dancers cut loose for one show. Whatever his dreams over the latest amusement at cheap prices in New York, the box office receipts will obtrude themselves into the sleepy visions as solid coin relief and comfort.

Wonderland is a combined museum and park. The freaks are free. They stand or sit around, upon the former New York Theatre Roof and in the Krazy Room. Everything else in the house costs money. The dime at the door takes the patron to the upstairs resort or the ball room. In the latter place the ticket is good for one dance. For ten cents per dance, though, a couple may "turkey trot" genteely ("All improper dancing forbidden"). The ball room should become a large attraction of Wonderland. It is the former concert hall, a spacious affair with an orchestra of six pieces, a balcony, and the former general director of Luna Park's dance hall as the super-intendent. Wonderland remains open evenings as long as business is in sight.

From the downstairs entrance to the skyline of the New York theatre it is now laid out like a park. The concessions or booths are more crowded, but the out door idea is closely followed. The ticket sellers are girls, using the new automatic strip ticket machine. On appearance it does not seem as though this device can be beaten. "Combination Tickets" are sold for 25 cents.

Two barkers are on the main floor. Monday night the one in uniform had his voice working finely, but the other (for the theatre) was all hoarsed up (without a uniform). The theatre (New York) shows vaudeville and Kinemacolor pictures at 10-20.

The crowds are taken upstairs by the two elevators. They may walk up one flight to the ball room, or walk down from above, four flights. Monday evening when a casual caller at the house asked one of the young men in front of the elevators, "What is this Wonderland?" he was informed "It is a miniature Coney Island."

Located on Broadway Wonderland should receive the full benefit of New York's immense transient traffic. The natives will be drawn out of curiosity for the first time. They will go there from all classes and sections of the city. But will they return? That is another thing that's going to get into Morris' dreams.

From the opening days though Wonderland has looked like a first class proposition for William Morris. One thing about it anyway, everybody is wishing him good luck. He is at least entitled to it for having the nerve to go through with an original entertainment venture that was purely a gamble and which called for a rental of \$2,000 weekly, besides the initial investment.

Of the concessions the management operates the dance hall, the "Crystal Maze," and has a percentage interest in Sam Gumpertz' Oriental Troupe, Indian Village, Tangara, and the "Teddy Bear" is Louis Gordon's. It is a

Bear" concession. The "Teddy wheel," at five cents a chance, forty chances to a turn. The winning number gets a big "Teddy Bear."

"Tangara" is an illusion, put on by Tom McNamara, of the Journal. He has the American rights. It secures an effect long striven for in moving pictures. Through arrangement of mirrors, life size figures are reproduced while singing and dancing in almost minute size.

The Orientals, with "wiggly" and sword dancers among them, are also a big draw. The "Cooch" music may be heard all over the roof, and that attracts. The younger of the girls is willing to let out at any time, but is being held down.

In the centre of the roof, just in front of the stage (rendering that useless), is the Merry-Go-Round. It takes up a large space and cuts down the standing capacity considerably. The only seats upstairs are those in the Japanese Tea Garden, above the entrance to the elevators.

In the Criterion theatre, where Robert Hilliard is playing "The Argyle Case," noise from above easily penetrates. Through this the brass instruments in the orchestra were removed.

Other concessions upstairs are the Bamboo Slide at one end, with a Tower Slide at the other; Turk fortune teller (from prepared cards—standing on the floor with two cappers working in the crowd); Remick & Co. (sop booth); weighing machine; ball throwing with colored men falling into the water, carved ivories, cigars and ice cream, chocolates, frankfurters, Jap rolling game, photo shop, silhouettes, cane stand (rings), Hungarian Gypsy fortune teller, and another Jap ball game.

The freaks are Millie Nava, snake charmer; Col. Downing, an Englishman, 7 ft. 8½ ins. (as he admits, and the Col. also says he has never been to England); Bonita, a little brunet dwarf who doesn't weigh over 350 pounds; a tattooed man; Rob Roy, an Albino who's been working at it for a long while; the Original Bamboola, the fiercest looking object in New York, claimed to have been brought over here by Frank Bostock, and is that old; Victoria, another fat lady who becomes real angry if one doesn't believe she weighs 650 pounds. (Vic says her arm measurement is 41 inches, but swears she could never bend over far enough to measure her leg, although knowing she is six feet around the waist.) The two heavyweight chicks are sights of interest up above.

In the Krazy Room, laid out and supervised over by Ben Weil, are a Punch and Judy Show, Cave of the Winds, Merry Wedding (optical delusion—not illusion), Daffydills and twisting mirrors besides Albert Montague, a nice young man seventeen years old, from Atlanta, Ga., who says he is 7 ft.-3, and this is his first season on exhibition.

Ed Blondell seems to be the fellow with the whip upstairs. His principal assistant is Fred Lewis, who knows the game. Others in charge are "Windy" McCarthy and Arthur Rankin. Fourteen special officers are scattered over the premises. A "mechanical boy" walks about the roof as a

ORPHEUM.

(Estimated Cost of Show, \$4,875.)

Ethel Barrymore undoubtedly draws money in vaudeville, and, what is even more important, from people unaccustomed to visit the variety houses. The Orpheum Monday night was well nigh filled, and outside, on emerging, there was to be found a line of private automobiles. Her salary of \$3,000 per week might, with some justice, be charged up to the general annual advertising fund of a house when it is proved that she is a "persuader" for attendance out of the ordinary.

Her vehicle, "The Twelve Pound Look," by J. M. Barrie, may not be the cleverest thing in the world, but it is interesting and subject to lengthy and serious discussion as to whether it is built on a false premise.

To help matters along the legitimate star is assisted by being preceded on the bill by a musical "stellarine" (which is intended to serve as indicating a female star). It is Elsa Ruegger. On the concert platform, from which Miss Ruegger hails, they have a trick or two that would not be permissible of general practice on the vaudeville stage. Miss Ruegger resorts to one that nobody but a "champion" could get away with, without coming into conflict with the stage manager. This particular trick, and her billing—"world's greatest woman 'cellist"—stamped her at once as a prize winner. The "trick" referred to was to have a dead stage wait of two minutes before making her first entrance. To a vaudeville audience, not accustomed to it, it had a curiously impressive effect—exactly what it was designed for. The young woman is reviewed under New Acts.

Asaki, the Japanese roller skating juggler, opened. The Six Steppers, second. Zerth's Dogs, a score or more of well trained canines, had third position. Madge Maitland, with her "coon shouting," nigger and cockney dialect songs, hair-lipped boy yodler, and so on, had no trouble in holding down fourth spot without resorting to costume changes or leaving the stage after each number. Willard Simms and Co. closed the first half, making the audience laugh and getting no applause at the conclusion of his work.

Ed. Wynn, assisted by Edmund Russon, is still doing the same jokes and using the same funny hat he started in the business with. Balton Troupe, a female aerial act, closed the evening's entertainment.

Jolo.

house attraction to draw the mob to any concession experiencing disheartening falling away in receipts. The concessions not splitting with the management or operated by it are rented at a weekly rate. Fred Knowles is the announcer and lecturer.

Besides these are many ticket sellers and takers, all uniformed in green. The young women in the box offices have already forgotten their smile. The whole affair settled down to a grind for the house staff the second day.

Wonderland keeps everyone connected with it very busy and on the alert. The callers are closely congested upstairs. It offers temptation to those who might wish to take advantage of the condition.

Stine.

HAMMERSTEIN'S.

(Estimated Cost of Show, \$3,600.)

There is nothing especially commendable about the Hammerstein bill this week, both ends of the program suffering a slow death through the inattention of those present and the absence of those who should have been present, while the center of the show kept close around the mediocre point through sheer incapability.

Of the four big acts which came in a bunch two are new—"The Movies" and Aida Overton Walker and Co., neither one classifying as a record breaker for honors. Both are under New Acts.

"A Night On A Houseboat" and "Le Rogue Et Noir" were the other big affairs. The latter is now in its third week. While it made a favorable impression on the transients, the regulars opined that it didn't hold any charms for them. Pretentious and to a certain degree daring, it doesn't surpass any of the better grade dancing offerings that have preceded it. The girl seems to be wearing fleshings this week.

"A Night On A Houseboat" looks as though it has gone its limit. The English character, at one time the backbone of the piece, has unfortunately been allowed to slip into the shadows and now the principal part of the work is handled by the stout youth and the athletically inclined maiden. None of the songs created a stir until the fifth number "I Don't Know Much About That" by Berrick and Hart. The set looks as good as ever, but it has become too familiar to be novel.

The honors of the week were scooped up by Bert Melrose and Raymond and Caverly. Alexander and Scott in next to closing spot managed to register a hit, but the audience was continually on the way out during their term and this didn't help them any. Melrose and his pantomimic routine really started the evening's performance for Samayoa, and Grindell and Henry, who proceeded him had nothing more than a flock of empty seats to entertain.

The latter team with the stereotyped song and dance routine depend practically altogether upon their footwork to carry them through. Their singing will never elevate them to grand opera.

Solly Lee clad in his Victoria uniform warbled his way through three numbers and a dance cornering a goodly share of applause (without the aid of a claque). The Four Athletas, well built and good looking, seemed to fit like a well made glove into the long bill. Those who didn't assist in the applause must have come with a grouch. They deserved all they landed. What they could do in Chicago planted somewhere in the center of the bill in the new Palace theatre is a shame.

For some reason the La Rose Troupe failed to appear and someone with apparent intent to damage the program inserted The Turners into the bill. The Turners are roller skaters. How they ever graduated from rink work is a mystery. Wynn.

WINTER GARDEN.

The first half of the vaudeville concert at the Winter Garden Sunday night ran quickly enough, made up mostly of strange turns there. The second part did not do nearly as well. Barney Bernard and Louise Dresser had their "table scene" late (Bernard replacing Sam Mann in this) and Doyle and Dixon were next to closing, with the Azard Troupe last. The closing division was opened with a production number, followed by Capitola, a "discovery" by some one. Whatever chance the girl had was spoiled through the important spot given her. Next came the Ceballos in their acrobatic dancing, which seems quite ordinary in these days. Fanny Brice was next. Lee Harrison came on with her. Both kidded about for a few moments, when Miss Brice sang. Previously, however, it appeared she was making an effort to emulate Frank Tinney. Some of the funnisms got over. Miss Brice as an all over the stage comedienne does much better than as a character singer.

The big hit of the night was Marie Dressler, closing the first half. Miss Dressler sang some of her sure-fires with the high notes, made a couple of speeches, danced enough to threaten the foundations of the Garden, and concluded her part of the entertainment by moving the concert grand piano around. The audience screamed at Marie.

Another act that did real well were George White and Minerva Coverdale, who stopped off while en route with "The Red Widow," from Providence to Philadelphia. Mr. White and his partner had a new dance or two that were made very attractive in work. Georgie also sang a song he wrote himself. Its first verse was all about how he loved to dance, but instead of dancing he sang the chorus and a second verse. It didn't make much difference who was blamed, the orchestra or Mr. White, but the fact remains that Georgie is a very good dancer.

Yet another success among the newcomers was registered by the Melnotte Twins in a very difficult spot. These girls handle rags differently from any other teams or trios, and have a style all their own. Put on to follow three "rag" acts, the Misses Melnotte did very big in the position; much better than was expected. They declined an encore after the third song, leaving the audience unaware of their dancing ability. This may have been through the Dancing Kennedys opening the show. They are "Tommyerers," who lack class, but may improve. McGold and Roberts, with banjos and rag selections, were second. Fairman, Furman and Fairman, a rathskellar trio in evening dress were third, Sunshine and her funny fellows fourth, with the Melnottes fifth. The audience laughed more at Sunshine's assistants Sunday night than they have on a Sunday in a long while. The Hoffmann show might feature this bunch on the one-nighters, giving the small time crowds a chance to guess what they are.

The Exposition Four did but fairly. Their program location was against them. After the White and Coverdale turn the Six Braacks performed "Risley" acrobatics, and Lou Anger followed in his soldier-monolog. Anger got a poor start, but finished finely.

Time.

FIFTH AVENUE.

(Estimated Cost of Show, \$3,850.)

Business good Monday night. Each seating section comfortably filled. Twelve acts again the rule. No new prominent names in outside lights. Plainly evident long show a draw. Curtain shoots up fifteen minutes earlier and then show runs after eleven. Much singing and much dancing. Too much hardshoe stepping, but all good that was displayed.

This house, as rule, runs strong for the serious dramatic sketch. The nearest approach to it Monday night was Rosalind Coghlan's tongue lashing of the hard-hearted Henry H. Brice (Richard Pitman) in "The Obstinate Miss Granger," and during Olga Petrova's act, when she repeated her characterization of "Sapho." Aside from that, song and comedy were the prevailing things, with some novel dishes thrown in.

The Marlo Trio opened at 8 with the audience being seated. Dick Tubb, the English entertainer, programmed for "No. 10," appeared "No. 2." Audience still unsettled. Tubb suffered.

Will Archie and Company, third. Everybody remembered the diminutive comedian for his funny work in "Wild-fire." For that reason, perhaps, that audience expected too much. As the fiery, loquacious hallboy he worked hard, but the laughter was not prolonged nor consistent. Archie stands head and shoulders above his support, paradoxical though it may seem with Archie about ten hands high.

Patsy Doyle was "No. 4." It was the same old Patsy, but the audience seemed like a new one until finally thawing out. Patsy, as usual, never batted a shoelace and scored his usual average.

Dr. Herman "electrified" them next. Some showman. He talks as well as he juggles the zigzaggy electricity, and it all goes over. After he had demonstrated divers dynamos and his subjects had gone through their electric-mesmeric monkeyshines, the "doctor" worked up for his closing feature, "The Haunted Window." He gives a little spiel in "one," then the picture machine tells what the "haunted window" is.

It's a bully illusion. On short up-right staffs so that the audience may see beneath is a little structure painted to resemble a miniature red-bricked house. The window, transparent, covers the front. Above and below are electric lights, used for illuminating Dr. Herman walks around and through the house to show that it's empty. No one can approach it without being seen by the audience. The window lights up and ghostly figures are shown. Three people assist the "doctor." A red fire finish a la fireman's rescue from a burning building is the closer. The "haunted effect" carries.

"Mike" Berkin, billed the "Girl From Butte," was "No. 6." This was the spot originally assigned to Tubb, but the switch did the bill much good, as Miss Berkin (New Acts) scored heavily.

Kramer and Morton were a big hit with singing and dancing. Although Tubb had done a Salvation Army "bit," the blackfaced comedians did theirs. Alisky's Hawaiian Serenaders (New Acts) were heartily enjoyed.

AMERICAN

The American had a good show the first half of this week. That is, it was good after the first two acts. The third number was Bruce Richardson and Co. in "Moving Day." For rough comedy with plenty of breakable props, "Moving Day" about leads them all. They do some regular work in this act, which seems to be the idea of Simms' "Flinders' Furnished Flat" wholly worked out. The skit could go on the big time, for the laughs it draws and the action it gives.

Right after came the Six Dixie Serenaders, which came from the big time. It's a colored turn, nicely set in bright backing and costumes. The half dozen colored people whoop it up with songs, jokes and dancing, making the turn a very desirable number for any house which wants a real lively colored act.

Closing the first half were the Four La Della Comiques, also from the big time, where they were known for a while as the Four Dorics. These comedy acrobats have a fast turn with a laughing smash for the finale.

Opening the second part were the McMahon Sisters (New Acts), followed by the Roland West Co. in "Who Was He?" (New Acts).

Then in the feature spot came Jimmy Britt, the headliner, held over for the full week. Mr. Britt is immensely popular and is proving it by drawing business upstairs. His act goes well anywhere. On the Roof it was a knock-out for the former champion lightweight. Sansone and Delila with their neat gymnastic exhibition closed the show.

The opening turn was the Dancing Maddens, a boy and girl who sing and dance as they might have done in variety years ago. The boy can dance very well, but the act can stand any quantity of improvement. Estelle Rose, a character singer, was second. Miss Rose does better with "Yiddish" matter than any of her other material, and should cling closely to the Hebrew talk and songs.

The excitement on the Roof Tuesday evening was over Carl Anderson sitting through the entire performance. Joe Schenck might note this. It was almost equivalent to an admission by Mr. Anderson that he and Mr. Schenck had reached an understanding on bookings between the Loew-Sullivan-Considine and Prudential agencies.

Another bit of inside information is that the back page of the American program now has an advertisement, about a five-cent cigarette. The announcement says there is a rug in each package.

Time.

The Avon Comedy Four came on around 11. While the hour was not conducive for the best results the quartet went big. Jones Smith romped with comedy. The Weise Troupe closed. Since playing with Barnum & Bailey a woman has been added. The act fits in very nicely on any vaudeville bill and furnishes quite a thrill.

Mark.

"The Getaway" has been leased by the Leone to Charles Bachman for years which he will route through States, Canada and Mexico next season.

CABARET NEWS

Patricola, at Rector's Cabaret, Chicago, is quite a girl and some performer. She has framed up one of the best Cabaret acts that has shown to date. Besides herself (Patricola sings, plays violin, and dances), she has an orchestra of ten pieces, led by her. All the musicians are men, excepting the pianist, who is a soprano soloist of considerable merit. Patricola furnishes the music for the Cabaret during the evening, besides doing several turns herself. The act is getting \$600, and a bargain at the money. It would be the best thing Churchill's could have, but Patricola is shortly to marry a Chicago man and will not leave that city. Last week she put on Irving Berlin's latest, a Yiddish number, called "In My Harem," and it's a bear.

Chicago, Jan. 30.

Ames, Corbett and Lavine, Alice Walsh, Belle Oliver, Ruth De Mar, Ed. Cox, Cleone Pearl Fell, Locke and Wolfe, Billy Fogarty, The Hartmans and Bobby Danders are Cabaretting at the North American restaurant. Billy Fogarty, the only one with the real Cabaret idea, is the hit of the troupe.

June Leveay has been engaged as a special feature at Lorber's.

Morna Williams, mezzo-soprano, on the strength of singing one topical song, was engaged as soloist for the Hotel Imperial cabaret.

Chicago, Jan. 30.

The Congress Cafe. is giving a rather imposing Cabaret performance. Tom Kane and College Four are the features and both acts are immensely popular with the patrons. May Gannon, a good looking girl of pleasing personality, also does well. Van Brocken Sisters, Bankoff and Watts, Olive Morgan, Lizzie Williams and Witmark Quartet make up the balance of the bill.

Joe Wood is booking the Cabaret show at the Cadillac.

DECISION AGAINST QUIGLEY.

Boston, Jan. 30.

The John J. Quigley Theatrical Agency of Boston, lost a \$10,000 suit against the Western Union Telegraph Company in the United States Court. The suit was based on the charge that the company had sent telegrams over their wires from a person said to be unknown, which were of a libelous nature, and signed with a fictitious name.

The Quigley Agency claimed it had suffered great damage. The Western Union disclaimed responsibility. The jury was out six hours and came in once for instructions.

It was claimed the wires were sent out during the recent trouble between the Quigley agency and the White Rats. A number of theatrical folk testified at the trial.

It appeared that the telegrams in question stated Quigley was unfair to actors.

The Colonial Septet sails the last of July, opening Aug. 4 in London.

Miss ADA REEVE

IN AMERICA

New York Address, care **MARTIN BECK, Esq.**
PUTNAM BUILDING N. Y.

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CORRESPONDENCE

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

CHARLES J. FREEMAN CHICAGO VARIETY'S CHICAGO OFFICE:
(DASH) MAJESTIC THEATRE BUILDING
In Charge

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—There are three sketches in the bill this week, and several talking acts. A magician opens and the closing is made by an electric display. Few songs are sung and but little dancing is done, but the bill seemed to please the rather generous audience Monday afternoon, and there were one or two points where real enthusiasm was displayed. George W. Jones and Harry Sylvester got many laughs and much applause and were called back several times. They do a comedy sketch, which is full of good legitimate laughs and they pass in fine shape. They call their act "The Two Drummers," and they have a novel way of putting the stuff over. Nellie Nichols, next to the last, also had the people with her the greater share of the time, and she was warmly applauded, especially for the dialect impressions. The headline attraction is furnished by Amelia Bingham and her company of players, who provide excerpts from well-known plays. One of the most heartily applauded acts was a miniature melodrama called "Kick In," by Willard Mack, Marjorie Rambeau and two others. This would seem to have been written since the recent police scandals in New York, and holds the interest in a tight grip. It is of the underworld, but is well written and contains one or two surprises that are difficult to get in a short sketch. Third on the bill, a comedy sketch is offered by the Providence Players. It is called "Who is Brown?" and has many ridiculous situations. There is a little too much of the playlet, but it is pretty well acted and serves to vary this particular bill. Nita Allen, late of "The Military Girl," was not happy in her efforts to please and did not score to any great extent. Mary Elizabeth, fourth, was greeted by applause when she came on the stage. She was recalled several times. She has a style of her own, and goes much better with the night audiences than she does with the matinee contingent. Owen Clark opened the bill with magic and he worked hard with fair results. George H. Watt brought the bill to a close with a display of electricity that caused a few gasps from the timid women present. He allows electric currents to play through his body and does some feats that are really mystifying to the uninitiated. REED.

PALACE MUSIC HALL (Mort H. Singer, mgr.; agent, Orpheum Circuit).—A very good show at the Palace was prevented from becoming a smooth slap-bank running vaudeville program through Brown, Harris and Brown, Perry and White and Jack Wilson Trio all overstaying their welcome on the rostrum. Each of the three offerings were hits, but all could have been cut with advantage to themselves and also to the program. The capacity audience Monday afternoon was in good spirits and greeted all the players warmly. Perry and White, "No. 4," caught very easy going and put it over in good style, although as in the case with Brown, Harris and Brown and Jack Wilson Trio there were one or two periods where the act just about hit bottom and in each case it was due to padding out. Lee White sticks to ballad singing which does not show her voice to advantage. The kidding talk should also be cut down. All the comedy the act requires can be installed in the songs through Miss White's clowning. She has a good idea of comedy but is too classy looking to resort to some of the things she is now indulging in. The couple aim for classiness, but every now and then they overstep themselves in their reach for laughs. Brown, Harris and Brown were a big laugh. They could start to cut by chopping away one of the boy's songs. One ballad is plenty. The encores could also be curtailed. Hank Brown's comedy got over with little trouble but by working too long it is making it just that much harder for the comedian. The laughing portions are split up when they should be continuous.

The Jack Wilson Trio are working in white face, which is wrong. The comedy is of a rough sort that is passed in many cases simply because it is done in the cork. Wilson loses himself without the black. The parodies could be omitted without any disastrous results. The first of the three given didn't call for an encore Monday, and the "See" thing was altogether in bad taste even though it brought applause from the top of the house. The talk and singing of Franklin Battle went over well and the travesty bit on the dancer who preceded them was a big laugh. Ada Lane is looking better than she has in some time. It may be Ada's good looks that

brought the trio to white face. De Witt Young and Sister gave the show a splendid opening. The juggler has two or three new tricks that make a good flash and the looks of his sister and the pretty set help along the sight end. In the hard opening spot the act went exceptionally well. Sister really deserves to be let in on the bows. Harvey, DeVora Trio, "No. 2," stuck some life into the early going. John Dough, the kid in the act, is a good little dancer and on size alone almost sure fire. One German song would do quite as well as two. The ensemble dancing gained them just rewards.

Hale Norcross and Co. in "In the Suburbs" have a streaky comedy sketch that is good and poor in spots. The fun is farcical and the idea far-fetched. The piece needs quickening in the early portions. It is well played and affords entertainment of a very light sort. Bobker's Whirlwind Arabs closed the performance. Napierkowska and George Whiting and Sadie Burt, New Acts. DASH.

KEDZIE (agent, W. V. M. A.).—A false-alarm blizzard kept the first house Monday night at the Kedzie down to fair attendance. There is quite some difference in the small time audiences at New York and Chicago; and also in the running of the shows. No films were sandwiched in between the five acts which make up the vaudeville program, and the show runs more smoothly and with better effect accordingly. The program does not get above the fair class, but it was good, clean, wholesome entertainment, and the appreciation shown speaks well for the management's judgment in framing up the show. Rex Fox, a novelty wire walker, opened. The act appears a bit too important for the position, but still, there is a question as to putting it on the other end of the bill, and as the program ran, the opening spot was the only logical place. Fox is still using his ventriloquial bit early in the act, which appears to be a mistake. It is the novelty of the offering, and this with the still walking on the wire should be featured. The ventriloquial bit could close the turn. The audience liked Fox immensely. A pleasing personality and good appearance are strongly in the wire walker's favor. Clayton and Lennie have

rather a good talking specialty. The English Johnnie figures largely in the comedy. Vaudeville has several of these acts at present, but Clayton and Lennie do not infringe. The Johnnie is one of the best of the kind seen. He plays evenly and easily without overdoing and gets his laughs with little effort. The straight is forceful enough to make the simpering John look the more foolish and as a team, the boys stack up well. Material is their present need. The "Clara" thing is all right, but Ed. Wynn and O'Malley Jennings about used up this idea along the same lines. Attention and material will send these boys along. Barrows, Lancaster & Co., playing "Tactics," did well, but not what would naturally be expected. They caught laughs in places, but the heavy roars were not in evidence. The sketch is not of the modern day school, but has plenty of life in it, yet for "pop" vaudeville. The audience seemed to be more interested in the story of the two old colonels than it did in the idea of the sketch itself. Murray Bennett, next to closing, did very well. So well in fact Murray should reflect a bit. The Hebrew stories and songs stood him in good stead, but Bennett seems to be capable of other things. His singing of the first song testified to that. One or two Hebrew stories would be enough and mixed with other character stories and songs should make the turn more desirable. Bennett works in straight make-up and much on the same order as Andy Lewis, but he doesn't have to depend upon one line of work. Branching out means advancement. Ray Thompson's Horses closed the show. It is a big showy-looking offering, and a good sight act at any stage. Monday night the horses seem unfamiliar and were not working in anything like good order. There are four big animals and three female and one male riders. The act on appearance alone should be a good closer for the twice-nightly houses. DASH.

WILLARD (Jones, Linick & Schaeffer, mgrs.; booked by W. M. V. A.).—Jack Gardner, billed as a matinee idol, had the spotlight in this bill, and he tried in every way to arouse, but was not always successful. He has some sophisticated stuff that he puts over fairly well, but he did not seem to get into the good graces of his audience of Monday night to any great extent. Following him, Crossman's Banjophlends recorded a sound hit. They present their act with dash and go, and there is something doing every minute. Alfred Latell has a new "dog" act in which he is seen to good advantage. He apes a canine to perfection and has been picking up some new ideas since he left the Keilerman-De Angels show. Some Russian dancers open the bill in the usual entertainment of their sort. Cummings and Gladdings had character impersonations and were more or less happy in their efforts. The bill for the last half of the week is as follows: La Fadia in a novelty act called "Visions"; Helen Stu-

art and Fred Hall in songs and sayings; The Longworths, in a singing act; Jack Gardner, and the Sebastian, Merrill Co., in a bicycle act. REED.

AMERICAN MUSIC HALL (Sam P. Gerson, mgr.; Shuberts).—"The Sun Dodgers," playing to big business.

AUDITORIUM (Bernard Ulrich, mgr.; Ind.).—Chicago Grand Opera Co. in its last week. Season has been profitable, as the managers have furnished second rate singers and charged the usual prices. Harry Lauder next week.

BLACKSTONE (Augustus Pitou, Jr., mgr.; K. & E.).—Dark. Next week, Nalimova in "Bella Donna."

GRAND O. H. (Harry Ridings, mgr.; K. & E.).—Douglas Fairbanks opened Monday night in "Hawthorne of the U. S. A."

COLONIAL (James Jay Brady, mgr.; K. & E.).—"Robin Hood," doing fair business. Next week, "The Rose Maid."

CORT (U. J. Hermann, mgr.; Ind.).—"Our Wives," successful comedy which is meeting with financial returns.

GARRICK (Asher Levy, mgr.; Shuberts).—"The Passing Show of 1912," doing the biggest business since the days of the old Ward-field engagements.

ILLINOIS (Will J. Davis, mgr.; K. & E.).—"The Count of Luxembourg," doing a growing business. Good show, and engagement profitable. Next week, Henry Miller in "The Rainbow."

LA SALLE O. H. (Harry Askin, mgr.; Ind.).—"The Girl at the Gate," in its 325 week. Piece goes on the road after next week.

McVICKER'S (George Warren, mgr.; K. & E.).—"Rebecca of Sunnybrook," Next week, Fluke O'Hara in "The Rose of Kildare."

OLYMPIC (Sam Lederer, mgr.; K. & E.).—"The Top of the Mornin'," new Irish-American play seems to have caught the public fancy. Tim Murphy and Gertrude Quinlan in the cast.

POWER'S (Harry J. Powers, mgr.; K. & E.).—John Mason and Martha Hedman in "The Attack." Mildly prosperous.

PRINCESS (Will Singer, mgr.; Shuberts and Brady).—"Bought and Paid For," still doing remarkable business.

STUDEBAKER (Edward Leonard, mgr.; Ind.).—"The Blindness of Virtue" enjoying prosperous run.

WHITNEY (Frank O. Peers, mgr.; Ind.).—Intermittent affairs by amateurs and local talent.

FINE ARTS (Arthur Blaisell, mgr.; Ind.).—Dark. Irish Players did a comfortable business.

GLOBE (James A. Brown, mgr.; Ind.).—Wrestling matches Monday nights.

COLLEGE (T. C. Gleason, mgr.; Ind.).—Stock company playing new plays by Chicago authors.

CROWN (Arthur Spink, mgr.; S. & H.).—Beulah Poynter in "Lena Rivers" and "A Kentucky Romance."

NATIONAL (John Barrett, mgr.; S. & H.).—Billy B. Van in "A Lucky Hoodoo."

VICTORIA (Alfred Spink, mgr.; S. & H.).—"The Fortune Hunter" doing excellent business.

IMPERIAL (Kilmit & Gazzolo, mgrs.; Ind.).—Thurston the Magician.

GREAT NORTHERN HIPPODROME (Fred Eberts, mgr.; Ind.).—Circus and vaudeville acts. Successful.

Joseph E. Howard and Mabel McCarne are at the Indiana this week.

Minnie Palmer's "Cabaret Revue" has been booked on the Pantages time.

Stillwell and Joseph have been engaged to dance at the new cabaret show at Natalby's cafe.

Over 700 Sisters of Charity witnessed a performance of "The Right Idea" at the Whitney Opera House, last Friday morning. The play was given under the patronage of the president and faculty of St. Ignace college. No one but the sisters were allowed in the theatre.

The date for the wedding of Ray West, in the box office at the Olympic, and Eleanor Ward, the daughter of Battalion Chief Ward of the Chicago fire department has been set for March 25.

A daughter has been born to Mr. and Mrs. Frank O. Peers. Mr. Peers is manager of the Whitney. This is his second daughter.

Society women will interpret dances at the Whitney Opera House Feb. 7. Mrs. Harold F. McCormick heads the list of patronesses.

Clyde Riley, who furnishes the programs for a good share of the first class theatres in Chicago, has gone to Los Angeles, where he will rest for the next three months.

A cabaret show has been scheduled at Heleny's cafe. Several good singing acts have been introduced and it is planned to make it a permanent feature of the place.

A TREMENDOUS HIT at Proctor's 5th Avenue This Week (Jan. 27.)

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THE TWO BLACK DOTS

PROCTOR'S NEWARK, NEXT WEEK (Feb. 3)

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THE GREAT
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First New York Appearance After Many Years

NEXT WEEK (Feb. 3rd) KEITH'S UNION SQUARE

Direction, PAUL DURAND

Johnnie Coogan, formerly Coogan and Parks, and Eddie Cox, have tied up and will be ready to show their new act immediately.

Brindamour divided up the pot three ways when he took his manacled jump from the naval reserve boat at Dearborn St. The Esanay and Pathe picture people were in on the leap, the former getting it for a regular run film, while the latter will use it in their weekly bulletin. Brindamour got his third bit through the publicity attached for his time to be played about Chicago now and in the near future.

Arnold Daly had a strenuous time of it at the Majestic last week. He produced a new sketch early in the week which did a double and landed on all four. Confident it was only Arnold that mattered he proceeded to do a twenty-minute recitation in the dark. Luckily it was in the dark, for Mr. Daly will never know who made those uncouth remarks. Anyway he was doing a sketch later in the week again.

Joe Howard and Mabel McCane, who headlined the Garden, Kansas City, placed a new high figure mark for the house in the way of receipts. Arnold Daly will be the next big name to grace the lights in front of the Garden and Harry Bulger will follow Daly in the topping role.

There was some little excitement on the 11th floor of the Majestic Theatre building when the news of Ned Alford's, the tabloid king, marriage, was given out.

The ten percenters have gotten together on a scheme by which they hope to do away with the trouble occasioned by acts placing their business in the hands of several agents at the same time.

The percenters will compel acts to sign a form hereafter giving them the exclusive rights to book for a certain period of time. Any period can be inserted in the agreement. In this way they say that an act will have but one agent at a time.

Zenita, while playing in San Diego some months ago, was entertained by a well-known local musician and violin collector. In looking over the collection of instruments Zenita became enthusiastic over a genuine Cremona, and this week, after having forgotten the incident completely, she received the instrument as a gift. The girl has had the fiddle a week now and it has never been out of her sight since she received it.

The Anti-Cruelty society will share in the profits of the opening night of "The Daughter of Heaven" at the Auditorium, Feb. 10. This will be the annual benefit of the organization.

"Creditors" and "The Stronger" were the Strindberg plays presented last Saturday night at the Little Theatre in the Fine Arts building. Beginning Feb. 3, the players will offer Strindberg plays for a month.

Will Jossey, well known as a stock actor, will open in a new act called "Let Father Do It," at the Empress, St. Louis, Feb. 10. He is under the management of Ralph T. Kettering.

Rodney Ranous and Marie Nelson will soon take to the vaudeville stage again. They will be seen in "Conscience," the sketch by Ralph T. Kettering and Norman B. Buckley.

The Chicago College Club will offer "The Faraway Princess" and "Gringoire" at the Fine Arts theatre Saturday afternoon and night, Feb. 1. Among the players will be Marian Bowlan, formerly of the Record-Herald, and a writer of vaudeville sketches and monologues.

Sophie Tucker, who has been appearing in "Louisiana Lou" on the road, is headlined at the Willard for the week of Feb. 17.

Louis LaBey, playing one of the roles in "Hawthorne of the U. S. A.," will become stage manager of the play next week at Cohan's Grand Opera House. Mr. LaBey is well known in Chicago.

The stockholders of Lake Woods Park, the summer outing resort of Gary, Ind., are plan-

THOUSANDS OF SINGERS ARE USING

"SOMEBODY'S COMING TO TOWN," "ALL I CAN SAY IS I LOVE YOU," "YOU'LL BE SORRY," "COME ALONG TO HONEYMOON LAND," "I WANT TO BE LOVED ALL OVER," "I WISH THAT I WAS BACK IN OLD KILLARNEY," "IT CAN'T BE DONE," "OH YOU CHICKEN," "THAT'S HOW I LOST HIM."

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"THE HOUSE WITH THE PINK PROFESSIONALS"

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ning to make some big improvements this season. Manager Leo Seltzer made a tour of the big Chicago parks last week in an effort to gain some ideas for the Indiana resort.

"A Broken Idol" was offered in tabloid form at the Orpheum, Hammond, Jan. 23. It was produced by William B. Friedlander.

"The Pink Widow," a new act, will be offered at the Orpheum in Gary, Ind., Feb. 10. It is under the direction of Arthur Clamage.

The stock company at the College theatre will tackle "The Merchant of Venice" in the near future. Redmond Flood has been engaged to make the production.

Starting Feb. 1 the Casino at N. Clark St.

and Kinzie will have two try-out nights a week. Tuesday and Saturday nights being the days set.

Last Sunday was the biggest day that the Lincoln has had since it was built.

The South Side "pop" managers are beginning to size up with considerable interest the concerts which are being given at Dr. Hirsch's Temple Bnai at 46th street and Grand Boulevard. The Thomas Orchestra has been giving a series of concerts in the temple each Sunday during the winter with a nominal entrance fee of ten cents. The concerts have become very popular. Last Sunday over 2,000 people attended. There are three "pop" houses that may be affected by these concerts, the Willard, Indiana and Apollo. While it cannot be figured that all of the 2,000 which attended the concert Sunday night would necessarily be at the theatres otherwise, still, there is chance for reflection, and unquestionably many of the music lovers would drift into the houses if not otherwise engaged. The concerts are under the direction of a wealthy few who make up the deficit.

Alex Carr will headline the bill at the Willson week Feb. 17. Carr has been given several weeks around Chicago.

Belle Baker has put back her Chicago time for the present. She will start a tour of the Orpheum Circuit next week, taking up her dates around Chicago on her return trip.

SAN FRANCISCO

By HARRY BONNELL

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Lilly Langtry (Lady DeBathe) was the big card. Her sketch, "The Test," wasn't relished to any extent, although the local press complimented Mrs. Langtry upon her acting. Lolo was genuinely mytifying, and her work was applauded. The Chadwick Trio were amusing, with Ida Chadwick's eccentric dancing going big. Roxy La Rocca and her harp proved most entertaining. Work and Play closed the show with their acrobatics. Of the holdovers, Cressy and Dayne did well. Those French Girls opened the bill satisfactorily, while Ralph Herz repeated his hit of last week.

EMPRESS (Sullivan-Considine, gen. mgr.; agents, direct).—Karno's London Comedians, featuring Charles Chaplin, offered "The Wow Wows," and the comedy was the best part of the act. The Karno turn closed the show and held them in. James Rennie & Co. got laughs with their "I Died" sketch. Inez Lawson trumpeted her way into favor. Harry Sauer got over clean with his single, his songs being well received. Biele and Gerard were well liked. Three Alex opened strong. York and King, in a singing and talking act, filled in and scored big.

PANTAGES (Alex. Pantages, gen. mgr.; agent, direct).—The headline attraction was the London Pony Ballet and showed class. Janet Loudon & Co. worked hard to please in their New York tenement sketch, "A Fourth Ward Romance." The skit gave big satisfaction, with Miss Loudon's support proving most acceptable. The acting lead could have injected more pepper into her work. Tom and Edith Almond got a hearty round of applause with their dancing on ice skates. They opened the show. Hazel Folsom, who is considered a "find," was disappointing and the spot was a little too much for her. Rice, Bell and Baldwin had things their own way, and their comedy was enjoyed. Murray K. Hill was unquestionably a hit. Serenada Trio did exceedingly well and Gulstat and Berrio were fairly good.

David Warfield will be followed at the Columbia by "Gypsy Love."

The passage rate between here and Honolulu has been increased to \$50 for immediate and \$75 for first class for the round trip.

ATTENTION MANAGERS AND PROMOTERS

Now is the time to secure concessions for the PANAMA PACIFIC EXPOSITION, 1915, in San Francisco. We will furnish particulars and are prepared to act as agents, during the period of the Fair.

We have a theatre on Market St., San Francisco, suitable for a large attraction. Correspondence invited.

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"DIE BIEDERMEIER"

This week (January 27th), Fifth Avenue Theatre, New York

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GOOD SONGS



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IS THE ABSOLUTE
SONG HIT
OF
THE WHOLE WORLD**

**"THAT OLD
GIRL
OF MINE"**

**A GIRL SONG, A GOOD SONG, A SWEET SONG, A SONG HIT
BY JONES and VAN ALSTYNE**

**HERE IS ANOTHER
WONDER
ONLY DIFFERENT**

**"BE MY
LITTLE
BABY
BUMBLE BEE"**

BY MURPHY and MARSHALL

BUZZ AROUND---BUZZ AROUND---BUZZ AROUND

**THESE SONGS
HAVE FLASHED
OVER THE WORLD
LIKE
GREASED LIGHTNING**

"YOU'RE MY BABY"
By Brown and Ayer

"OH, YOU SILV'RY BELLS"
By Havez and Botsford

"DOWN IN DEAR OLD NEW ORLEANS"
By Young Conrad and Gumble

"MY LITTLE PERSIAN ROSE"
By Wolff and Friedland

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**SAN FRANCISCO
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Colonel Andrews, erstwhile stage manager at the Portola, and known hereabouts as a double of Col. W. F. Cody, is back at work, after recovering from injuries sustained at the theatre several weeks ago by being accidentally shot by one of the performers.

Fred H. Krossman has taken the management of the Orpheum, Stockton. His predecessor, Frank Campbell, has cast his fortunes with "Doc" Leahy of the new Tivoli, Opera House, this city, where he is to be treasurer.

The new Empire, a "movie," a few doors away from the Empire, opened Jan. 18 and is doing well, thanks to the overflow from the S-C. house.

The members of the eight-piece orchestra at the Odeon cafe were called out Jan. 21 by the Musician's Union on account of a hitch with the management over the engagement there of Francesco Crestore's Banda Verdi, a non-union organization. The orchestra had been playing at the Odeon ever since the place opened some six or seven years ago. The management, claimed, a few days later, that the trouble with the union had been adjusted, but this was denied by some of the entertainers. Two days after the walk-out, a cabaret policy was inaugurated by the management similar to that at the Portola-Louvre. Unless the trouble is settled to the satisfaction of the union, the sympathy of such entertainers as are members of the White Rats Actors' Union is likely to be appealed to and as a last resort the place is pretty certain to be boycotted and picketed.

Dr. Samuel Weiss, age 27 years, a practicing physician of this city, was arrested here Jan. 22 by Federal officers and is charged with the offense of having sent an obscene letter through the mails to Elizabeth Mayne, a chorister in "The Surf Bathers" act at Pantages' theatre. His bail is fixed at \$2,500.

Maude Lillian Berli, prima donna, and Winnie Baldwin, soubrette, have closed with the Kolb and Dill company at the Savoy, and Bessie Franklin, another of the principals, is out of the show with a broken ankle. Mae Edythe Taylor is taking the latter's place.

Considerable advance interest is being manifested in next week's engagement of Mrs. Langtry at the Orpheum, and early orders for choice seat reservations presage a capacity business.

Myra E. Marion, booked at the police court in Oakland as a defaulter of this city, was arraigned there Jan. 17 on a charge of felony embezzlement preferred by one H. H. O'Connor, who claimed that she had pawned a valuable diamond stickpin that he had loaned her to wear to a wedding. The defendant stoutly denied the accusation and maintained that she had received the ornament as a gift. Bail was fixed at \$2,000.

Lovell and Williams are continuing their presentation of the Claudius and Scarlett "copy" in the "pop" houses hereabouts.

Omer F. Doud, formerly a theatrical trade newspaperman, and in charge of the industrial department of the American Film Manufacturing Company's producing plant at Santa Barbara.

Edward Scott, a local theatrical newspaperman, has succeeded Frank Fischer as press representative at the National theatre.

Jack Conway, late of the acting forces at the National, tried out recently on the Orpheum stage with a new sketch adopted from Upton Sinclair's play, "The Jungle," and opened with it last week at the Republic "pop" vaudeville theatre.

After having been completely remodeled, the old Victory "pop" vaudeville and picture theatre on Sutter street, between Fillmore & Steiner streets, reopened Jan. 23, with pictures and at a five-cent admission under the management of Frank Sutton, Ed Redlick and John Roberts, all of this city. The improvements include raising the lower projection of the gallery to permit of a clear and unobstructed view of the stage from the rear of the lower floor, the construction of a combination metal and glass covering over the sidewalk at the front entrance and the installing of a new and improved heating plant. The entertainment consists of an illustrated singer and of five feature "trust" films that cost on an average of \$150 a week for the service. This amusement is augmented with a four-piece orchestra. The old Victory was one of the first theatres to open in the unburned district after the earthquake and fire in 1906. It is now listed as the Sutter.

Rev. H. A. Jump, pastor of the First Congregational Church in Oakland, is recently quoted as saying that "the time will come when an up-to-date church working for the masses will have to own a moving picture machine just as surely as it has to own a pipe organ." This statement was made here in a local hotel at an address before the Commonwealth Club. The subject of his talk was "The Educational Value of the Motion Picture."

In the list of amusement concessions granted to date for the Panama-Pacific International Exposition are included "The Old Mill," to C. L. Seipt, who operates a like concession at Venice, Cal.; "Scenic Railway" and "Racing Coaster" to the L. A. Thompson Co.; "Human Roulette Wheel," "Battle of Gettysburg," "Evolution of the Dreadnaught," and "Creation," to E. W. McConnell. The "Dreadnaught" show is said to be practically the old "Monitor and Merrimack" attraction that was featured a few seasons ago at Luna Park, and more recently at the Exposition in Seattle. The announcement of concessions of this type

MEREDITH AND Snoozer

The Bull Dog, With a College Education

Majestic, Chicago, next week (Feb. 3). Majestic, Milwaukee, Feb. 10
Columbia, St. Louis, Feb. 17.

Just finishing a successful tour of the Orpheum Circuit, including
San Francisco and Los Angeles

They've quit kickin' my dawg aroun'

PAUL DURAND made 'em stop

has had the effect of causing old experienced showmen here to opine that there must be a dearth of novelties in the amusement field these days.

"The Mission Play of Santa Clara" is the title of a production that is promised an early staging at the Catholic University in Santa Clara, Cal. The piece is by Martin V. Morie, a University graduate of 1901. This "Mission Play" is reported to be depicting of the early life of the Mission settlers and of their subsequent troubles with the grasping land sharks. If the premiere is successful, the play will probably be given a production later in this city.

Whether or not David Warfield, this week's star at the Columbia theatre in "The Return of Peter Grimm," will accept the invitation of the musical and dramatic committee of the University of California, to appear in a production of "The Merchant of Venice" at the Hearst Greek theatre in Berkeley, appears to hinge very much if not quite entirely on the possibility of a special trip to the coast of David Belasco to superintend the production. Warfield is quoted as saying that he has been in communication with his manager regarding the production, and upon the nature of the latter's reply hangs the fate of the proposition.

The unfinished new Tivoli opera house in Eddy street was the scene of a rather inconsequential blaze Jan. 20. The fire started in a pile of shavings and rubbish at the bottom of a chute and was not extinguished until it had destroyed the building material hoisting lift and the lining of the shaft.

The succeeding attraction next week at the Cort is "Naughty Marietta."

LOS ANGELES

By "BUNNY."
ORPHEUM (Clarence Brown, local mgr.; Martin Beck, gen. mgr.; agent, direct).—Week Jan. 20, Constance Crawley and Co., "A Florentine Tragedy," well received by the many friends of Miss Crawley in front, although act is one which does not appeal to the usual vaudeville patron; Raymond and Heath, pleased; Louise Galloway-Joseph Kaufman & Co., liked; Chris Richards, scored; The Hassans novel wire gymnasts closed the bill. Holdovers, Oscar and Susette, Signor Trovato and Clark and Hamilton.

EMPRESS Dean Worley, local mgr.; S. & C., agent, direct).—"Fun in a Cabaret," headliner and pleasing; Pauline Fletcher & Co., well received; Don Carney, entertaining; Virginia Grant, fair; DeVere and Lewis, liked; Jacobs' Dogs, did well.
PANTAGES (Carl Walker, local mgr.; Alex. Pantages, gen. mgr.; agent, direct).—Week Jan. 20, excellent program, headed by 6 Tasmanian Van Dieman Acrobatic Girls, and including Captain Tieber's Sea Lions, Nevins and Gordon and five other acts.

REPUBLIC (Bob Cunningham, local mgr.; Bert Levey, gen. mgr.; agent, direct).—Another week Bert Levey vaudeville has drawn big houses and the Republic seems destined to be as great a success as a 10 and 15-cent vaudeville house as it was when it was the recognized stock house of the city. Last week's bill is topped by the Toona Indian Opera Company under the direction of Mile. Toona. The act, which is a distinct novelty, proved a wonderful box-office attraction and was a big hit. Ryles and Zeelha, Egyptian pantomime act, artistic and will probably prove a success on the big time; Tourlett, musical act, pleased; Smith and Pullman, hit, especially the wing dancing of

Catherine (Rose) Pullman; Bill and Bob Millard, cyclists, repeated hit scored during recent engagement at the Pantages; McFall's Dogs, usual.

AUDITORIUM (L. E. Behmer, mgr.).—Dark.

MASON (W. T. Wyatt, mgr.; K. & E.).—Current, "Mutt and Jeff."

MOROSCO (Oliver Morosco).—Current, Paul Armstrong's "A Love Story of the Ages."

MAJESTIC (Oliver Morosco).—Current, "Bunty Pulls the Strings."

BURBANK (Oliver Morosco).—Current, "The Truth Wagon."

LYCEUM (Oliver Morosco, lessee; Dick Ferris, mgr.).—The Great Raymond, second week.

ADOLPHUS (Joseph Sturm, lessee; Robert L. Fargo, mgr.).—Musical Comedy Stock.

CENTURY (A. & M. Loewen, lessees and mgrs.).—Jules Mendel and company, stock burlesque.

PRINCESS (F. A. Pollock, lessee; J. Harry Clement, mgr.).—Girls and pictures.

REGAL (Smith and Warren, lessees and mgrs.).—Walter Reed Stock Company in musical comedy; vaudeville.

Elmer Harris, who wrote "Shams," Henrietta Crossman's successful production, and "Thy Neighbor's Wife," passed through Los Angeles last week en route to San Francisco.

Ferris Hartman and company, who have been playing the Orient, will open at the Lyceum in a week or so. Mr. Hartman is a great favorite locally and should do well at the Spring street location.

A fire next to the Century theatre Thursday of last week prevented a night performance at that house.

Charley Ruggles, a great favorite during his stay at the Burbank and Belasco theatres, will be seen in "The Tic Tok Man" when it is presented at the Majestic. Julian Mitchell is to stage the production.

George Ralph, the new juvenile of the Morosco forces, is making his first local appearance in "A Love Story of the Ages."

After a week in San Francisco, the Lam-bard Opera Company will probably sail for Honolulu, Japan, Manila, Shanghai and Hong Kong.

"The Blue Bird" proved a record breaking attraction at the Majestic. In addition to extra matinee a special performance was given Saturday morning at 10.30.

"The Truth Wagon," which is current at the Burbank, was first introduced to Los Angeles at the same theatre under the name of "The Little Joker." Hayden Talbot, who wrote it, was formerly on the staff of the "Examiner" here.

D. Hyman, a local jeweler, was last week given a decree of divorce from his wife, Ora Hyman, a cabaret singer. Desertion was the charge, Hyman claiming that his wife went east eighteen months ago to complete her musical education and that since then they had not lived together.

The members of the Lubin motion picture company arrived from Philadelphia Monday, Jan. 20. Francis J. Grandon, last here as director with the Imp company, is directing the Lubin forces. Clara Williams (Mrs. Franklin Hall) will play leads. Miss Williams is a local girl. At present no definite studio site has been chosen.

ALLEGRO

THE ECCENTRIC VIOLINIST

Wishes to call the attention of performers and managers to the fact that he is the ORIGINATOR OF THE FOLLOWING VIOLIN NOVELTY: while playing the instrument, three strings break, on the remaining string a beautiful melody is played.

THIS ACT IS BOOKED SOLID.

Direction, **A. E. MEYERS**

PHILADELPHIA

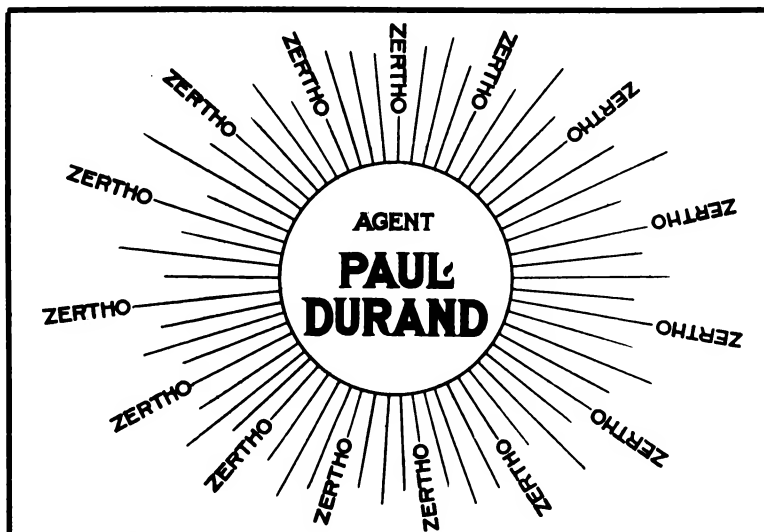
By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Having to follow "A Romance of the Underworld" over the vaudeville route is the heaviest handicap Taylor Granville's "crook" sketch, "The System" will have to work against. Where the "Underworld" sketch has not been seen, "The System" ought to hit the general run of vaudeville patrons in a favorable light. It's a good enough sketch of its kind, but its principal fault is overplaying and exaggeration. Even the best lines brought no applause, strong situations missed fire, and when "The Bel" and "Goldie" held the stage for the final picture, the stampede for the exit started. This is not unusual with Monday audiences here—the toughest of the week—but "The System" should have held them. It didn't and there is a reason. One thing is made certain with the appearance of Hughey Jennings on the stage, the Detroit manager is the best talker and the worst singer of any of the ball players who have eased their way into vaudeville on baseball reputation. Up to the time Hughey tried his vocal stunt with Ben Smith, he was hitting above Ty Cobb's best average, but he turned it off nicely and left a good impression behind. Smith put a couple of songs over and Hughey passed with his recitation and a little baseball talk. He was warmly welcomed, too, so his average is a little better than 500. The dashing style of May Wirth boosted the equestrian act of the Wirth Family. The girl is a wonder on a horse and her work pulled down big reward. Billy McDermott was the laughing hit of the bill. This fellow works so closely along the lines of Nat Willis that there was an audible murmur of recognition buzzing when he entered. McDermott has an excellent voice and knows how to use it to advantage. Nat Willis' "Beware" song and Elsie Fay's Sousa burlesque brought McDermott's best returns and his burlesque medley song was a good finishing bit. He's not original, but he's funny. "The Opera Singer" with Homer Lind and Co. was a very well liked sketch. There is no change in its routine since last seen. Three single acts in a row started the show off nicely. Adonis and his dog furnished the usual showy opening. Laura Buckley offered a series of character "types," pleasing mildly, and Frank Hartley, a juggler, with one or two new tricks, met with warm favor. Hartley has a couple of dandy little tricks which appear new. The early portion of his act can stand building up, but he finishes strong.

BIJOU (Joseph Dougherty, mgr.; agent, U. B. O.). Good average bill. House filled Monday evening first show. Olympic Trio, showy act on the parallel bars. So far as act of this kind seen stands out as something novel and boys are clever at the work. Opened show here, could have held down better spot. Van and Mack got by lightly with a singing and talking act. Talk needs improving. "Weak old man" gag used by Frank Tinney, only fresh one. Italian Troubadours, instrumental and singing. Three men with good voices, handle their numbers well and won plenty of favor. Little more of the American songs would help the act. Irene Hobson and Co. offered a sketch of ordinary merit. Comedy got over in good shape. Woman with a shock of Leslie Carter hair works hard. Small time sketch of the fair class. Hart, Hyland and Patterson, three boys who have been familiar entertainers in the local cafes where they have a big following. Good voices, neat appearance. Need vaudeville experience to stamp out style of work which places them in a class of acts which have been pretty well worked out. One good Irish ballad, or yodling, number which Hart does so well would improve the act. Boys should be liked on the small time for their singing. Spissell Brothers closed the bill in good shape with their lively comedy acrobatics.

VICTORIA (Jay Mastabaum, mgr.; booked direct).—Well balanced bill, holding up to an even average of entertainment all the way. Ruth Wright, single singer, had the opening spot, getting along very well. Has strong voice. Needs more ginger to make her songs go. Very good looking head and hand balancing act shown by the Dalley Brothers. Some time wasted on poor attempts to inject comedy. Act does not need it, can stand on merit of straight work. Ernie and Henrietta is a newly formed "sister team." Former tried out as a single here not long ago. Present act needs plenty of work. Girls need speed and life. Ernie makes a capital boy. Act not yet in shape to give final answer as to its future. Young and Price, colored team, also new. Boy good dancer and acrobat, probably worked in a "pick" act. Girl has fair voice and puts songs over well. Will improve with work. Pielot and Schofield, juggling and comedy. Girl is a wonder, working under the most severe handicap, gets a song over and handles comedy for steady laughs through quiet and intimate efforts. Fellow a good juggler and with the girl's aid has framed up a very nice act of its kind. A few of the "small time" girls who think it is the conditions which keep them from going ahead should watch this girl, a cripple, and then keep quiet. The fast stepping of the Three Lubins runs their act out in a dandy finish. Good singing and talking act for the small time houses. The Edison duo very well with a comedy acrobatic turn. Mel Eastman, single, working straight with a lively opening, good style and delivery, sending his talk over with plenty of snap. Excellent singing voice. Makes a useful single number. The Sailor Boy's Band, sixteen in the act, special act, time representing band deck of cruiser. Boys dressed as sailors give usual concert. Act is showy for small houses and was liberally rewarded. Is new and will do better.

PALACE (E. L. Perry, mgr.; booked direct).—Bill up to the usual average, pleased a crowded house Tuesday evening. Jack Rich, in blackface, did lightly with talk and



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5 Musical McLarens

Played everywhere here and made good

Booked to open at ALHAMBRA, GLASGOW, FEB. 17

Direction, MORRIS & FEIL

PANTAGES CIRCUIT—BOOKED SOLID

BILLY

ROSE

Lloyd and Black

THOSE CLASSY ENTERTAINERS

Doing Well, Thank You.

LOUIS PINCUS,

Personal Representative

pulled out nicely with his dancing. Needs some new gags. Sweet Sixteen Girls, four good looking, well dressed girls with pleasing voices. Get their songs over in winning fashion. A nice looking singing turn for the small time. The Maginleys were liked for their familiar routine of aerial work. Morton and Lusso, youngsters, local act. Both have good voices. Poor idea of dressing for the opening. Will do nicely as a "kid" act and should be presented as "cutely" as possible. Value of the offering is that they are "kiddies" with more than usual vocal ability. Miller and Russell were well received with their "lunatic" sketch. Comedy, singing and talking well blended and handled well. Fitzgerald and O'Dell, tramp act of the Smith and Cook type, dressed in white. Sing and talk. Well liked. Duffin-Reday Troupe, the big type act. Very good act for this house and held the position down in fine style. Plenty of applause at the finish of the act.

ROAD (Nixon & Zimmerman, mgrs.).—"The Governor's Lady" opened to big business. Piece originally presented here last season. Promises to repeat firm impression. Cast practically same as original. Well liked. FORREST (Nixon & Zimmerman, mgrs.).—

Raymond Hitchcock in "Red Widow." Return engagement. House three-quarters filled Monday night. Comedian strong locally.

CHESTNUT STREET O. H. (Zimmerman & Nixon, mgrs.).—Otis Skinner in "Kismet." Drawing splendid business in second week. Will do well through four week's stay. Attracting high class patronage. Star and piece fixed firmly in approval.

ADELPHI (L. Blumberg, mgr.; Shuberts).—"Bought and Paid For" still doing fine business in fourth week. Play hit here. LYRIC (L. Blumberg, mgr.; Shuberts).—"Everywoman" second week. Good business. Return engagement.

WALNUT (Samuel Johns, mgr.).—William Farnum in "The Littlest Rebel." Business holding up well with prices reduced to one dollar for lower floor. Second week. May go two more weeks.

GRAND O. H. (W. Dayton Wegfarth, mgr.; S. & H.).—"The Confession" by James Hallock Reid. Strong drama of religious significance and abounds in thrilling situations. Presented by satisfactory company and opened well. Received favorable comment.

Feb. 11, Otis Skinner, assisted by an array

"Hello George." Classiest Dancing Act in Vaudeville

BISSETT and SCOTT

"None Better, None to Equal"

Moved from "No. 4" to "No. 8" at Newark this week. Fifth Avenue next week (Feb. 3)

Harvey and DeVora Trio

BOOKED SOLID UNTIL JUNE

This Week (Jan. 27) Palace, Chicago

Direction, EDW. S. KELLER

Western Rep., JAMES MCKOWEN

When answering advertisements kindly mention VARIETY.

of artists, will give a benefit performance for the Charlotte Cushman Club.

Feb. 3 will mark the return of the Philadelphia-Chicago Grand Opera Co. to this city. "Lucia" will be given with Mme. Tetrazzini in the title role.

BOSTON

By J. GOULTE.

80 Summer Street. KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—Fine bill with "The Drums of Oude" as headliner. Frank North & Co., big scream; Cross & Josephine, good; Smith, Voelk & Cronin, good rathskeller act; Four Onetti Sisters, good; Heim Children, scored; Gee Jays, pleased; Stuart & Kewley, pleased; Archie Onri, opened well. Pictures.

HOLLIS (Charles J. Rich, res. mgr.; K. & E.).—"The High Road," with Mrs. Plske. Business big. Last week. Next week, Billie Burke in "Mind the Paint Girl."

PARK (Charles J. Rich, res. mgr.; K. & E.).—"The Woman." Business growing all the time.

COLONIAL (Charles J. Rich, res. mgr.; K. & E.).—"Ziegfeld's Follies." Ching Ling Foo and troupe added this week. Business capacity. Only musical show in town for past two weeks.

SHUBERT (E. D. Smith, res. mgr.; Shubert).—Robert E. Mantell in Shakespearean rep. Here for two weeks. Big opening.

MAJESTIC (E. D. Smith, res. mgr.; Shubert).—"Bunty Pulls the Strings." Turning them away.

BOSTON (Al. Lovering, mgr.; K. & E.).—"The Garden of Allah." Can stay a long time. Business big.

TREMONT (John B. Schoffel, mgr.; K. & E.).—"Milestones" doing fairly well. Third week.

PLYMOUTH (Fred Wright, mgr.; Liebler's).—"Disraeli," with George Arliss. Last of 17 weeks' run. Hasn't worn out welcome.

BOSTON OPERA HOUSE (Henry Russell, managing director).—Grand Opera.

CASTLE SQUARE (John Craig, mgr.).—Stock: "Believe Me Xanthippe." Said to be a big find. New York men here to look it over for Metropolitan production.

ST. JAMES (M. H. Gulesian, mgr.).—Stock: "Three of Us."

GAIETY (George T. Batchelor, mgr.).—Burlesque: "Beauty, Youth and Folly."

HOWARD (C. Lothrop, mgr.).—Burlesque and vaudeville: "Girls from Missouri."

GRAND O. H. (C. Lothrop, mgr.).—Burlesque: "Dandy Girls."

CASINO (Charles Waldron, mgr.).—Burlesque: "Merry Whirl."

The Scenic, formerly Park, Waltham, was nearly destroyed by fire Monday morning. Damage estimated at \$6,000. M. Jennings, of Boston, who runs a string of small houses, owns the building.

Jose Rubens of France, a member of the "Garden of Allah" company, now playing in Boston, made application early this week in the local circuit court for admittance as a citizen of the United States. He is now a member of the bar.

A bill requiring a force of firemen at every theatre in Boston was heard at the State House this week. It was opposed by Judge Brackett, Fire Commissioner Cole, and Assistant Corporation Counsel Devlin. They claimed the theatres were properly cared for at present by a trained crew of theatre employees.

The bill filed at the State House by Mayor Fitzgerald requiring the abatement of taxes for the Boston Opera House was defeated in committee.

"Ziegfeld's Follies" engagement has been extended until Feb. 15. Ching Ling Foo and his troupe opened with the show Monday night. It is fourteen years since the Chinese magician appeared in this city.

Mayor John F. Hurley, of Salem, "the fellow with the high silk hat," made a campaign pledge during the recent campaign, that he would allow shows on Sunday afternoon and evenings if elected. He tried to keep his word after election. Ministers and reformers made an awful howl. Then City Solicitor Sullivan ruled that the mayor could only supervise the licenses, and that the granting of them remained with the city council. Mayor Hurley's efforts to lift the lid have failed up to date.

The performance of "The Jewels of the Madonna" at the Boston Opera House last Saturday matinee broke all house records by \$200.

Julia Gould of Danvers, who lays claim to being responsible for the removal of "Ninety and Nine" from the American stage, and Rev. Dr. Leopold A. Nies, a local minister, appeared before the Committee on Legal Affairs at the State House Tuesday with a request that the word "sacrilegious" be added to the words "obscene or immoral" as a reason to suspend licenses for theatrical exhibitions or shows. They want the police commissioner and the mayor to have the right to suspend the licenses if in their opinion the productions are sacrilegious. Mayor Fitzgerald has already ruled that "Salome" as played by Mary Garden was not what it should be, and ruled it out. Now Miss Gould wants the following plays played in the same category: "John the Baptist," "The Eve of St. Martin," "The Prodigal Son," and "The Samaritan Woman."

The Board of Selectmen of Brookline, the richest town in the western part of the Commonwealth, has refused to grant a permit for the erection of a new theatre house within the town limits. The town's license was refused by the Board of Brookline, who wanted to know if the house that should be a theatre. A number of ministers appeared in opposition.

SOME
HITS

HARRY VON TILZER

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THE MOST BEAUTIFUL IRISH BALLAD IN YEARS!

"A LITTLE BUNCH OF SHAMROCKS"

HARRY VON TILZER HAS WRITTEN MORE BALLAD HITS THAN ANY WRITER THAT EVER LIVED AND THIS IS ONE OF HIS BEST
IT'S A CINCH HIT LYRIC BY ANDREW B. STERLING AND WILLIAM JEROMELyric by
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Music by
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"LAST NIGHT WAS THE END OF THE WORLD"

DO YOU SING HIGH CLASS BALLADS? YOU CAN'T STOP THIS ONE IT IS A NATURAL HIT. PUBLISHED IN FIVE KEYS. ALSO AS BASS SOLO
IT HAS A WONDERFUL CLIMAX.

THE SENSATION OF THE WORLD

"ROW ROW ROW"

GOING BIGGER THAN EVER

LOTS OF EXTRA CATCH LINES.

ANOTHER CINCH HIT

"I'D DO AS MUCH FOR YOU"

HMM WE'RE HAVING LOVELY WEATHER

A BRAND NEW SINGLE VERSION FOR THIS SONG JUST WRITTEN. IT IS GREAT. ALSO A WONDERFUL DOUBLE FOR BOY AND GIRL.
ALSO A GREAT DOUBLE FOR TWO GIRLS.

THE GREATEST COMIC SONG HIT IN YEARS

"THE GREEN GRASS GREW ALL AROUND"

BILLY JEROME NEVER WROTE SUCH FUNNY LYRICS AS IN THIS SONG.
LOTS OF BRAND NEW EXTRA VERSES THAT ARE A SCREAM.

TWO OTHER BIG HITS

"I'LL SIT ON THE MOON"

"SOMEBODY ELSE IS GETTING IT"

SPECIAL NOTICE WHEN IN CHICAGO, CALL AT THE GRAND OPERA HOUSE BUILDING

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., New York City

Mayor George A. Newhall, of Lynn, has placed the ban on vaudeville performances Sunday in his city. Only singing is now allowed. Last Sunday it was tried for the first time and the audience at the Olympia and other theatres showed their displeasure by booing and jeering at the performances. Yet the mayor is pleased with results.

It has just been disclosed by the police here that during the recent production of the benefit performance of "The College Hero" at the St. James theatre, in the Back Bay, the amateur performers were robbed of \$1,200 worth of their valuables. A clever gang of hotel thieves had been working the town about that time and the blame is laid there.

ATLANTIC CITY

By I. B. FULASKI

SAVOY (Grant Lafayette, mgr.; agent, F. B. O.). Clifton Crawford, great drawing card and some "riot" act; Mrs. Gene Hughes and Co. enjoyed; Henry and Francis, screaming hit; Williams and Rankin, well liked; Lamb's Manikin, working now; Blanche Sloan, great little comedian who went big; Carson & Brown, clever dancers.
MILLION DOLLAR PIER (J. L. Young, mgr.; Wister Brookett, bus. mgr.). M. P. CRITERION (L. Notes, mgr.). M. P. IDIOT DREAM (W. J. Elliott, mgr.). M. P. CITY SQUARE (E. O'Keefe, mgr.). M. P. CENTRAL (Karrer & Short, mgr.). M. P. ROYAL (W. R. Brown, mgr.). M. P. APOLLO (Fred E. Moore, mgr.; agent, K. A. E.). Frances Starr in "The Case of the 427 29"; "Uncle Tom's Cabin" (30 D.).

The new moving picture house on Atlantic avenue, called the Acadia, has been leased to Louis Hall, who has been associated in the management of the Criterion. The house opens this week.

Fred E. Moore, accompanied by his father

and family, left Saturday for Florida and will be gone for a fortnight.

The spring-like weather has had a good effect on this city and the visitors up here in greater numbers than ever before at this time of the year, although the early Lenten season may be somewhat responsible. Sunday the boardwalk was literally jammed with people. It was the biggest day since Labor Day. Hotels report a bigger January than has been had for five years.

Another new moving picture house is to be erected on Atlantic near Ohio avenue; ready by Easter. It is to cost \$25,000. Back of the project is C. B. Short, a local man.

Managers Morgan and Fennan of the Steeplechase Pier are busily engaged getting that popular resort ready for the opening which occurs Palm Sunday.

A sign outside of Young's Ocean Pier states that the theatre is for rent. The house referred to is the one erected early last Summer for the showing of the Kinemacolor pictures and when they were ordered out, black and white films substituted. This theatre seats a little over 900, but the stage precludes the giving of anything but pictures for which it was originally built.

NEW ORLEANS

By O. M. SAMUEL

ORPHEUM. Stanleys, engaging opener; Core Nest, sings well; Harry Leighton Co., garishly amusing; Daisy Jerome, immeasurably successful in thoroughly artistic interlude; Toots Pakas, scored tremendously; Matthews and Ashley, liked; Ombras, favor.
TELLENE. Dustin Farnum in "Little Rebel" discloses superior war drama with Mary Miles Minter, Louisiana child, shining resplendently, moderately successful.
DAUPHINE. Ida St. Leon in "Little Miss

Brown," diverting comedy, drawing fairly well.

FRENCH O. H. (Jules Layolle, impresario). Profound and inspiring is "L'Africaine." One sits transfixed in mute appreciation of its melodic strains. It is rich, resonant and colorful, a composite opera, minus any of those disconcerting peregrinations that creep into the scores of many modern operas, deflecting them towards mediocrity. "L'Africaine" is puissant, powerful, life-sized. Meyerbeer wrote it with his soul. He poured into it everything that makes for human appeal, from the super-sensitive to the extremely bizarre. He composed nothing better, and, in the writer's humble opinion, no opera of his is half so good. Its rendition by the French opera company was, withal, the very best effort that organization has put forth. As Vasco de Gama, the new tenor, M. Affre displayed a tenor voice full, rounded and with just a trifle more fire, one might add—superb. He is without doubt the very best tenor heard here in years. Thierry, too, distinguished herself in the role of the impassioned Selika, evidencing a fervor and technically perfect perception of the part, absent in other renditions. Montano's voice has not improved. His Nelusko was commonplace, as was the line of "Charpentier." "L'Africaine" as disclosed Sunday afternoon, with none the less, he looked back upon as a pleasing presentation in a season fraught with very little that has been artistic.
CRESCENT (T. C. Campbell, mgr.). "Three Twines."
GREENWALL (J. J. Holland, mgr.). Dink and Stair Burlesques.
LYRIC (C. D. Peruch, mgr.). Peruch Gypsy Stock Co. in "Human Hearts."
HIPPODROME (D. Rose, mgr.). Haags Animals. Tempo Trio. Hanby and Norman. Lowe and Sterling Leslie and Adams. McNamee, Wayne.
LAFAYETTE (Abe Seligman, mgr.). Vau deville.

The Acadia theatre, Crowley, La., formerly

owned and operated by E. A. Schultz, has been sold to the Gordon Hayes Co., and will hereinafter be known as the Gordon theatre.

After leaving this city, the French opera troupe will remain in Havana for several weeks under the direction of Col. Domingo de Batteburg, director of the Payret theatre. At the close of the season in the Cuban capital, it will go to Mexico City for a several weeks' engagement at the Colon theatre.

Arthur B. Leopold has taken up baseball coaching as a side line.

Erminie Earle is appearing in "Faust" at the Lafayette.

ST. LOUIS

By JOHN S. ERNEST

COLUMBIA (H. D. Buckley, mgr.). "Song Revue," headlined; better than ever. Marshal P. Wilder, continuous laughter. E. F. Hawley & Co. in "The Bandit" crowded the headlines for honors. Minnie Allen, scored; Barrett & Stanton, much laughter; Ben Lewin, remarkable impersonations; David Kidd, very good backed houses.
HIPPODROME (Frank Talbot, mgr.). Virginia Fissinger, beautiful headliner; Vau Klein & Gibson, well received; Nellie Andrews Opera Co., very big; Calt Bros., much laughter; Marcella's Birds, good; Brown & Barrows, very entertaining; Aerial Lafayettes exceptionally daring; Warren & Francis, many encores; Josephine Jacoby & Co., did nicely.
Reno, McCree & Co., popular; Smith & Weston, won favor. Long meritorious program to crowded houses.
PRINCESS (Dan Fishell, mgr.). Princess Maids in "Fooling Papa," with Curt Jones heading cast, laughing success; Grey & Moore heartily encores; Chas. Swinhardt, fine; Toots & Mary, very good. Business good.
KING'S (F. C. Reinhardt, mgr.). Carli McManus, honors; Kallnowsky Bros., very

When answering advertisements kindly mention VARIETY.

THREE WONDERFUL SONGS BY THEODORE MORSE

1 "WHEN UNCLE JOE PLAYS A RAG ON HIS OLD BANJO"

"PLANK-I-TY-PLANK, PLANK-I-TY-PLANK"

THIS IS THAT GREAT "UNCLE JOE" NUMBER THAT IS USED BY ALL THE QUARTETTES, TRIOS AND BIG TIME ACTS. YOU SURELY NEED AN ENCORE WINNER, AND HERE IT IS. WORDS BY D. A. ESROM

THE FAMOUS BALLAD OF ALL TIME

2 "DEAR OLD GIRL"

ONE OF MORSE'S MARVELOUS MELODIES THAT WILL LIVE FOREVER. CAN BE USED IN ANY KIND OF ACT, AND WILL BRING THE KIND OF APPLAUSE THAT YOU WANT

READ THE CHORUS
WORDS BY R. H. BUCK

Dear old girl, the robin sings above you,
Dear old girl, it speaks of how I love you,

The blinding tears are falling, as I think of my lost pearl,
And my broken heart is calling, calling for you, Dear Old Girl.

3 "WHISTLING JIM (THAT'S HIM)"

A POSITIVE NOVELTY, WITH A CHANCE FOR THE AUDIENCE TO GET IN AND WHISTLE. A GREAT RAGGY MELODY AND DIFFERENT FROM THE REST.

Read the Chorus

WORDS BY D. A. ESROM

That's him, that's him, that's Whistling Jim,
My Jim, my Jim, just listen to him,
Ev'ry night and morning in the sun or rain
Comes along a tootin' like a railroad train;

That's him, that's him, that's Whistling Jim,
My boy, my boy, I'm crazy for him,
Don't you hear him calling me?
That's him, that's him, that's whistling Whistling Jim

WE ALSO HAVE A DOUBLE VERSION

BEAUTIFUL SLIDES FOR ABOVE THREE SONGS BY SCOTT AND VAN ALTENA

WE ALSO PUBLISH "WON'T YOU LET ME TAKE YOU HOME," "FINNEGAN GAVE IT TO ME," "LUELLA LEE," "CHICKEN RAG," "GEE! BUT IT'S GREAT TO MEET A FRIEND FROM YOUR HOME TOWN," "THAT'S WHY THE VIOLETS LIVE,"

WE ARE THE PROPRIETORS OF THE HELF & HAGER CO., J. FRED. HELF CO., ROYAL MUSIC CO. AND CROWN MUSIC PUB. CO. CATALOGS.

DROP IN AND SEE US. GET SOME OF THEODORE MORSE'S HARMONY. IT'S GREAT

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clever; Joe Cook, applause; Pritzkow & Blanchard, very good; Thompson's Elephants, well trained.

SHENANDOAH (W. J. Flynn, mgr.).—Skelly, Noe, Johnson, featured; The Sterlings, successful; Linwood & Co., entertaining; Schnee & Fish, well received; Carlo's Animals, good.

OLYMPIC (Walter Sanford, mgr.).—Belac's "Concert" made its initial appearance here with Leo Dittichstein heading the cast and took a large audience by storm.

CENTURY (Wm. Kaye, mgr.).—Carter De Haven in "Exceeding the Speed Limit," delighted well filled house.

SHUBERT (Melville Stolz, mgr.).—"Little Miss Brown" returned for the second time this month. Large gathering greeted the opening performance.

AMERICAN (H. R. Wallace, mgr.).—"The Rosary," with H. G. Keenan and Grace Reading heading, drew packed house.

GARRICK (Mat Smith, mgr.).—Carter, clever sleight-of-hand performer, but new in these parts, gave good performance. Carter is a comedian as well.

GAYETY (Chas. Walters, mgr.).—"Dreamlands," scored to crowded houses.

STANDARD (Leo Reichenbach, mgr.).—"Auto Girls," featuring "Zubeida," a "Turkish" dancer.

Manager Fishell, of the Princess, will give a grand testimonial week starting Feb. 21 to Curt Jones in appreciation of his 78 weeks of consecutive productions, making the Princess one of the most successful theatres in this field.

CINCINNATI

By HARRY HESS.

GRAND O. H. (John H. Havlin, mgr.; T. Aylward, representative K. & E.).—Rose Stahl is some "hot stuff" as Maggie Pepper. She was heartily received, leaving no doubt of her ability to entertain.

LYRIC (James E. Fennessy, mgr.; Shuberts).—"The Master of the House" possesses plenty of genuine kood comedy. Andrew Robson suffered with a cold and did the best he could.

WALNUT (W. W. Jackson, mgr.; S. & H.).—"Get-Rich-Quick," Wallingford, Lincoln Plummer plays the role of Wallingford very well. Sidney Mason as Blackie Daw and Rose Lubonn as Miss Jasper.

KEITH'S (J. J. Murdoch, mgr.; agent, U. B. O.; rehearsal Sunday 10).—"The Royal Zanettos," opened; Romano & Briglio, good; Rice & Cohen, scream; Leonard Gaultier's Animated Toyshop, novelty; Dolan & Lennhart, knockout; Blanche Walsh & Co., featured; Haydn, Dunbar & Haydn, fair; Four Original Londoners, closed.

EMPRESS (George F. Fish, mgr.; S-C.; rehearsal Sunday 10).—"Hall & Clark, fine; Marie Lavarre, good; Arnold & Patton, local favorites scoring big; Mr. & Mrs. Mary Murphy, comedy hit; Vilmos Westony, hit; Ida Fuller & Co., featured.

AUDITORIUM (H. J. Gomes, agent).—"The Morette Sisters, Estrella & Edwards, Professor O'Bar, Hay Ravenford, Bob Duprez, Delavoy & Frits.

LYCEUM (Harry Hart, mgr.; agent, Gus Sun); Powers Bros., Grace King, Ross & Holt, Robbie Roberts, Madam De Mela, Demures & Demures, Cain & Odum, Marietta Trio, The Harris Twins, Arthur Vyrle & Co.

PEOPLES (J. E. Fennessy, mgr.).—"The Oriental Burlesquers contains two burlesques, "At the Costumers" and "Juarez." Both skits are funny. Will H. Ward, German comedian, is aided by Joe Burton and Jack Dempsey. Lizette Howe, excellent. Grace Harward, pleased. Gertie De Mill, very good. Fatsy Conroy, very good.

STANDARD (Thos. Corby, mgr.).—Bert Baker, the star with Babe La Tour, are the backbone of the "Bon-Ton Girls." The piece is well staged, and the burlesque "A peculiar predicament," has something of a plot.

Frank Damsel does nicely. George A. Clark in a Scotch number and the scene "At McGuirk's" was fine. Damsel and Farr were good. Feeley and Kelly have one of the best acrobatic acts seen here in years.

BALTIMORE

By ARTHUR L. ROBB.

MARYLAND (F. C. Schanberger, mgr.; agent, U. B. O.; rehearsal Monday morning 10).—"A jolly bill with McWaters and Tyson featured carrying off the laughing honors with their review. Laskey's "Antique Girl" pleased; Jimmy and Betty Morgan and Bailey stopped proceedings with their irresistible musical offering. Inez Macaulay, Hal Davis and Co. brought much laughter with their skit, Miss Macaulay being especially good as the waitress. Mack and Orth had things their own way for seventeen minutes and left them wanting more. Linden Beckwith sang captivately. Leonard and Louie gave a comedy acrobatic turn. The Du For Trio danced well. Reiser and Gores kept the laughs going with their songs and jokes. Three Keatons scored strongly. Redford and Winchester created fun. Crowded houses.

NEW THEATRE (George Schneider, mgr.; direct).—"Eddie and Green proved the best specialty of a very good program. Captain Brunswick and Co. were entertaining in Western comedy skit. Church City Quartet stopped the show. Thurber and Thurber applauded specially for dance. The Carrays opened the show with fairly good juggling and revolving globe act. Mr. and Mrs. Harry Thorne advertised, failed to appear, their place taken by Al Hubrick and Rice Sisters, who pleased. Excellent business.

VICTORIA (C. E. Lewis, mgr.; Nixon, Nirdlinger, agents).—Minnie Victorson and Co. headed a none too strong program, and made a fair impression in a sketch entitled "The Girl Who Dropped In." Ernesto were applauded for their dancing and jumping

on the tight wire. The Belmonts pleased with their imitations. Indita caused cold chills to creep up and down one's back while handling her rattlesnakes. Maxine proved a female impersonator of fair ability. Josie Flynn sang, danced and told stories. Business very good.

ACADEMY (Tunis F. Dean, mgr.; K & E.).—"Billie Burke charmed fashionable audience in "Mind the Paint Girl."

AUDITORIUM (W. MacBride, mgr.; Shubert).—"Primrose and Dockstader old-fashioned, clean and amusing minstrel show.

FORD'S (Charles E. Ford, mgr.; K & E.).—"Officer 666" returned to capacity house Monday.

GAYETY (Wm. Ballauf, mgr.).—"London Belles" pleased two big houses Monday.

EMPIRE (George W. Rife, mgr.).—"Folies Bergere" applauded by big audience Monday night.

HOLLIDAY ST. (Wm. Rife, mgr.; S & H.).—"Wanted by the Police" well produced by the Klimt and Gazzola Premier Stock Co. with George Kennedy featured. Good houses.

ANN ARBOR, MICH.

MAJESTIC (Arthur Lane, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 2).—"27-29, Nan Halperin & Co., capacity houses. 10-1, Radcliffe & Hall; Bert Room, Milton & Dolly Subler; The Mus-Art Trio; Fink's Mules. MELTON.

AKRON, O.

COLONIAL (Felber & Shea, agents; E. M. Stanley, mgr.; rehearsal Mon. & Thurs. 10).—"27-29, Mori Bros., startling; Bern & Scarth, nearly funny; Holmes & Buchanan, good. Scott & Krane, fine; Sully & Husey, fair; Moehan's Dogs, great.

GRAND O. H. (O. L. Elser, mgr.).—"27-1, Thomas E. Shea, rep., unusually good this year.

GROTTO (A. E. Norris, mgr.).—"Pictures; Frank Krite, good; Dooley Zaunter, funny.

MR. and MRS. PERKINS FISHER

Week of Jan. 20, Orpheum, Brooklyn.
This week (Jan. 27), Bronx, N. Y. C.

Next week (Feb. 3), Colonial, N. Y. C.
Week of Feb. 10, Bushwick, Brooklyn

Week of Feb. 17, Alhambra, N. Y. C.

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Silver cup offered by Stanley, Colonial Theatre manager, to best dancing team of Texas Tommy Danvers was awarded Rose Belmont and Richard Carle. T. J. HARRIS.

BATTLE CREEK, MICH.
BIJOU (Will Marshall, mgr.)—23-25. The Kelley, Schuster Big Gaiety Combination, presenting "Frisky France," to packed houses; 26-30, Caprice Lewis, good; Frank & Kate Carleton, pleased; Herbert Lemon, clever; Clarkson & Willard, hit; Capt. Geo. Anger & Co., big. HEIMAN

BRIDGEPORT, CONN.
POLTS (E. Renton, mgr.)—De Renzo & Lashan, pleased; Bogart & Nelson, fair; Arline & Adler, hit; "Honor Among Thieves," good; Belle Story, very good; Donovan & McDonald, big; "The Little Parisienne," good. H. REICH

BUFFALO.
STAR (P. C. Cornell, mgr.; K. & E.)—Nazimova as "Bella Donna," made a lasting impression to a fair audience; Feb. 3, "The Quaker Girl."

TECK (John R. O'Shel, mgr.; Shuberts)—Harry Lauder, excellent company; Arthur Astell, clever; Velancho's football dogs, hit; Edna Whistler, pleased; Six Musical Cutties went well; Nana & Mons. Alexis, well received; largest audience ever in the theatre Feb. 3, "Hanky Panky."

SHEA'S (Henry J. Carr, mgr.; agent, U. B. O.; rehearsal Mon. 10.)—Mlle. Martha & Sisters, neat; Du Cailon, agile; Three Leightons, favorites; Harry Woodruff & Co. in "A Regular Business Man," headlines; Paul Morton & Naoma Glass, won favor; Klutzing's Animals, did nicely; Kate Ellmore & Sam Williams, many laughs; Mlle. Minni Amato, in "The Apple of Paris," very clever; Kinemacolor pictures closed a fair program; large attendance.

MAJESTIC (John Laughlin, mgr.; S. & H.)—"The Common Law," with a capable cast, drew a large audience, mostly women.

LAFAYETTE (C. M. Bags, mgr.; Empire Circuit)—Matt Kennedy and his Tiger Lillies, popular show.

GARDEN (M. T. Middleton, mgr.; Columbia

THREE CYCLONIANS

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Will prosecute an infringement on his New Dutch Monologue, which is fully covered by copyright.

Circuit)—"The Winning Widow," featuring Alta Phipps, drew a good house.

FAMILY (A. R. Sherry, mgr.; agent, Loew; rehearsal Mon. 10.)—Aerial Cromwell, sensational; Sherry Gilmore, Wagner & Calby, fair; Faden, O'Brien & Co., many encores; Restivo, accordionist, satisfactory; The Marshalls, passed.

ACADEMY (Henry M. Marcus, mgr.; agent, Loew; rehearsal Mon. 10.)—Billy Judge, novelty gymnast, applause; Musette, attractive; Tuney & Ralston, tense; Al. H. Wild, versatile; Canaris & Cleo, mysterious; John Mangels, held interest; Nelson Waring, exceptional; Frank McCormack Players, feature; Kimball Bros., good; Flying Wernts Duo, thrilling.

THE STRAND (Harold Edel, mgr.)—The most pretentious moving picture house here opened its doors the past week. It seats 1,200 and is next to the Iroquois Hotel in the heart of the city.

Miss Elizabeth Jordan, editor of Harper's Bazar, is here in company with Miss Jessie Bonestelle. Miss Jordan will remain in Buffalo for several days, during which time she will be entertained by local members of the National Art Club of New York, of which she is a member.

The Baldwin Melville Stock Company will open an engagement at the Majestic theatre on Monday evening, April 21, under the personal direction of Walter S. Baldwin. It will run five months. THAYER

CANTON, O.

ORPHEUM (O. G. Murray, mgr.; agent, Sun)—The Barriers, good; Lyrica, hit; Henry Hargrave & Co., pleased; Salisbury & Benny, great; Arthur Lavine & Co., good; capacity opening.

GRAND (Fleber & Shea)—"Mutt and Jeff," stood 'em up matinee and night 22. Show did not please. Pictures doing fair.

LYCEUM (Abrams & Bender, mgrs.; Family Dept., U. B.)—A. J. Farrell, pleased; Gordon & Lincoln, fair; Martini & Maximilian, hit; Wm. Cahill, good; Musical Lassies, good.

AUDITORIUM—Big vaudeville show benefit Frank Custer, with over 4,000 tickets sold so far.

Bessie Brennan, who appeared at the Orpheum Jan. 13, was taken ill and rushed to Mercy Hospital. She is still there. JOE MASSLICH.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; rehearsal Mon. 10.)—Wentworth, Vesta & Dog, very good; Kaufman Bros., tuneful songs; Franklin Ardell & Co., laughing hit; English Roses, neat turn; Frank Morrell, pleasing voice; George Beban & Co., headline; Four Entertainers, tiptop; Barley's Bulldogs, novelty.

GRAND (J. H. Michels, mgr.; rehearsal Mon. & Thurs. at 10.)—Great Archer, magician, clever; Lewis & Root; Houston & Olmsted; "Strips," 2; Ollie Wood; Mlle. De Rosa; Martin & Baker; Great Bedouin & Co. Second half, Three Zebras; Joe Deming; Throwing Tabor; Vivian & Burdell; The Seymours; Palmer & Dorkman; Mary Aerns.

PRISCILLA (Proctor E. Seas, mgr.; rehearsal Mon. 10.)—Cherry Sisters & Royal Venetian Band, headline; Colton & Miles; Ida James & Co.; W. J. Du Bois; Lloyd & Gibson; The Flying Valentines.

STAR (Drew & Campbell, mgrs.)—Zallah, name alone enough to pack house.

EMPIRE (E. A. McArdel, mgr.)—"World of Pleasure."

COLONIAL (R. H. McLaughlin, mgr.; Shubert)—Gilbert & Sullivan Co.

OPERA HOUSE (Geo. Gardner, bus. mgr.; K. & E.)—"The Little Millonaire."

PROSPECT (Geo. Todd, mgr.; Stair)—"The Newlyweds and Their Baby."

DUCHESSE (W. B. Gyran, mgr.)—Vaughan Glaser Stock Co.

CLEVELAND—Holden Stock Co.

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WALTER D. HOLCOMB.

DALLAS.

MAJESTIC (O. F. Gould, mgr.; Inter.; rehearsal Mon. 10.)—Week 20, Ballerini's Dogs, excellent; Demarest & Doll, pleased; Jane & Erwin Connelly, very good; Klass & Bernie, hit; Thos. J. Ryan-Richfield Co., good; Julius Tannen, clever; Visions de Art, good.

GARDEN (Stinnett & Brown, mgrs.; Keith & Miller; rehearsal Sun. 6.)—O. W. Courtney, very good; Frank M. Redick, Milly-Freeman Co., in "Marked Money," excellent; Sadie Sherman, very good; Minnie & Palmer, pleased; Madam Bedini, excellent.

GEO. B. WALKER

DAVENPORT, IA.

GRAND (David L. Hughes, mgr.; Orpheum Circuit)—Week 20, Mason & Keeler, headline, house constantly in laughter; Gracie Emmett & Co., show sketch with a punch; Ferguson & Northlane, big applause; Reed Bros. acrobats, please; Lawrence Johnston & his fine "figure" ventriloquise to much satisfaction; Edwin George, good, and Sidne; Baxter entertained; business capacity.

AMERICAN (Chas. E. Berkell, mgr.; Pantages Bookings; rehearsal Mon. 13.30.)—Week 20, Paul Pereira & 5 Assistants, musical program that is a riot; Bert Melborn, good Von Cline & Gibson, big; Babe Wilson, make good Mareena & Delton Bros., poses, fine business fine.

LYRIC (J. H. Blanchard, mgr.; W. V. A. rehearsal Mon. & Thurs. 10.30.)—20-32, Nay nora's Birds, headline, applause; Pearl Bros. 4, burlesque, to applause; Mr. & Mrs. Allison, please; Harry Gilbert, fair; Carretta, excellent; business fair.

BURTIS (Cort, Shubert & Kindt; M. & Scoville, mgr.)—26, Lowry's Minstrels; 2, burlesque; 28, Wm. Hawtree; 30, "Butterfly on Wheel"; 6, Sothern & Marlowe. SHARON.

DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct)—Week 20, Harry Giffoll, interesting feature; Mikado's Japs, big; Florentine Singers, fine; O'Brien, Havel Co., good; Carri Reynolds, excellent; Ed Morton, pleased; Fly ing Martins, good.

EMPRESS (Geo. A. Boyver, mgr.; agent S-C)—Martinek & Doll, good; Devey, D. Muses & Getsey, ordinary; Hyman E. Adie & Co., went well; George Leonard, scored; Will Ritchie, lightweight champion, held inter est; Dale & Boyle, fine; Three Stanleys, very good.

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PANTAGES (J. J. Cluxton, mgr.; agent,
direct).—L. S. Round-Up (Wild West), fea-
ture, went good; L. H. Rose & Co., did well;
Captain Hardy, clever; Sax Trio, fair; Hilda
Helsstrom & Anna Myne, passed.

BROADWAY (P. McCourt, mgr.).—"The
Siren."
TABOR GRAND (P. McCourt, mgr.).—"Alma."

The stock show in Denver this week is
drawing big crowds daily. Its success is sure
a big boost to Denver.

Battling Nelson was handed a knockout by
Dan Cupid. Bat was married to Fay King,
the artist of the Denver Post at Hegewich,
Ill., January 33.

HARRISON E. HALLAM.

DES MOINES, IA.
ORPHEUM (H. B. Burton, mgr.; re-
hearsal Sun. 10).—La Ballet Classique, fea-
ture, pleased; Old Soldier Fiddlers, scored;
Abbott & Curtis, went big; The Three Bre-
mens, liked; Goldsmith & Hoppe, many
laughs; Mayo & Addis, pleased; La Crandall,
good.

PRINCESS (Elbert & Getchell, mgrs.).—
Stock.
BERCHELL (Elbert & Getchell, mgrs.).—
19, "Beverly of Graustark"; 22-23, "Dear Old
Billy," poor business; 24, "The Million"; 25,
"Countess Coquette."
MAJESTIC (Elbert & Getchell, mgrs.).—
S-C vaudeville; split week. JOE.

DETROIT.
TEMPLE (C. G. Williams, mgr.; agent, U.
B. O.; rehearsal Mon. 10).—Art Bowen,
pleased; Howard's Ponies, amused; Kirk &
Fogarty, well received; Theodore Bendix &
Players, excellent; Charley Case, laughs;
"Mein Liebschen," very good; Connolly & Wen-
rich, hit; Berlin Madcaps, big.

MILES (C. W. Porter, mgr.; agent, T. B.
C.; rehearsal Mon. 10).—Musical Karneys,
good; Raymond & Hall, neat; Hickman Bros.
& Co., pleased; Otto Bros., hit; Mr. & Mrs.
William Robyns, splendid.

BROADWAY (John M. Ward, mgr.; S-C;
rehearsal Sun.).—Opening week. Very beau-
tiful playhouse. Mr. Ward the recipient of
many flowers from theatre managers and
friends. Capacity business. Schaefer & Alt-
rock, applause; Sloman Alfs Arabians, big
hit; "Trapping Santa Claus," pleasing; Holmes
& Wells, hit; Major & Roy, pleased; Joe Kel-
sey, good.

DETROIT (Harry Parent, mgr.).—Blanche
Ring, 37-39; May Irwin, 30-1. Miss Ring's
part played by understudy.

GAYETY (Wm. Roche, mgr.).—"Ginger
Girls."
AVENUE (Frank Drew, mgr.).—"Whirl of
Maidens."

FOLLY (Hugh W. Shutt, mgr.).—"Indian
Maidens."

FAMILY (C. H. Preston, mgr.; agent, U.
B. O.).—Chick & Chiclets; Nielson; Whittier
& Crossman; Dick's Kids; Prevett & Merrill;
Gertie Fields; Reynolds Sisters; Gertrude
Dudley & Co.

COLUMBIA (M. W. Schoenherr, mgr.;
agent, Sun.).—Buster Brown Minstrel, Mads;
Dewey Bros.; Gilbert, Fitzgerald & Co.; Tony
Regina; Gilson & DeMott; LaGeorge Troupe;
Imperial Three; Roberts & Fulton.

NATIONAL (C. R. Hagedorn, mgr.; agent,
Frank Doyle).—Dixon, Bowers & Dixon; The
Alpine Four; Fitzgerald Bros.; Fred Stelling
& Bobbie; Hathaway & McGregor Sisters;
Chas. Johnson; Julian Sisters, N. Y.

JACOB SMITH.

ELMIRA, N. Y.
LYCEUM (G. H. Ven Demark, mgr.).—27-
29, Emily Smiley & Players, big hit; Bristol's
Wonders, strong act; The Darlings, excellent;
Walters, Griffith & Walters, pleased.

MOZART (Felber & Shea, mgrs.).—27-29,
Star Trio, well liked; Lester Trio, entertain-
ing; Kreko & Fox, clever; Wesley & White,
good; large business.

MAJESTIC (M. D. Gibson, mgr.; agent, U.
B. O.).—27-29, Roy Le Pearl, pleased; Her-
bert & Willis, good; large business.

COLONIAL (G. H. Ven Demark, mgr.).—
Pictures. J. M. BEERS.

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ERIE, PA.
MAJESTIC (J. L. Gilson, mgr.).—37-39,
"McFadden's Flats"; 30-31, "Talk of the
Town" (local benefit).

COLONIAL (A. P. Weachler, mgr.; agents,
Gus Sun & U. B. O.; rehearsal Mon. 10).—
Burns, Brown & Burns, good; Colette Trio,
well liked; Dooley & Sayles, hit; Felix Han-
ney & Co., funny; Phenix Lockhardt, big;
Mosher, Hayes & Mosher, feature.
PARK.—"Theima."
HAPPY HOUR.—Musical stock.

The Stage Employees Local 113, I. A. T. S.
E., gave their 3d annual dance the 23d, with
a large crowd in attendance.
M. H. MIZENER.

EVANSVILLE, IND.
GRAND (Wm. McGowan, mgr.).—26-28,
Williams & Warner; Haney & Long; Alpha
Sextet; Roach & McCurdy; Seymour Happy
Family; Cheyenne Days; Wm. Lytell & Co.
BIJOU (Chas. Sweeton)—21, Calve.
MAJESTIC (Chas. Sweeton)—Carl Cook
Stock Co., fair business; indefinite.

EDW. SCHUELER.

FRESNO, CAL.
EMPIRE (Frank L. Hesse, mgr.; agent,
Bert Levey).—Trevelitt's Dogs, hit; Rhodes &
McFarland, well liked; Cotter & Wells,
amused; Oaks & Johnson, good; Monte Wilks,
fair. Last half, Stroas & Becker, novel; Em-
erson-Morris-Walton, classy; John McNally,
agile; Cycling Buckner, worked hard; Hill &
Knight, clever stuff.

TEAL'S (F. Wolf, mgr.; agent, Mrs. Wes-
ton).—20-22, Leo Bell & Co., went well;
Seaton & Planni, good; Three Ellilots, pleased;
Myre & Wycoff, welcomed; John Zimmer, en-
tertained. Last half, Gavin & Platt, featured;
Cervo Bros., melodious; Pearl Whitesides,
knows how; Stanhope & Guy, hopeful; How-
ard Langford, satisfied. Business unreported.

BARTON O. H. (R. G. Barton, mgr.; Cort).
—"Excuse Me," 17, pleased good house;
"Broadway Jones," 18, satisfactory; May Rob-
son, 20, fair business; "The Rose Maid," 2-3.

R. G. Barton, manager of the Barton O. H.,
was in San Francisco last week, arranging
for a season of vode. An S-C road show to
open 26. Road attractions will also be re-
ceived, as usual. With the three theatres of
Fresno bucking each other with vaudeville,
someone is due to get hurt. Meanwhile, a
good burlesque or royalty stock company
would prove a diversion.

Prof. Theo J. Irwin, Fresno's impresario,
has produced a new song called "The Ship
O' Dreams." Critics are more or less favor-
able.

L. E. Turner and Billie Onslow, of the
Elite Musical Comedy Co., are still in town.
Onslow has something up his sleeve, but
won't divulge. He has a nice stack of tele-
grams offering a season as principal comedian
for different burlesque companies, which he
exhibits with pride, but declines with regret.
He promises a story soon. J. F. M.

FALL RIVER, MASS.
SAVOY (L. M. Boas, mgr.).—Malley-Den-
ison Stock Co., good business.

ACADEMY (L. M. Boas, mgr.; agent, Loew;
rehearsal Mon. 10).—27-29, Apollo, good;
Graham & Randall, good; Carlton & Kay, ex-
cellent; Eugene Trio, hit. 30-1, Ginran; Jack
Symonds; Hurst, Watts & Hurst; Blinn Bomm
Birr.

BIJOU (L. H. Goodhue, mgr.; rehearsal
Mon. 10).—Vaudeville and pictures.

EDW. F. RAFFERTY.

HAMILTON, O.
SMITH'S (Tom A. Smith, mgr.).—25, "Un-
cle Sam's Belles," mediocre production, poor

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house; 26, "Call of the Heart," good play to two fair houses; 28, "Omber 666."

GRAND (J. E. McCarthy, mgr.; agent, Gus Sun; rehearsal Sun. & Thurs. 11.30).—26-29, Mlle. Silverado; Massey & Bolton; Cain & Odlin; Ehrendale Bros.; Dutton; Jack Lewis & Co.; 30-1, Madame Violin, headline. Four acts to fill; business good.

J. H. (Grandpa) Broomhall, manager Jewell, was elected secretary of the Ohio Motion Picture Exhibitors' Association at the convention in Columbus last week. QUAD.

HARRISBURG, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.).—Aldro & Mitchell; Mott & Maxfield, pleased; Harry Brooks & Co., went well; Hufford & Chain, applauded; "Mercedes," assisted by Mlle. Stanton, novel and clever, mystifying; Empire Comedy Four, scored hit; Max's Comedy Circus, very amusing.

MAJESTIC (N. C. Myrick, local rep.; Reis Circuit).—30, "Within the Law." COLONIAL (Wilmer & Vincent, mgrs.; agent, Norman Jefferies).—4 Adlers; Annita; (Helen & Lear.

HOOPESTON, ILL.

VIRGINIAN (Max M. Nathan, mgr.; agents, W. V. M. A.).—27-29, Laughing Visions; Kramer & Cousins.

A girl was born to Mr. and Mrs. Max M. Nathan Jan. 22. Mr. Nathan has been manager of the Virginian for several years. RIGGS.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardorff, mgr.; agent, Sun).—Flying Coronels, fine; Relif, Clayton & Relif, always good; Paul Case & Co., pleased; Grace Faust, excellent; May Clinton & Beatrice, expert shots.

SAMUELS (C. W. Lawford, mgr.; Reis).—Stock, "Charley's Aunt." Next, "Peaceful Valley." LAWRENCE T. BERLINER.

KANSAS CITY, MO.

GAYETY.—"Golden Crook," fair company, CENTURY.—"High Life in Burlesque," laughable; worth seeing.

SHUBERT.—"The Million."

GRAND.—"Madame Sherry."

EMPRESS.—Joe Thoker; Paul Spadoni; Three Spa Bros.; Van & Carrie Avery; Capital City Four; George Garden; Mary Bigelow & Co.

GLOBE.—Continuous vaudeville.

ORPHEUM.—McConnell & Simpson, good sketch; Ethel Green, clever; Adrienne Augard, fair; Old Soldier Fiddlers, good music; Ishikawa Bros., good; Harry B. Lester, good; Sidney Baxter, good; Maye & Addie, fair.

15 years ago this week the first vaudeville theatre opened here. It was the only house west of Chicago outside of "Frisco and Los Angeles. In the early days the acts were booked from Chicago. It was 15 years ago this week Martin Lehman leased the old Ninth St. theatre and put on vaudeville. As Pop Lehman recalls, the one question was "Is the show decent enough for women?" Since the beginning of the second year the Orpheum, under the able management of "Pop," has been the best house on the entire Orpheum Circuit. PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (L. M. Gorman, mgr.; rehearsal Mon. 6 p. m.).—Ethel Green, solid hit.

Schlicht's Marionettes, highly pleasing; Harry Breen, liked; Bicknell & Gibney, fair; Eugene Page, pleased; Ethel Vane, mediocre; George H. Watt, interesting. Attendance heavy.

LYRIC (L. M. Gorman, mgr.; rehearsal Mon. 6).—Asahi, loosened up the tight Lyric clientele; May & Lillie Burns, liked; Ruth Francis Players, excellent. LEE J. LOGAN.

LOUISVILLE, KY.

B. F. KEITH'S (J. L. Weed, mgr.; agent, Orpheum Circuit).—Three Dixon Sisters, pleased; Edward's Novel Circus, good; Elsie Faye Trio, very good; Norton & Nicholson, good; Ellis & McKenna, received well; Owen McIlveney, hit; John E. Hazard, very good; Selma Brata, clever; pictures.

MACAULEY'S (John McCauley, mgr.; K. & E.).—27-29, Julian Eltinge, in "The Fascinating Widow"; 29-1, "The Trail of the Lonesome Pine."

MASONIC (J. J. Garrety, mgr.; Shuberts).—Feb. 2-4, "The Master of the House."

HOPKINS (Belgir, mgr.).—Santucci; Keene & Corinne; moving pictures, Mme. Sarah Bernhardt, in "Queen Elizabeth."

THE WALNUT (Shaw, mgr.; H. & D.).—"The Thief."

GAYETY (Chas. F. Taylor, mgr.).—"Crack-erjacks."

BUCKINGHAM (Whallens Bros.).—"Pace Makers."

LOWELL, MASS.

KEITH'S (Wm. Stevens, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Farro, good; Mabel Howard, fair; Hallen & Hayes, pleased; Chas. Webber, very good; Webster Sisters, hit; Florence Lorraine & Dudley Edgar, good; Georgia Trio, funny; Hardeen, good.

MERRIMACK SQ. (Jas. S. Carroll, mgr.; agent, John S. Quigley; rehearsal Mon. 10).—Frank Bush; Chas. Ferris & Co.; "The Preacher and the Man"; Woodford's Animals; the Heidelberg Four.

OPERA HOUSE (Jules Cahn, prop. & mgr.).—25-27, Paul J. Rainey.

THE PLAYHOUSE (Osborn, lessee).—Stock. JOHN J. DAWSON.

LYNCHBURG, VA.

TRENTON (Trent Bros., mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10).—Sprague & McNeece, skillful; Joe Flynn, hit; Emerson & Baldwin, pleased; Murphy & Andrews, entertaining.

ACADEMY (Chas. E. Kesslich, mgr.; K. & E.).—28, Black Patti.

TREVELYAN BABER.

MACON, GA.

GRAND (Jake Wells, mgr.).—Week 20, "The Time, the Place and the Girl"; 27-28, "The Rose Maid," packed house.

PALACE (J. B. Melton, mgr.).—Billy Beard, strong; good pictures.

MAJESTIC (J. B. Melton, mgr.).—Musical comedy week 20, large houses.

ANDREW ORR.

MOBILE, ALA.

LYRIC (H. C. Fourton, mgr.; agent, U. B. O.).—27-31, "Time, Place and Girl"; "Over the River"; 3 & week, "The Isle of Spice."

ORPHEUM (John Kellner, mgr.; agent, direct).—Higley-Harrington Stock Co.; 27-28, "Society Almanac," local talent.

DREAMLAND (W. Cyril Pooley, mgr.; agent, Hodkins).—Peyton & Peyton, liked; Leslie & Klein, applause; Lyned & Kilment, pleased; Bolus & Bolus, well liked.

A deal is pending for the sale of vacant lot in front of old Mobile theatre for the purpose of erecting a modern hotel and theatre.

Pictorium and Theatrorium of Biloxi, Miss., were this week bought by Chas. King, owner of Crown theatre, Mobile. Pictures and vaudeville will be the policy of both houses.

B. J. WILLIAMS.

MONTREAL.

FRANCAIS (J. O. Hooley, mgr.; agent, Loew).—Cote; Lee Zimmerman; Texas Song Danvers; Romaine; Rowland & Co.

STARLAND (Chas. Handford, mgr.; agent, Griffin).—I. J. G. Mall; Two Lowes; Dora Simmons; Curran & La Van; Etzey Levy; Levy & Proto.

KING EDWARD (Chas. Clifford, mgr.).—Barrington & St. Clair; Arthur Turelly; Ross & Ross; Palmer Hines; Two Mascots.

LYRIC (H. Warner, mgr.).—Sanger's Dogs; Askeahd, violinist.

HIS MAJESTY'S (H. Q. Brooks, mgr.; K. & E.).—Irish Players.

PRINCESS (H. C. Judge, mgr.; Shubert).—28-1, "Little Women."

ORPHEUM (G. F. Driscoll, mgr.; agent, U. B. O.).—Mrs. Louis James & Co.; Bert Fitzgibbons; Olive Briscoe; Cavana Duo; Edwin Ford & Co.; Four Cliftons; Bowman Bros.

GAYETY (Fred Craw, mgr.; Eastern Wheel).—"Queens of Parla." SHANNON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun).—Bert Ralton & Lucille LaFour, pleased; Fred W. Hixon, fine; Florence Barr Evans, scored; Davis & Gledhill Trio, hit.

GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; agent, U. B. O.; rehearsal Mon. 9).—The Ozava, juggled, open good; "Lightning Weston," entertained; Modena & Co., capable; Blissett & Scott, classy; Rosa Valerio Troupe, good wirls; Kitty Johnson, big; Gen. Pisano & Co., shoot well; Pearl & Roth, comedy nicely; 4 Krazy Girls, charmed musically; 3 Samsons, gladiate strongly; Sam Ash, phenomenal; McIntyre & Heath, feature, hit.

LYRIC (Proctors).—Raymond-Leighton & Moore, clever travesties; Boyle & Brazil, sing and dance well; Cyelling Zanoras, skillful; Olympic Comedy 4, amusing; "His Nerve," well handled. The tab "Mother Goose," hit.

WASHINGTON (O. R. Neu, mgr.; Fox).—Dan Mason & Co., amusing; Grenier & La Rose, aco-comics; Landon & Kelly, funny; Josephine Isilleb Trio, big time hit; Maynard & Corbett, entertain; Juliet Hood, pleasant; Murray Samuels & Co., in "At Ellis Island," great and Grace De Mar, charming entertainer.

ODEON (Charles Burtis, mgr.; agent, U. B. O.).—Moore's New Orleans Minstrels give nice clean performance. Bobby Walthour and Cyelling Girls, added feature.

HIPPODROME (Harry Cort, mgr.; direct).—"Svengala," hit; Mason, big; Mr. & Mrs. Harry Stoeck, amuse; Eddie Reeves & Myrtle Miller, classy duo; Victor's Band (19), hit; Musical Comedy Primadonnas, elegant; Broad & Hill, good; Harry Foxal & 6 "Sparrows," nice girl act.

SHUBERT (Lee Ottelengul, mgr.).—"Excuse Me," repeating former success.

NEWARK (George Robbins, mgr.).—"The Old Home-land," always welcomed.

ORPHEUM (M. S. Schlesinger, mgr.).—"The City," capturing the city.

JACOBS (George Jacobs, mgr.).—Florence Marshall as "Billy the Kid," big hit.

GAYETY (Leon Evans, mgr.).—"The American Beauties," drawing well.

MINER'S (Frank Abbott, mgr.).—"Daffy Dills," getting them.

Proctor's Park Place jumps to 12 acts, starting the current week.

The Hippodrome (John Cort's) has been turned into a "pop."

The Colonial, a new M. P. house seating 1,000, opened last Monday to big business. It is located at Bloomfield Ave. and Rowland St.

John T. Baker looking after the show end of the "Hippodrome." JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S.—Hanlon & Clifton, clever; Williams, Thompson & Copeland, fair; Irene Bergseny, fair; Armstrong & Ford, good; Hal Stevens & Co., clever; Mack & Walker, good; Eva Taylor & Co., good; Six American Dancers, clever; Woods & Woods Trio, good.

E. J. TODD.

OMAHA.

ORPHEUM (Wm. P. Byrne, mgr.; rehearsal Sun. 10).—Week 19, Les Barco Bell, fair; Chas. Olcott, pleased; Felix & Barry Girls, exceptional hit; Fred M. Griffith, good manipulator; Sam Mann & Co., good; Nellie Nichols, hit; Ishikawa Bros., good acrobatic number; good comedy program to big business.

HIPPODROME (E. L. Johnson, mgr.; agent, T. B. C.; rehearsal Sun. 10).—Week 19, Douglas & Douglas, good; Gypsy Wilson, pleased; Gilroy & Corriell, hit; Herr Karl, good; The Great Rapoll, headlined; Shaw & Wilson, closed an evenly balanced show to capacity houses.

EMPRESS (Frank Harris, mgr.; agent, W. V. M. A.).—Week 19, Chas. Foreman & Co. and three acts.

GAYETY (E. L. Johnson, mgr.).—Week 19, "The Dazzlers."

KRUG (Chas. Franke, mgr.).—Week 19, "High Life in Burlesque."

HOTO (Frank Phelps, mgr.).—Glaser Stock Company.

BRANDEIS (C. W. Turner, Jr., mgr.; K. & E. and Shuberts).—22-25, "Butterfly on the Wheel."

The Empress had its formal opening, Jan. 20. It is as pretty and substantial as any "pop" house every built. The policy is four acts and pictures, vaudeville supplied by W. V. M. A. Frank Harris is manager. An exceptionally large business was done opening week. KOPALD.

OTTAWA, CAN.

CASINO (F. H. Leduc, mgr.; agents, Alois Griffin).—27-29, Bob McDonald, fine; Blanche Sterling, fair; Emerson & Van Horn, good; "In the Ranks."

GRAND (T. L. Bonnell, mgr.).—30, "Hal of the Hills."

DOMINION (J. F. Clancy, mgr.; agent, U. B. O.).—Lena Pantzer, excellent opener; Halikun & Sykes, very good; McDevitt, Kelly & Lucey, laughing hit; Harry Atkinson, clever; William A. Weston & Co., excellent; Cooper & Robinson, scream; Act Beautiful, good.

ST. GEORGE'S.—"In the Ranks." CLINE.

OWENSBORO, KY.

GRAND (Keller & Rodgers, mgrs.; Ind.).—

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"Merry Widow," 24; "Modern Eve," 25; "Madame Sherry," 27.
PEOPLE'S (James Kaestetter, mgr.; agent, Gus Sun).—Vaudeville; business good.
EMPRESS (G. A. Bleich, mgr.).—Pictures, to capacity; 7-piece orchestra.
GAYETY (Sol Rothschild, mgr.).—Dark.
NOVELTY (A. L. Smith, mgr.).—Pictures; business fair.

PATERSON, N. J.
MAJESTIC (W. H. Walsh, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—27-29, Presto, good; Edith Talbot & Co., pleased; Ward & Culhane, good; "Fun in a Kitchen," novelty; 30-Feb. 1, Will Lacey; Homer Miles & Co.; Musical Fredericks; Carlas & Co.; big business.
ORPHEUM (Chas. F. Edwards, mgr.).—30-Feb. 1, "The Big Review"; capacity houses.
EMPIRE (Floyd Lauman, mgr.).—30-Feb. 1, "Lyceum From the Great White Way."
LYCEUM (E. J. Wilbur, mgr.).—"Don't Lie to Your Wife."
OPERA HOUSE (Zabrilak & Reid, mgrs.).—Stock.
D. W. LEWIS.

PERTH AMBOY, N. J.
PROCTOR'S (J. Bullwinkel, mgr.; agent, U. B. O.).—23-25, Clarence Skinner & "Models From Paris," very good; Zeda & Moot, fine; Pork Chops Evers, good. 27-29, Nance O'Neil & Co., excellent; "Motoring," scream; Chette & Faine, very good; capacity.
BIJOU (E. A. Kovacs, lessee & mgr.).—Kovacs Stock Co.
M. A. BRAM.

PIQUA, O.
BIJOU (Geo. Ziegenfelder, mgr.).—Pop Sank, funny and classy; Luce & Luce, pleasing; Ruth Terry, liked; Thomas & Thomas, good. 30-1, Gray, Sisters; Clever & Doll; Hayes, Boyd & Hayes; Bobby Roberts.
MAY'S O. H. (Chas. May, mgr.), 25, "Butterfly."

PITTSBURGH.
GRAND (Harry Davis, mgr.; agent, U. B. O.).—"Trained Nurses," very good; Van Hoven, clever; Three Wonderful Singers, well received; McKay & Cantwell, pleased; Darrell & Conway, good; Five Musical Germans, artistic; Four Davis Comiques, fine; Gere & Delaney, excellent.
HARRIS (John P. Harris & Harry Davis, mgrs.; agent, U. B. O.).—W. A. Roberts & Co., hit; Mimic Four, very good; Libbey & Trayer, scored; Conley Sisters, entertained; The Zolas, artistic; Anthony & Hoyt, enjoyed; Blimberg, Marion & Day, scored; The Aldeans, fair.
KENYON O. H. (Titus Kenyon, mgr.; agent, Walter Keefe).—Chester's Canines, fine; Cecil Crane & Co., scored; Gordon & Perry, clever; Singing Colleens, very good; The Bramlins, scored; George Stanley, enjoyed; Ed Gray, good; Bessie Browning, fair; Three Yoscarys, well received.

KENYON (North Side).—Margo's Mannikins, clever; Fielding & Carlos, scored; Trainor & Hawkins, enjoyed; Gardner, West & Sunshine, good; Stonewall & Jackson, entertained.
ALVIN (John P. Reynolds, mgr.; Shuberts).—"Ready Money."
NIXON (Kirk, mgr.; K. & E.).—"Daughter of Heaven."
LYCEUM (C. R. Wilson, mgr.; S. & H.).—"One Day."
GAYETY (Henry Kurtzman, mgr.; Eastern).—"Columbia Burlesquers."
DUQUESNE (Harry Davis, mgr.).—Stock, "All-of-a-Sudden-Peggy."

A band of real Gypsies, headed by the king of his tribe and his bride, will have charge of the Gypsy camp at the Congress of Nations which opened at Old City Hall 27, and continues each night until Saturday, inclusive. There are 500 Brazilian Gypsies wintering in Pittsburgh, and the clergy of the Church of the Epiphany in Washington St., under whose auspices the Congress of Nations is being held, has arranged for a band of these interesting people to be present each night.

PORTLAND, ME.
PORTLAND (P. Mosher, mgr.; agent, U. B. O.; rehearsal Mon. 10.30).—Hannon & Yoder, laugh; Snowie Maybell, excellent; Mlle. Emerle & Co., clever; Dooley & Parker, hit; Rush Ling Toy, featured.
GREELEY'S (James W. Greeley, mgr.; agent, Church; rehearsal Mon. & Thurs. 10.30).—Barton-Lovera Co., featured; 27-29, Harriet Hebert, excellent; Princess Chinquila & Co., novelty.
JEFFERSON (Julius Cahn, mgr.).—Ade-laide Keim & Franklin Munnell in "The Chorus Lady," stock.
SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 11).—27-29, Mabel Rettow; 30-1, Hunter & Chapelle.

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STAR (Westbrook) (Edw. Mayberry, mgr.; agent, Church; rehearsal Mon. & Thurs. 1).—27-29, Fredo & Americo, good; 30-1, Harriet Hebert.
H. C. A.

ANDREWS; Sprague & McNeece; George Flynn.
JEFFERSON.—Latimore-Leigh Co., Jan. 27-Feb. 1, "At the Old Cross Roads." T. F. B.

PROVIDENCE, R. I.

UNION (Chas. Allen, mgr.; agent, Quigley).—Hoyt Lessing & Co., very good; Rolland & Co., novelty; Stone & Stone, good; Alma & Howard, pleased; The Dallys, amuse.
BULLOCK'S (P. L. Burke, mgr.; agent, U. B. O.).—International Opera Co., great; Cox & Brennan, good; Jim Dixon, good; Prof Wood & Co., entertain.
SCENIC (F. W. Homan, mgr.).—Homan Musical Stock Co.
WESTMINSTER (G. Collier, mgr.; Eastern Wheel).—Trocadero Burlesquers.
OPERA HOUSE (F. Wendelhafer, mgr.).—"Broadway to Paris," with Gertrude Hoffman. Last half, Annie Russell's Old English Comedy Co.
EMPIRE (M. Braunig, mgr.).—"Two Orphans."
COLONIAL (C. Burke, mgr.).—"Fatal Wedding." C. E. HALE

READING, PA.

ORPHEUM (Wilmer & Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. & Thurs. 10.30).—Florida Levere Trio, very good; Vivian Stearns & Co., liked; John A. West & Co., good; Honors & Leprince, good; Bison City Four, scored.
HIPPODROME (C. G. Keeney, mgr.; Prudential; rehearsal Mon. & Thurs. 10.30).—Bush Bros., good; Follie Bergere Trio, nicely; Ricco Trio, nicely; Luba Miroff, pleased; Penny & Clous, plenty of laughs; Royal Tokio Troupe, excellent; picture, Sarah Bernhardt, "Camille," very good.
ACADEMY.—5-6, "The Round-Up"; pictures on open dates. G. R. H.

ROANOKE, VA.

ROANOKE (Will F. Henrice, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 1.30).—Nat Goetz, good; Don Court & Mack, fair; Buckley's Animals, hit; The Parshleys, very good; 30-1, Baldwin & Emerson; Murphy &

ROCHESTER, N. Y.

TEMPLE (J. H. Jinn, mgr.; agent, U. B. O.).—4 Florimonda, fair; Carroll & Fields, passable; J. C. Nugent, good; Juliett, good; Bert Levy, very good; Vanderbilt & Moore, hit; Conroy & LeMaire, good; Travilla Bros., entertaining.
FAMILY (C. O. Davis, mgr.; agent, Loew).—Sadie Pondeller, pleasing; Ed. Markey, fair; Josie & Willie Barrows, amused; Leslie Thurston, fair; Fay & Myne, big hit; Mysterio, good.
LYCEUM (M. E. Wolff, mgr.; K. & E.).—27-29, "Chimes of Normandy," good company, big business.
SHUBERT (Emile Walters, mgr.; Shuberts).—"The Glassblowers," very good; big house.
BAKER (Frank G. Perry, mgr.; direct).—"The Country Boy," good production; capacity house.
CORINTHIAN (Frank Burns, mgr.; Eastern Wheel).—Week 27, "Taxi Girls," good show; fair business.

CONVENTION HALL.—John McCormack, tenor, assisted by Melville A. Clark, harpist, pleasing to large audience.
FRANK M. CHASE.

ST. JOHN, N. B.

OPERA HOUSE (D. H. McDonald, mgr.).—20-22, "Freckles," fair business; 23-25, "My Friend From India," business good; 30-31, "A Rose Among Thorns."
NICKEL (W. H. Golding, mgr.; agents, U. B. O.).—20-25, Signor Mario Manetta; Octavia Neale, strong; pictures.
LYRIC (Steve Hurley, mgr.).—20-22, Jordan Bros., good; 23-25, Echo Comedy Four, poor; pictures.
GEM (Fred Triffa, mgr.).—Jack Manchester; pictures.
L. H. CORTRIGHT.

ST. PAUL, MINN.

ORPHEUM.—Mason & Keeler, are well

liked; The Big City Four, acceptable quartet; Dolores Vallecita with her Trained Leopards, gives an interesting performance; Keane & White, well liked; Gladys Alexandria & Co., well received in her sketch; Edwin Gorge, well liked; The Great Tornados, live up to their name, doing some clever work.

EMPRESS (Gus S. Greening, local mgr.).—"The Rose of Mexico" is well liked; Mr. & Mrs. Caulfield, are very good; Neil McKinley is well liked; Paddock & Paddock are very good; Stith & Garner, clever.
NEW PRINCESS.—Melrose Comedy Four; The Ladells; Steele & McMasters; Frank Kirk.

METROPOLITAN.—"The Pink Lady," with Hazel Dawn, opened to a well-pleased house; should do a big business for the week. Next week, DeKoven Opera Co., first half, followed by John Mason the last half.

GRAND.—"Dante's Daughter" and "Darlings of Paris" hold the boards this week, and judging from Sunday afternoon's performance, have pleased the Grand patrons.
C. J. BENHAM.

SALT LAKE CITY.

ORPHEUM.—Week 19, Little Billy, hit; Bagdasarian, Crawford, very big; Warren & Blanchard, laughter; Mignette Kokin, pleased; Grady, Carpenter & Co., scored; Galotti's Monkeys, pleased; Eldora, good.

EMPRESS (Chas. Setton, mgr.; agent, S-C).—Week 23, Max & Cameron, big hit; Three Gerts, good; Queen Mab & Wells, decidedly clever; Lottie Williams & Co., hit of bill; Will Oakland, repeated encores; Lind, well received. Good show, excellent business.

SALT LAKE.—24-25, "The Girl From Tokio."

COLONIAL.—Week 19, Wm. J. Kelly & Co., in "The Fortune Hunters"; good business.
GARRICK.—The Allen Curtis Follies Co., in "Salt Lake to Paris." Playing two shows every evening to good business. OWEN.

SAVANNAH, GA.

SAVANNAH (William B. Seeskind, mgr.; K. & E.).—"The Woman," 29.
BIJOU (Corbin Shield, mgr.).—"The Sunny Side of Broadway," best tabloid ever seen in this city.

LIBERTY (Bandy Bros., mgrs.).—Mabel Paige Stock Co., Engagement indefinite.
ARCADIA (Jake Schrameck, mgr.).—Victor Foster scoring. Pictures excellent.
FOLLY (Mose Eberstein, mgr.).—Chapple O'Donnell; pictures.

PRINCESS (Geiger & Stebbins, mgrs.).—Susanne Karter and "Minstrel Maids," excellent show.

SCHENECTADY, N. Y.

PROCTOR'S (Chas. Goulding, mgr.; agents, U. B. O. and K. & E.; rehearsal Mon. & Thurs. 10.30).—27-29, Colonial Montrose Troupe, hit; Emil Hoch & Co., fine; Sam Harris, big; Robert's Animals, scored; Edith Moore & Chas. St. Clair, excellent. 31, Field's Minstrels.

ORPHEUM (F. X. Breyer, mgr.; rehearsal, Mon. & Thurs. 12).—27-29, Maud Dean & Co.; Wilson & Stork; Knapp & Knapp; Jane Reid.

HAWK (Ackerman J. Gill, mgr.).—"Mother," with Blanche Chapman and the Kelly children, fine performance.

VAN CURLER (Chas. G. McDonald, mgr.; Shuberts).—Malley-Denison Co., in "The Lily," with Ethel Grey Terry and Frank T. Charlton; excellent production to capacity business.
"HOWY."

SOUTH BEND, IND.

ORPHEUM (A. J. Allard, mgr.; agent, W. V. M. A.; rehearsal Mon. & Thurs. 12.30).—26-29, Chyo & Tokio, fair; Johnny & Mazie Fogarty, fair; Roberts & Roberts, fair; Weston & Young, good; Howard Bros., novelty. 30-1, The Flying Wards, Tuxedo Comedy Four; Emmett & Co.; DeMarest & Chabot; Frederick & Co. All bills will start on Sunday instead of Monday, as heretofore, and change on Thursday.

MAJESTIC (Ed. Smith, mgr.; agent F. Q. Doyle; rehearsal Mon. & Thurs. 12.30).—26-29, Riffner, very good; Mable Van & Co., hit. 30-2, May Sunderland; Hughes & Curtis. Business good.

AUDITORIUM (F. Miller, mgr.).—Stock, "The Man of the Hour"; big business. The Wright-Huntington Co. goes to Elkhart, Ind.

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8 NEW COVENTRY STREET, LONDON, W.

Cables "Confirmation: London"

31, and Maude Adams in "Peter Pan," plays here. Seat sale opened Wednesday. House sold out. The benefit for the crippled babies yielded \$1,100.

OLIVER (S. W. Pickering, mgr.; K. & E.).—28, Louis Mann, in "Elevating a Husband," house sold out. 30, "Uncle Tom's Cabin"; 4, "Officer 666." WM. H. STEIN.

SPRINGFIELD, MASS.

POLIT'S (Gordon Wrighter, mgr.; agent, U. B. O.; rehearsal Mon. 10).—Zeraldas, usual opener; Chas. Drew & Co., fair; Warren & Conley, pleased; Una Clayton & Co., good; Burns & Fulton, good dancers; Cliff Gordon, big hit; Roehm's Athletic Girls, individual. GEORGE PRESSL.

SYRACUSE, N. Y.

GRAND (Chas. Plummer, mgr.; Keith's Vaudeville; Chas. G. Anderson, mgr.).—J. C. Booth & Co., good; Spencer & Williams, pleased; Winston's Seals, well received; McIntyre & Groves, laughs; Conly & Webb, pleasing; Prof. Ota Gyl, appreciated; Flanagan & Edwards, scored; Ben Deely & Co., hit; Paul Conchas, well received; Arthur Deagon, well received; Max Wilson Troupe, good. EMPIRE (Frederic Gage, mgr.).—30-1, Aborn Opera Co.; next week, dark. WIETING (Francis Martin, mgr.).—30-1, "The Glassblowers"; 3, "Bought and Paid For." BASTABLE (Stephen Bastable, mgr.).—30-1, "The Country Boy"; 3-5, "Taxi Girl"; 6-8, "Shepherd of the Hills."

TERRE HAUTE, IND.

VARIETIES (Jack Hoeftler, mgr. agent, W. V. M. A.; rehearsal Mon. & Thurs. 10).—Lawson & Namon, fair; Lowe & De Marie, good; Haney & Long, fair; Clayton & Lennie, good; Chartres & Holliday Co., fair; Henry Hartgrave & Co., good; Jack Gardner, fair; Wolf & Za Delle, hit; Gaultier's Toy Shop, great; "An Evening in Honolulu," good; business good. GRAND (T. W. Barhydt, Jr., mgr.; K. & E.).—1, Maude Adams; 4, Calve; 6, Rose Stahl; 8, Fritz Scheff. MCCURLEY.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Irene Franklin, assisted by Bert Green, hit; Lyons & Yasco, clever; Joe Jackson, success; Marshall Montgomery, pleased; Hunting & Francis, good; Jack Kennedy, amused; Robble Gordon, artistic; Morrissey Trio, good. MASSEY HALL (N. Withrow, mgr.).—Harry Landon & Co., 28. MAJESTIC (Peter F. Griffin, mgr.).—Four Brass Boys, Rand's Dogs, The Malcolm's; Alma Sire & Co. STRAND (E. W. Weill, mgr.).—Ruth Dorla; Marie Edwards. ROYAL ALEXANDRA (L. Solman, mgr.).—The Merry Countess. PRINCESS (C. B. Sheppard, mgr.).—Sheehan English Opera Co. GRAND (A. J. Small, mgr.).—Al H. Wilson. STAR (F. W. Stair, mgr.).—Miss New York, Jr. GAYETY (T. R. Henry, mgr.).—Gayety Girls. HARTLEY.

TRENTON, N. J.

STATE ST. (Herman Wahn, mgr.; agent, Prudential; rehearsal Mon. & Thurs. 11).—27-1, Empire Musical Comedy Co., in their new tabloid, "The Seminary Girls," delighted. 27-29, Harvard & Cornell, classy; Florence Horst & Co., passed; Orylle & Frank, very clever; Carl Richmond, pleased. 30-1, The Lancaster Twins; Dorothy Meutha; May Bell Shaffer & Co.; Walter Claxton; capacity house. BROAD ST. (Geo. E. Brown, mgr.).—27-1, Manhattan Players, in "The Confession"; good business. 3-8, "Mainzelle." A. C. W.

UTICA, N. Y.

SHUBERT (Wilbert Vincent, mgrs.; agent, U. B. O.; rehearsal Mon. 10).—The Bellmonts, opened; Kitty Doner, pleased; The 4 Rianse Supreme, good; Nevins & Edwood, very good; Bert Cutler, interesting; Foster & Lovett, novelty; The Six Kirkamith Sisters, excellent; "Dinkelpiel's Christmas," big

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THE YOUNGERS

ARTISTIC POSING and BALANCING

ORPHEUM CIRCUIT

BOOKED SOLID

laugh; Divine & Williams, good; LaToy Bros., fine close. Big business.

MAJESTIC (T. Anderson, mgr.).—"The Girl from Rector's," fair business; 28-29, Howe's Travels; 30, "Princess Wistaria," by Tambo and Bones Club, Syracuse University; 30-1, "The Rosary."

HIPPODROME (Z. O'Connor, mgr.; agent, W. Plummer; rehearsal, Mon. & Thurs. 10).—27-29, Aleathia & Aleka, very good; Ned Bennett, good; Neopolitan Trio, good; 30-1, Aleathia & Aleka; Bob Dale; Nan & Fan Evans.

Frank O'Brien of the United Booking Office, was in town Monday on business. This is Mr. O'Brien's home town.

May Ward (the Dresden doll), while playing the Bender, Utica, this week, gave away 1,000 dolls to the children.

Pearl La Pearl, of the "Queens of Paris," company, was taken to St. Elizabeth's hospital in Utica, Wednesday, suffering from a severe bruise, which she received from a fall on the stage while in Rochester. W. W. W.

VANCOUVER, B. C.

PANTAGES (Wm. Wright, mgr.; Pantages direct).—Little Hip & Napoleon, headliner, good animal act; Daisy Harcourt, great reception; Boardman Sisters, good; Gordon Davis & Co., pleased; Beck & Henny, fine; Del Balty & Dog, good.

ORPHEUM (Geo. F. Case, mgr.; 8-C).—"Just Kids," with Frances Claire the feature, and went big; Four Lukens, pleased; De Michelle Bros., good; Nelson & Floye, good singers and dancers; "The New Alderman," good; Richard Burton, pleased.

COLUMBIA (Mr. Nuchols, mgr.; Fisher bookings).—First half, Leon WaDele, Mason & James; The Bartemes; Doc Delle & Francis Slaters. Last half, The Pioneers; Victor Faust; James & Sterling; Gloria Dare.

IMPERIAL (E. R. Rickitts, mgr.; K. & E. and Shuberts).—22-23, "A Modern Eve." PANAMA (Mr. Urnbul, mgr.).—Frank Rich Musical Comedy Co. New members making big hit.

NATIONAL (Mr. Nuchols, mgr.).—Jack Golden Comedy Co. Golden and company immense.

GRAND (H. Lubelski, mgr.).—Harry Lubelski Comedians. Burlesque and vaudeville. AVENUE (Geo. B. Howard, mgr.).—Dramatic stock, Del & Lawrence Co. in "The Right of Way," excellently played.

EMPRESS (W. Sanford, mgr.).—Dramatic stock; Walter Sanford's Players in "The Great Ruby." Great scenic production that pleased.

Lewis Waller comes to the Imperial for a week commencing Feb. 10.

Maude Leone, recently of the Lyceum, Los Angeles, opens with the Del. S. Lawrence Co. at the Avenue Feb. 2 as leading woman.

David Warfield played at the Imperial two nights last week. The house was sold out before he entered the town.

Arthur Cyril, a former local stock favorite, is back with us for a week with Gordon Davis & Co. at the Pantages. GASPARD VAN.

WEST CHESTER, PA.

GRAND (J. F. Small, mgr.).—Hilda Peterson; Carroll & Felda. J. E. FOREMAN.

WHEELING, W. VA.

ORPHEUM (J. F. Lee, mgr.; agent, U. B. O.; rehearsal Mon. & Thurs. 10).—The banner show of the season, to capacity business. Zeno, Jordan & Zeno, aerial act of merit, cleverly handled; Adair & Wyant, singing, well dressed, good voices well blended; Eddie Heron & Madge Douglas, in "Jimmy Pinkerton's First Case," clever sketch; McBride & Cavenaugh, clever; The Five Musical Maids, assisted by Will J. Ward, proved to be excellent musical act. The West Virginia Hardware Men's Association have bought the entire house for the evening of Feb. 18.

Southern theatre, under the management of Warren & Dierlinger, will open Feb. 22. Pictures and vaudeville. The Southern will have all the modern improvements. The management have closed with the Mutual Co. for films, but the booking connections are not signed as yet. C. M. H.

WILKES-BARRE, PA.

GRAND (D. M. Cauffman, mgr.).—31, "Traveling Salesman"; 1, "Girl of My Dreams"; 6-8, "Within the Law."

POLI (J. H. Docking, mgr.).—"Earl and Girl," hit; Texas Tommy Dancers, good; Mulen & Cogan, went good; Barto & Clark, enjoyed; Van & Schenck, good; Lupita Peria, entertained; Loughlin's Dogs, pleased.

MAJESTIC (L. Ferrandini, mgr.).—Washburn Leopards, pleased; Anna Belmont, good; Hover & Boggs, enjoyed; Lynch & Zoeller, entertained; Martin Howard, good; Lewis & Howard, good.

NEBBITT—Colonial Four, hit; "Busy Manager," good; Mysterious Evelyn & Co., entertained; Visocchi Bros., good; "Vender & the Opera Singer," enjoyed; Geo. Lavender, pleased.

WINNIPEG.

ORPHEUM (Clarence L. Dean, mgr.; agent, direct; rehearsal Mon. 10).—Week 20, Rock & Fulton, scored at head of splendid bill; Bedini & Arthur, laughs; Claude Golden, starting; Guerrero & Carmen, delightful; Hugh J. Emmett, pleased; Jordan Sisters, splendid; Melvin Bros., clever.

EMPRESS (J. Rush Bronson, mgr.; 8-C; rehearsal Mon. 10).—Nat Carr & Co., scored, despite dragginess; Romany Opera Co., pleased; Wallace Colvin; Hilda Glyder; Knapp & Cornalla.

WALKER (C. P. Walker, mgr.).—Lewis Waller, in "A Marriage of Convenience."

WINNIPEG (W. B. Lawrence, mgr.).—Stock, "The Easiest Way."

The Sherman Grand, after a mixed season of burlesque and stock, closed Jan. 25.

Through an injury to Mr. Snow of Howard & Snow, the Orpheum act has been delayed a week on its western tour. The trouble arose from a burlesque scuffle in their regular performance, when Ed. Howard accidentally tore Mr. Snow's forehead with his fingernails. Blood poisoning was at first feared, but the patient, who is still in a local hospital, will resume work shortly. Mr. Howard doesn't seem to be enjoying the "holiday." HUGH.

YOUNGSTOWN, O.

PARK (L. B. Cool, mgr.; agents, Felber & Shubert).—Edwards Bros., bogus strong men, funny; Daley & Kramer, fair; Andrew Kelly, monolog, good; Morton & Moore, pleasing; Conlin, Steele & Carr, excellent; Ergotti & Lilliputians, hit.

GRAND O. H. (John Elliott, mgr.; S. & H.).—Rainey's Pictures full week.

C. A. LEEDY.

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"HEADLINER" WITH HARRY RICKARDS, AUSTRALIA
Direction, JENIE JACOBS

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Direction, PAUL DURAND

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (Feb. 3)

(The routes or addresses given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in, or at a permanent or temporary address, which will be inserted when route is not received, for \$5 yearly, or if name is in bold face type, \$10 yearly. All players, in vaudeville, legitimate, stock or burlesque, are eligible to this department.)

Abeles Edward Lambe Club, N. Y.
Albini Great S-C Heidelberg Bldg., N. Y.

HARRY ADLER and ANNA ARLINE
Next Week (Feb. 3), Chase's, Washington.
XKC18834 "A NEW IDEA."

Adler & Arline Chase's Washington D C
Ahearn Troupe Winter Garden, N. Y.

BARBEE, HILL and CO.
Directors, BENJAMIN BROTHERS.

Barbee & Crawford Orpheum Lincoln Neb
Barnolds Animals Variety London
Barry & Wolford Orpheum Oakland Cal
Belfords, The, Loew Circuit
Bowers Waiters & Crocker Hanna Hamburg
Germany
Breton Ted & Corinne, Direction Jas. E.
Punkett

6 BROWN BROS.
Featured this Season with the Primrose and
Deckstader Minstrels.

Brown & Foster Pantages Seattle
Burke John & Mae Variety London

Caites Novelty 1334 6th St Philadelphia

Cahill, Woodbury and List
Management, JOSEPH P. HARRIS

Cameron Grace Variety New York
Cartmell & Harris Freeport L. I.
Clark & Hamilton Variety New York
Clifford Beadle Variety New York
Collins Jose Shuberts 1416 Bway New York

MARIETTA CRAIG

Correlli & Gilette Orpheum Bklyn
Cross & Josephine Kelthe Providence

Crouch and Welch
Next Week (Feb. 3), Bronx, N. Y.

Dasle Mile care Jenie Jacobs Putnam Bldg.,
New York
Deely Ben & Co., Variety, New York

Jim Diamond and Brennan Sibyl
Next Week (Feb. 3), Orpheum, Seattle,
Direction, M. S. BENTHAM.

Diamond & Brennan care M. S. Bentham Put-
nam Bldg., New York
Donnelly Leo Friars Club New York
Brown Harris & Brown Riverside R. I.

Edwards Shorty Loew Circuit Indef
Elizabeth Mary Variety New York

KATE ELINORE and SAM WILLIAMS
Next Week (Feb. 3), Shen's, Toronto.
Direction, MAX HART.

Eltinge Julian Eltinge Theatre Bldg., N. Y.

Fox Harry Variety New York
Fox & Ward Empress San Diego Cal

MAE FRANCIS
"THE FASHION PLATE COMEDienne"
Personal Direction, Fred G. Nixon Nirdrager
Frey Twins Union Sq N Y

Godfrey & Henderson Beehler Bros Chicago
Golden Morris 104 Syndicate Bldg Pittsburgh
Grimm & Elliott Variety N. Y.
Great Harrah Empress Joplin Mo
Green Burt Lamba Club New York
Green Ethel Orpheum Kansas City Mo

GREAT HARRAH ; CO.
Next Week (Feb. 3), Empress, Joplin, Mo.

Holman Harry Co Majestic Houston
Hopkins Sisters Winter Garden New York
Houdini, care Day's Agency E Arundel St.,
Strand, London.
Hufford & Chain Casey Agency Putnam Bldg
New York
Hunter & Ross Variety N. Y.

Ioleen Sisters Variety New York
Jarrot Jack Variety New York

Karrel Great care Variety N Y
Kaufman Reba & Inez Variety Chicago

Kelso and Leighton
LOEW CIRCUIT
Direction, HARRY SHEA

Kenna Charles care Variety New York

Lamba Manikins care Variety New York
Lawson & Namon Variety Chicago
Langdons The Colonial Lancaster Pa
Lee Isabelle care Variety N Y

LEWIS and NORTON
PLAYING THE LOW TIME.

Mascot Feb 10 Palace Theatre Burnley Eng
Maurice & Walton Variety New York
Meredith Sisters Orpheum St Paul
Moree Mite Highlands New Jersey
Mozarts Fred & Eva Empress Los Angeles

McMAHON and CHAPPELLE
Next Week (Feb. 3), Hammerstein's, N. Y.
BOOKING DIRECT.

McCarthy Myles Proctors Newark
McCarthy William Green Room Club N. Y.

PAUL NEVINS and RUBY ERWOOD
Management, Max E. Hayes, United Time.

Nonette Casey Agency Putnam Bldg., N. Y.
P

Paddock & Paddock Variety N Y
Perry Charlotte Variety London

AUDREA—RICH and LENORE—TED
Next Week (Feb. 3), Maryland, Baltimore.
Direction, EDW. S. KELLER.

Ramsey Sisters Loew Circuit Indef.
Reeve Ada care Martin Beck Putnam Bldg.,
New York
Reeves Alf 321 W 44 st N Y C
Rice Elmer & Tom Variety London
Relaner & Gore Alhambra N Y
Ritchie W E Ronacher's Vienna
Roehm's Athletic Girls Variety N. Y.
Rogers Will Variety Chicago

Savoy Lucille Empress Portland Ore

ZELDA SEARS and CO.
Direction, MAX HART.

Sherman & De Forest Feb 3-5 Family Lafay-
ette 4-5 Franklin Chicago
Stanton Walter The Giant Rooster care The
Billboard Chicago Ill
Stephens Leona Variety Chicago

Terry & Lambert, care H W Willard 16 St
Martin St Leicester Sq London
Tinchard Fay care Arthur Hopkins Putnam
Bldg New York

CHAS. and FANNIE VAN
Next Week (Jan. 27) Orpheum, Portland, Ore.
(Sarah Bernhardt Show)

Wander Sada & George Stone care S-C Hel-
delberg bldg N Y

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KATE WATSON
PLAYING UNITED TIME

Whitehead Joe Variety New York
Whittier Ince Co Variety New York
Williams Mollie care Variety N Y
Wynn Beale Variety New York

WILLARD
THE MAN WHO GROWS
Direction
ERNEST EDELSTEIN
Feb. 3, Hip, Southampton
Feb. 10, Theatre Royal,
Dublin.

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BURLESQUE ROUTES

WEEKS FEB. 3 AND FEB. 10.

Americans Feb 3 Howard Boston 10 Grand Boston
 American Beauties Feb 3 Gayety Philadelphia 10 Music Hall New York
 Auto Girls Feb 3 Buckingham Louisville 10 Empire Indianapolis
 Beauty Youth & Folly Feb 3-5 Gilmore Springfield 6-8 Empire Albany 10 Gayety Brooklyn
 Behmans Show Feb 3 Gayety Baltimore 10 Gayety Washington
 Ben Welch's Burlesquers Feb 3 Gayety Boston 10 Columbia New York
 Big Review Feb 3 Peoples New York 10 Empire Philadelphia
 Bohemians Feb 3 Penn Circuit 10 Star Cleveland
 Bon Tons Feb 3 Gayety Louisville 10 Gayety St Louis
 Bowery Burlesquers Feb 3 Star & Garter Chicago 10 Standard Cincinnati
 Cherry Blossoms Feb 3 Casino Brooklyn 10 Eighth Ave New York
 College Girls Feb 3 Gayety Pittsburg 10 Empire Cleveland
 Columbia Girls Feb 3 Empire Cleveland 10 Gayety Toledo
 Cracker Jacks Feb 3 Gayety St Louis 10 Gayety Kansas City
 Daffydils Feb 3-5 Orpheum Paterson 6-8 Columbia Scranton 10 Trocadero Philadelphia
 Dandy Girls Feb 3 Bronx New York 10 Empire Brooklyn
 Dante's Daughters Feb 3 L O 10 Krug Omaha
 Dazzlers Feb 3 Columbia Chicago 10 Gayety Detroit
 Police Day Feb 3 Empire Newark 10-12 Orpheum Paterson 13-15 Columbia Scranton
 Gaiety Girls Feb 3 Garden Buffalo 10 Corinthian Rochester
 Gay Masqueraders Feb 3 Standard Cincinnati 10 Gayety Louisville
 Gay White Way Feb 3 Gayety Newark 10 Casino Philadelphia
 Gay Widows Feb 3 Empire Philadelphia 10 Casino Brooklyn
 Ginger Girls Feb 3 Gayety Toronto 10 Garden Buffalo
 Girls Happyland Feb 3 Star Brooklyn 10-12 Empire Hoboken 13-15 Empire Paterson
 Girls Joyland Feb 3 Gayety St Paul 10 L O
 Girls Missouri Feb 3 Grand Boston 10 Bronx New York
 Girls Reno Feb 3 Grand Milwaukee 10 Gayety Minneapolis
 Golden Crook Feb 3 Gayety Omaha 10 L O
 Hastings Big Show Feb 3-5 Empire Hoboken 6-8 Empire Paterson 10 Gayety Newark
 High Life in Burlesque Feb 3 Standard St Louis 10 Buckingham Louisville
 Howes Lovemakers Feb 3-5 L O 6-8 Bridgeport 10 Westminster Providence
 Jardin de Paris Feb 3 Star Cleveland 10 Peoples Cincinnati
 Jolly Follies Feb 3 Gayety Detroit 10 Gayety Toronto
 Knickerbockers Feb 3 Westminster Providence 10 Casino Boston
 Lady Buccaneers Feb 3 Krug Omaha 10 Century Kansas City
 Marions Dreamlands Feb 3 Gayety Kansas City 10 Gayety Omaha

Merry Go Rounders Feb 3-5 Empire Paterson 6-8 Empire Hoboken 10 Casino Philadelphia
 Merry Maidens Feb 3 Century Kansas City 10 Standard St Louis
 Merry Whirl Feb 3 Columbia New York 10 Star Brooklyn
 Midnight Maids Feb 3 Gayety Philadelphia 10 Gayety Baltimore
 Miss New York Jr Feb 3 Lafayette Buffalo 10-12 Columbia Scranton 13-15 Orpheum Paterson
 Mollie Williams Feb 3 L O 10 Star & Garter Chicago
 Monte Carlo Girls Feb 3 Gayety Minneapolis 10 Gayety St Paul
 Moulin Rouge Feb 3 Avenue Detroit 10 Star Toronto
 New Century Girls Feb 3 Empire Brooklyn 10 Empire Newark
 Orientals Feb 3 Empire Chicago 10 Grand Milwaukee
 Pacemakers Feb 3 Empire Indianapolis 10 Folly Chicago
 Queens Follies Bergers Feb 3 Lyceum Washington 10 Penn Circuit
 Queens Paris Feb 3-5 Empire Albany 6-8 Franklin Sq Worcester 10 Casino Boston
 Reeves Beauty Show Feb 3 Gayety Brooklyn 10 Olympic New York
 Robinson's Crusoe Girls Feb 3 Murray Hill New York 10-12 L O 13-15 Bridgeport
 Rosebuds Feb 3 Eighth Ave New York 10 Howard Boston
 Rose Sydells Feb 3 Gayety Washington 10 Gayety Pittsburg
 Runaway Girls Feb 3 Olympic New York 10-12 Empire Paterson 13-15 Empire Hoboken
 Social Maids Feb 3 Gayety Montreal 10-12 Empire Albany 13-15 Franklin Sq Worcester
 Star & Garter Feb 3 Music Hall New York 10 Murray Hill New York
 Stars Stageland Feb 3 Folly Chicago 10 Avenue Detroit
 Taxi Girls Feb 3-5 Bastable Syracuse 6-8 Lumberg Utica 10 Gayety Montreal
 Tiger Lillies Feb 3-5 Columbia Scranton 6-8 Orpheum Paterson 10 Peoples New York
 Trocadero Feb 3 Gayety Boston 10-12 Gilmore Springfield 13-15 Empire Albany
 Watson's Beef Trust Feb 3 Empire Baltimore 10 Lyceum Washington
 Whirl of Mirth Feb 3 Star Toronto 10 Lafayette Buffalo
 Winning Widows Feb 3 Corinthian Rochester 10-12 Bastable Syracuse 13-15 Lumberg Utica
 World Pleasure Feb 3 Gayety Toledo 10 Columbia Chicago
 Yankee Doodle Girls Feb 3 Trocadero Philadelphia 10 Empire Baltimore
 Zallah's Own Feb 3 Peoples Cincinnati 10 Empire Chicago

Alberto (P)
 Allen Eloise (C)
 Alvin Frank
 Andre Mr
 Armond Grace (C)
 Armstrong Claire
 Arnold Jack (C)
 Auger George

B

Banyan Alfred
 Bandy Original (C)
 Banister J (C)
 Barnes Conelia
 Bates Mr & Mrs L
 Bates Louis (C)
 Be Gar Beatrice
 Belenciar Bros
 Bellis Florence
 Bellis Musical
 Bell Neille
 Bennett Al
 Bernard Lester
 Birchett Ross (C)
 Bixley Edgar
 Bloom Harry (C)
 Blaney H F
 Blunt London (C)
 Bozart & Nelson
 Bolton Vina
 Borland F B
 Bowman Bros (C)
 Bradley Marion
 Braham Carson
 Brian Grace
 Brooks Harry
 Brownline Joe
 Bruce Bettina (C)
 Burley & Burley
 Burton Ned & Co
 Burns & Lawrence (C)

C

Cameron & O'Con (C)
 Carmen Frank
 Carson & Willard
 Carson George (C)
 Cassell's Models (C)
 Catto Nema (C)
 Cavanaugh Earle
 Chatham Sis
 Chip & Marble (P)
 Christopher Joe (C)
 Church Grace (C)
 Clark Frank H (C)
 Clark Mrs Mary M
 Clarke Thos H
 Clifford Beesie
 Coakley Mike
 Coat Miss M
 Conrad & Whidden
 Cooper Lew (C)
 Corbett Jack
 Craik Miss M
 Craig Florence (C)
 Crouch Clayton
 Cumming Adelaide
 Curtis Lou

D

Dale Marie (C)
 Daub Jack
 Daub Jack (C)
 Davis Richard
 Davy D J
 Dayton Lewis (P)

Dean Jack
 Deck Wm
 Deeley Ben (P)
 De Mar Grace
 Denton Percy
 D'Estelle Sisters
 Dickerson Fred
 Dierck Bros
 Diere Mr G
 Dolores Mille
 Don & Crawford (C)
 Dooley J F (C)
 Dorothy May
 Drew L B (C)
 Duff Miss Laddie (P)
 Dyer & Dyer (C)
 Dyer-Vyn Co (C)

E

Edelman Miss Mamie (P)
 Elliott Eleanor
 Elliott Will (P)
 Elmore Frank (C)
 Escardoe Three (C)
 Everett Bill (C)

F

Falsom Beesie
 Farrington Nevada
 Farrington Rose
 Fay Eva
 Field Mr J M
 Fisher Mabel
 Ford & Dyer (C)
 Foster Al
 Foster Allan K
 Foster W A (C)
 Fritz John J

G

Gardner Harry M
 Gardnier W J
 Gay Daniel (C)
 Gayles Billy C
 Genbrooke Jim
 George Jenny H
 Gilbert Raymond
 Gill Louise
 Glocker Chas & Anna
 Gordons Bounding
 Gordon Ed M (C)
 Gordon Joe (C)
 Gould Fred
 Graham Clara (C)
 Gray Mrs Fred
 Grassers The (C)
 Grover Mildred

H

Hainey Prof
 Hall Margaret M
 Hamilton Jean
 Haney Edith
 Harvey Bert
 Haviland J B
 Hawthorne Lil
 Jayco Mrs
 Haywood Harry
 Henderson Mr (C)
 Hewin Nan
 Hixon Fred
 Holbrook Florence
 Holt Alf
 Horn Ben
 Hoehl Mr (C)
 Howard Bert

Hughes Madge
 Hush & Prior
 Hunter Harry
 Hyland Fred

J

Jennings P O (C)
 Jerome Mr Von
 Jeter Chas R (C)
 Jolly & Wild

K

Kaufman Jack
 Keith Eugene
 Kellerman Annette
 Kelly Harry
 Kirkamith Sis

L

La Belles Juggling
 La Londa Lew
 Lamb Irene (C)
 La Vier U W (C)
 Lawson Al (C)
 Lee & Cranston
 Leonard Eddie (C)
 Lester Hugh E
 Lewton Louise C
 Linney Horace J
 Littlejohns The
 Lloyd Fred
 Lovett Eddie
 Lyn Geo (C)
 Lynn Kittle

M

Mabelle Miss S
 Mack James
 Mack Ollie (C)
 Mack Willard (C)
 Madcap Gretel
 Magee Jack (C)
 Mann Billy (C)
 Mann Nat
 Marcoline
 Martin & Florence
 Mason & DuTall
 Mathews Edith
 Max Carlton
 Maximo
 Maybelle Miss S
 McDonald Elmer
 McGrath Joe
 McLuskey Mike
 McNamara Jack
 Meeker J Matt
 Melrose Sadie
 Metz Otto
 Miller Bert
 Miller Mr A G
 Miller Claire (C)
 Miller & Tempest (C)
 Millman Dolly
 Mills Lillian
 Moore Frank
 Moore Fred D
 Muller & Muller
 Murtha Lillian

N

Nazarro Nat (C)
 Nelson Margaret
 Nelson Walter

O

O'Neal Jas J (C)
 Onra Belle

P

Padden Col Mike
 Parker Maybelle
 Pascatel Dal
 Peterson Mabelle
 Pearson Harry A
 Peppino
 Pera Ralph
 Pratt P B
 Pringle Allen

R

Raffin Frank (C)
 Raffin Frank
 Ramey Marce
 Reeves Billy (C)
 Richards Bessie
 Richter W F
 Rigby Arthur
 Risnor & Co (C)
 Robinson Mabel
 Roehm Mr W
 Rose Kenneth
 Rosal Marie (C)
 Russel Bijou
 Ryan Mrs Dan

S

Samuels Maurice
 Sanger Hazel
 Sargent Percy A
 Seaton Miss Billie
 Sellman Harry (C)
 Seymour G B
 Sheaffer Lillian
 Sickie Edward (C)
 Simpson Mr & Mrs G
 Singer Jack
 Smith Geo A
 Souloff A (C)
 Stahl Rose
 Stearns Belle
 Stewart & Healey
 Stevens & Bacon
 Stock May
 Stone Betty
 Stuart Arthur
 Stuart William (C)
 Sully & Mussey (C)

T

Tambo Duo (C)
 Tates Motoring
 Toner Tommy
 Thomas Cora
 Travis Burrows
 Turner Grace (C)

V

Vantine Geo H
 Vance Clarice
 Vedder Will H
 Velde Marie (C)
 Vinton Ed (C)
 Von Dell Harry (C)
 Von Serly Sis

W

Walker Frank T
 Walters Bellina
 Ward Wm J
 Watts & Lucas

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 Advertising or circular letters of any description will not be listed when known.
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 Abdallah Six
 Adams John

Acenbarger Byron
 Adelaide & Hughes
 Aitken Jack (C)

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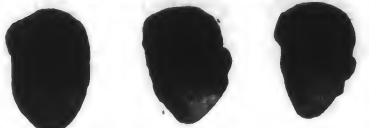
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3 MUSKETEERS 3



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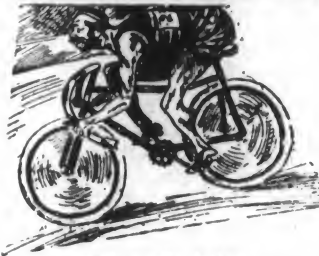
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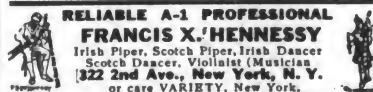
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